

FILMS

RADIO

VIDEO

MUSIC

STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 205 No. 10

NEW YORK, WEDNESDAY, FEBRUARY 6, 1957

PRICE 25 CENTS

TV'S POINTS OF BIG RETURNS

Depleted Talent Gets No Compassion But Aging Oil Wells Enjoy Tax Cut

America's best known "tax slave" is the prototype for a new "emancipation" campaign. The former world's heavyweight champion, Joe Louis, whose agonies and ignomies as a wrestler (which profession he detests) have been sympathetically publicized in newspapers and magazines, is in the position of owing some \$1,200,000 to the Bureau of Internal Revenue. Louis is allowed \$10,000 for his own and family support and all else he earns is at once seized to apply.

As the compound interest on unpaid taxes mounts up faster than payments can deplete the total obligation Louis' predicament is a living nightmare with practically no ordinary chance of a happy ending. Hence the campaign of friends and admirers to seek contributions from the public to rescue the former champ from his ordeal.

It's believed the Federal government does not like the constant publicity the case is getting and the consequent identification of tax inspectors as latter-day Simon Legrees. But law is law and Joe Louis' carelessness when the money was coming in is—to the auditing type mentality—unpardonable. Louis simply doesn't know, cannot explain, where his money went. Promoters of the Joe Louis Fund (Milton Fenster Associates is handling campaign) believe the Treasury will accept any substantial pay. (Continued on page 71)

Disk Sales Soar Past \$50,000,000 In British Record

London, Feb. 5. Sales of disks in Britain exceeded the \$50,000,000 mark for the first time in 1956, and by the end of 1957 record companies estimate that the retail turnover will reach \$60,000,000. The total figure for last year was \$51,240,000, but the amount includes the higher rate of sales tax which stands at 60%, and when deducted, considerably depletes the total revenue. Nevertheless, it was a boom year.

The estimated output of all types of records rose to over 67,000,000, compared with 60,000,000 in 1955 and 50,000,000 the year before, and several record companies have found that the tremendous demand for disks has exceeded their production facilities. One organization, which issues five labels, has even sent out a circular to explain that they are doing all they can to cope with demands, but because of the leap in sales, their resources have been strained to the limit.

The disk scene in Britain is dom- (Continued on page 20)

Thailand Nixes 'King & I'

"King and I," the 20th-Fox musical based on "Anna and the King of Siam," is still shut out from Thailand (the former Siam) and probably won't play there.

King has seen the Rodgers & Hammerstein tuner and seemed to enjoy it. However, some of his relatives are agin it, and so the censors nixed the Bangkok date. Indonesia also has refused entrance to "King."

Metro Contract Players List 31, Down From 89

Hollywood, Feb. 5. Metro, whose contract roster was once the cream of the industry, has severely limited its pact commitments with thespes and now has only 31 players on its roster as compared with a high-water mark of 89 five years ago. Of the 31, only 13 are holdovers from former days, the remainder representing new talent the studio has signed from time to time.

Thirteen still at the studio are Pier Angeli, Leslie Caron, Cyd Charisse, Ava Gardner, Ann Miller, Debbie Reynolds, Elizabeth Taylor, Stewart Granger, Howard Keel, George Murphy, Walter Pidgeon, Jeff Richards and Robert Taylor.

HUCKSTER WORLD A-COMIN'

Columbia Workshop Presenting Fantasy of Interplanetary Admen

Charles S. Monroe's adaptation of "The Space Merchants" will be a two-part program Feb. 17 and 24 on the Columbia Workshop program. This is the science fiction thriller which attracted considerable Ad Row attention a few years back when first published as a book since it describes an interplanetary dictatorship run by advertising agencies.

Meanwhile adaptor Monroe (head of the CBS writing division) is driving the CBS sound effects department nuts with demands for background "embellishments" suitable for the 22nd Century, when "The Space Merchants" have gotten all the consumers of this, and all other worlds, nicely regimented.

NBC'S SURGE VS. KEY CBS SHOWS

By GEORGE ROSEN

A dramatic and stunning reversal may be taking shape in what has come to be one of the most fiercely competitive business battles in America today.

It's the old-ever-new story of NBC vs. CBS.

After several years of undisputed CBS programming supremacy, a topsy-turvy phenomenon has suddenly developed, with NBC tossing an early '57 bombshell into an otherwise lackluster season.

What's been happening to CBS pillars, (1) "I Love Lucy" Monday nights and (2) Ed Sullivan on Sunday nights, as previously with (3) Jackie Gleason Saturday nights, adds up to one of the more fascinating stories in a medium where literally millions of dollars ride on a decimal point in the Nielsen-Trendex sweepstakes.

Program supremacy of one network over another isn't dictated by 20' or 30 shows—a fallacy too frequently assumed by the uninitiated and translated into gossip. The difference in superiority can lie in a mere handful of programs—maybe even two or three. On the overall rank-and-file schedules the networks could be running (Continued on page 70)

Our Favorite Delinquent

Hollywood, Feb. 5. With three registrations already recorded, a new "Billy the Kid" cycle appears to be shaping up in Hollywood.

Latest entry is producer Hayes Goetz of Allied Artists who registered "The Legend of Billy the Kid" with the Motion Picture Association's Title Registration Bureau. Indie Associated Producers previously had filed the same title and Warners has revealed production plans for "Billy the Kid," Paul Newman starrer which Fred Coe will produce and Arthur Penn direct from a Gore Vidal screenplay.

Listing Concerts Full Season Ahead, Plus Spot Ads, Pep Philharmonic B.O.

Current 1956-57 season at Carnegie Hall has shown a boxoffice improvement for the N. Y. Philharmonic. There have been more sellouts of specific concerts and better window sale over-all. Box office is slow to tabulate results and the Bruno Zirato management is reluctant to disclose them but evidence is accumulating that there is distinctly a livelier public patronage. (Met Opera is also having a better-than-average season).

Two explanations loom: (1) The

Say Rosalind Russell Bonus 25G For Signing 'Mame' Extension Deal

Manpower-Minus

Hollywood, Feb. 5. Al Scalpone has coined a word for that well-known type of show biz phoney who gets important jobs, makes like a whirling dervish and acts as though he knows everything, but in the final showdown always comes up blank.

Scalpone, CBS v.p. in charge of Coast programming and well-acquainted with sundry such lamebrains, refers to 'em as "dynamshmoes."

Jukebox Giant, Seeberg, Signs Consent Decree

Washington, Feb. 5. The U. S. Justice Dept. settled its antitrust suit against J. P. Seeberg, nation's largest manufacturer of jukeboxes, and the firm's 31 distributors last week, with a consent decree.

Seeberg produces about 40% of all coin-operated phonographs. There is a \$20,000,000 annual retail business in its jukeboxes.

Under the decree, signed by Chicago and announced here by Atty. Gen. Herbert L. Brownell, the defendants agree to refrain from agreements which have the effect of barring competition among them. Heretofore, the jobbers never invaded each other's territories, with the Seeberg company policing the arrangement.

An agreement is reportedly on the verge of being signed for Rosalind Russell to take a two-month vacation this summer, with an extension of her contract through to June 30, 1958, as star of "Auntie Mame." Producers Robert Fryer & Lawrence Carr are understood to have made a number of concessions to the actress in the revised deal. "Mame" is to lay off during July and August.

A major clause in the new agreement is said to call for the producers to pay the star a \$25,000 bonus for signing, the money to be deposited in escrow for five years. It's emphasized that the coin is to come from the producers personally, not from the show, in which Miss Russell has a 13.43% share as an investor and 10% slice as star. It's not known whether the actress will also get her reported demand for an increased percentage of the profits.

Miss Russell is said to have dropped various other demands including one that the management should pay the rent on her New York hotel suite during her vacation, as well as her transportation cost to the Coast and back, and to her vacation spot and back. However, there's reportedly still discussion of her request for a \$1,000-per-week increase in the "Mame" (Continued on page 62)

Just-Like-Home Chairs Key To Films' Future?

Hollywood, Feb. 5. Special theatres stressing comfort are being mapped by National Theatres in a new drive to lure people from their homes to see motion pictures. Chain also has plans for two new types of houses which will accept all widescreen processes, according to operational general manager Frank H. Ricketson Jr.

One of the ideas being considered in the comfort campaign is a special theatre chair that will rival the ease of the home lounge chair.

Of the two new types of "theatres of tomorrow," one is a 1,200-seater with a 100-foot screen and the other is a 900-seater with an 80-foot screen width, said R. H. McCullough, director of construction. Screen frames will be flexible, with the radius changeable via remote control from the booth for showing CinemaScope, Vista-Vision, flat screen and Cinemiracle, NT's own three-strip process. Both designs are for four-aisle houses, with seating 40 inches (Continued on page 20)

Philharmonic this season published its schedule of events and soloists well ahead and this enabled music lovers to have long advance notice to plan attendance at special appeal stuff, thereby stimulating single-sale tickets and (2) Related to this, the Philharmonic has been experimenting with regular Sunday spotlight ads in the N. Y. Times and Herald Tribune. From the original insertions it's stated that 6,500 orders came in by mail. Concerts also get advance plugging on radio.

'Mom and Dad' Cost \$67,000 in 1944; Surviving 418 Legal Actions It's Now Clicking in Times Square

Kroger Babb, whose reputation in the film business is tied closely to a 12-year old exploitation entry titled "Mom and Dad," is a producer who doesn't worry about reviews. In fact, he says, "the harder they hit me, the better I like it. It makes for controversy."

At the moment, Babb is enjoying a triumph of sorts, having—for the first time—opened his exploitation package of "Mom and Dad" and "She Shoulda Said No" in midtown Manhattan, at the Central Theatre. What's more, the bill is doing business.

To Babb, an exploitation-minded gent who goes on the theory that "just tell 'em the truth" in the ads (in this instance "Come in and see the actual birth of a baby") makes for b.o., regardless of what reviewers say, the "Mom and Dad" story simply proves a point. "Be honest with the customers and give 'em something they can identify with, and they'll like what you have to offer," he said, discounting with a long-suffering smile the frequently-leveled charge that he is merely peddling smut disguised as "education."

Going simply by past performance, the Babb philosophy would (Continued on page 20)

'Mlle. From Armentiers' French Poodle, in Oscar Bid Via 'Designing'

By LEONARD TRAUBE

Not even hidden among the credits of Metro's upcoming "Designing Woman," trade-screened recently, is a potential star that may make Gregory Peck and Lauren Bacall, top-billed in the film, move over.

The comedy, Dore Schary's finale flicker for the studio, (the wheeze is that "Woman" cost \$5,000,000, that figure more or less coinciding with M-G's payoff to the former studio head on his contract), depends a good deal for its laughs on a French poodle who threatens to make a shambles of the Oscars (Continued on page 62)

Stripper Strips Flyboy

Fairbanks, Alaska, Feb. 5.

Princess Zenobia (Zenobia Perkins of Dallas) was sentenced to a year in prison after closing her appeal on a larceny charge. The stripper, a click here, was found guilty of lifting \$40 from an airman's wallet at the Birdland.

The Fairbanks News-Miner headlined her difficulties and said: "A terrible thing happened to Princess Zenobia yesterday. She was sent to a place where the men are segregated from the women."

Full Shelves

Washington, Feb. 5.

Annual report of the Library of Congress, for the fiscal year ending June 30, 1956, shows the collection of the world's greatest library includes:

115,816 reels of motion picture film 97,937 phonograph records 1,925,620 pieces of sheet music.

Singapore Circuit Pair Average \$100,000 Yrly. Gifts to Philanthropy

Singapore, Jan. 29.

Run Run and Runme Shaw, brothers who head the circuit bearing their name, have set up the Shaw Foundation to handle their philanthropic activities. The Shaws' charitable donations are estimated to have averaged around \$100,000 annually since the end of World War II.

Meantime, the Katherine Dunham dancers are to appear shortly in Singapore under the Shaw Bros. banner. Deal was set by David N. Martin, managing director of Australia's Tivoli circuit, in line with a pact calling for all major artists who work on the Tivoli loop to perform for the Shaws in Singapore. "Folies Bergere" troupe follows the Dunham company.

'Loyal' Hungarian Talent Plays Possum in Paris

Paris, Feb. 5.

Although Soviet Russia has closed down its cultural shop for the time being, the satellite countries are, pitching hard for "exchange" programs, with Hungary pulling all stops, even to the point of "disguising" the political base of its native talent. Thus, the Hungarian Ballet, currently at the Alhambra here, starts off its evening's entertainment with a Hungarian flag draped in black to commemorate the recent disturbances in Budapest. For some strange reason, the Paris press, almost entirely, immediately took it for granted that this is a sign that the ballet members are refugees and anti-Red. Nothing could be farther from the truth, of course, as finally tipped off in the local Communist daily, Humanite, which chuckled all over its front page at the dopes who "couldn't figure out that the hundred members of the troupe stayed in Budapest loyally throughout the trouble and their current triumphant tour was arranged by the Hungarian government."

A number of Hungarian concert (Continued on page 62)

STILL TRACE PARTY LINE

Congress Sleuthing Aid Media At Manhattan Hearings

Washington, Feb. 5.

House Un-American Activities Committee commences another chapter this week in its long time probe of Communist Party influence in show biz.

It has slated hearings at the Federal courthouse in New York starting tomorrow (6) and running three days. The sessions will be closed, with 40 to 50 witnesses slated to appear before a special subcommittee.

Principal look will be into radio and television, with the live theatre also being probed. Inevitably, it is believed, the questioning will get into the field of motion pictures.

Later this year, the committee will conduct public hearings, probably in Washington. This new phase is a continuation of the broad search into Red influence in entertainment held in 1955.

Academy of Music Seeks Impresario

Brooklyn Academy of Music is seeking a new managing director. Prospective salary is "visualized" at between \$10,000 and \$15,000, per the governing committee. Job opened with recent resignation after two decades of Julius Bloom.

Academy building is owned and in large part maintained by City of New York and leased to the Academy for \$1 a year. It operated last season with a \$385,000 budget and incurred a \$44,000 deficit.

Academy comprises three places: opera house (2,200), music hall (1,200), lecture hall (400) plus other facilities. The membership program has included as many as 270 cultural and musical events every season, with some 3,000 subscribers at \$15.

Seek 220G for 'Shinbone'; Columbia Disk Option; Set N.Y. Preem April 10

"Shinbone Alley," musical version of Don Marquis' "archie and mehitabel" stories, is being capitalized at \$220,000. The cost of mounting the Peter Lawrence production is estimated at \$186,725, including \$25,450 in bonds.

The Broadway breakeven has been figured at \$36,000. That includes such royalty considerations as theatre rental, plus a combined 15% of the gross to co-stars Eartha Kitt and Eddie Bracken, a combined 7% to composer George Kleinsinger and librettist Joe Darrow, a combined 4% to the director and choreographer and 1/2% to the designer.

In addition to this property, Lawrence also has the rights to any other Kleinsinger-Darrow tuner takeoffs on the Marquis characters. (Continued on page 20)

Tortured 30 Year History Of RKO

[MORE MANIPULATED THAN MANAGED]

By ROBERT J. LANDREY

To the hundreds of men and women who have been jolted loose of the payroll it will supply no comfort to point the moral behind the present drastic attempt of the O'Neil-O'Shea management to put RKO Pictures on tracks possibly leading somewhere. The point that cannot go unpointed is this: for nearly 30 years RKO has followed a tortured course of change of direction and directors.

RKO's many corporate incarnations have been identified with strange whirlings and jerkings of the wheel of fortune. Anyone sufficiently rooted in theatrical history to remember the old Film Booking Office, controlled by the late John J. Murdock, a Keith vaudeville deal-maker and empire-builder, knows about the non-descript also-ran parent company. The transformation of FBO, the maker of mediocre program features, into a major came in 1928, at the height of the Wall-Street stock market boom when Murdock and his then-partner, the Boston banker Joseph P. Kennedy, sold out to the Radio Corporation of America.

Radio-Keith-Orpheum spelled out the fusion of the broadcasting and theatre operating clans. Hence RKO-Radio Pictures, for the FBO that was RKO-Radio Pictures, in turn, acquired Pathe Films and Pathe Newsreel, also from Murdock and Kennedy.

Put together by interests outside show business and bringing various groupings within show business into a larger constellation, RKO Theatres' own stock-in-trade, vaudeville, was to fall into a spectacular tailspin. For the hundreds who have now lost their jobs via the disestablishment of RKO Pictures' own distribution structure, the rapid liquidation of vaudeville threw thousands into technological unemployment. Not performers alone suffered but also house managers and bookers trained all their lives to the nuances of laying out a bill were suddenly sans profession. Add the thousands of vaude house pit musicians who have never since been regularly employed at making music and whose numbers to this day constitute an indigestible mass of has-beens on the union rolls of the American Federation of Musicians.

The decline of big time vaudeville first, then the fairly rapid evaporation of the remainder was, in no sense the exclusive responsibility of RKO. But the blow struck hardest there and this was the circuit least authoritative as to the art of picture-making.

Stark necessity forced the removal from the path of progress of a wily old fox of the big time vaude heyday, Edward F. Albee, a man who tried to have VARIETY boycotted and blacklisted out of business for its temerity in suggesting that moving pictures were making a patsy out of vaudeville and that vaudeville's own blindness

and evil trade practices were hastening and abetting the process of deterioration.

But with Albee gone, the power was vested in a doomed-to-be-unhappy guy from Boston, a leather business executive named Hiram Brown.

It is impossible not to notice the number of individuals who have been connected with RKO's yester-years who were not showman. After his exit from the presidency of the National Broadcasting Co., the RKO presidency was handed to Merlin H. Aylesworth who pretty much treated it as heartbalm and enjoyed the fun (and the reputation) at that point in his career of having more nightly whoopee than any corporation president in Manhattan, which was topping a lot of competition.

The trade-offs, switches, ups and downs of the two decades between 1934 and 1954, would require a page of text, which VARIETY cannot afford. Suffice that RKO was first in and first out of the 77B bankruptcy bath of the depression, that there was a stream of operators, some of them well remembered, others not.

RCA finally shed RKO to Floyd Odlum who shed to Howard Hughes. And then began another ordeal by unexplained suspense, one of several that RKO employees have endured in the fullness of time. A man uniquely able and overpoweringly inclined to the practice of the oldtime religion of rugged individualism, Howard Hughes was more preoccupied with extraneous matters than occupied with RKO. The O stood for out-of-contact. Fortune and other journals of the higher management deplored Hughes, said he was making a sucker of the capitalist processes by his policy of no policy at RKO. The Wall Street Journal blew Hughes' first deal to sell RKO to a Chicago syndicate, double meaning, right out of the water.

Today RKO Pictures is stripping down for survival action, calls itself "a major independent producer"—a company without neon signs on any Film Row. Meanwhile RKO Theatres, entirely separate, has become a carefully-pruned array of desirable exhibition situations but—continuing the history of change—is now part of List Industries.

With this troubled background, the "unencumbered minds" of O'Neil and O'Shea now have brought the sword of impatience down upon the Gordian knot. To the rallying cry "53% less or fight!" they propose to re-group their diminished forces and concentrate on production—the greatest hazard of all, but the dispensable basic commodity of this industry.

Nothing can cheer an employee thrown out in his 50s, but to the extent that a corporation is a living, breathing organism and not merely a legal fiction, the diagnosis apparently demanded radical surgery.

VARIETY

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for One Year.
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

'Variety' & Nostalgia

Chicago, Ill.

Editor, VARIETY:
Who reads VARIETY? We are two dames over sixty. Our "Bible" is delivered every Friday; it takes us about five days to read it; then we file it for ready reference.

For up-to-date news—for glimpsings into the "Show Biz" future VARIETY can not be beat. But, I think we love VARIETY the most for the many memories it brings every week of by-gone players and plays. We were never of the stage; we were always of the audience. Sometimes, I like to think we were a bit important to the theatre, too. My memories include Willard Mack in stock here in 1905, also J. Anthony Smythe, the venerable Father Barbour of "One Man's Family" in stock here in 1912—and I shall always remember that wonderful Joe Laurie Jr. as I saw him at NBC here in Chicago, when he autographed his (and Abel Green's) "Show Biz" for me. That book is one of our prized possessions.

Who Reads VARIETY? We do! Every day.

Lillian and Hulda Lovegren

VARIETY

Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141

Washington 4
1292 National Press Building, Sterling 3-5445

Chicago 11
612 No. Michigan Ave., Delaware 7-4094

London
6 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, \$10; Foreign, \$11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 205

120

Number 10

INDEX

Bills	62	Night Club Reviews	61
Chatter	70	Obituaries	71
Concert Review	62	Pictures	3
Film Reviews	6	Radio	24
House Reviews	63	Radio Reviews	44
Inside Radio TV	48	Record Reviews	50
Inside Legit	64	Frank Scully	69
Inside Music	53	Television	24
International	13	Television Reviews	28
Legitimate	64	TV Films	33
Literati	69	Vaudeville	57
Music	49	Wall Street	12
New Acts	62		

DAILY VARIETY
Published in Hollywood by Daily Variety, Ltd.
\$15 a year. \$20 Foreign.

FORGOTTEN FILM ART: COMEDY

Sweepstakes: A Good Bet

Nothing new about the need, but it goes on. Meaning the need to do everything possible to get people back into film theatres. Promotion alone won't do it, of course, since quality product on the screen is the basic reality. Still what promotion can do, promotion should do. Right now there's the Oscar Sweepstakes.

It's a workmanlike plan of action for application at the firing line of exhibition. It's not nationally organized except as the blueprint originally devised in 1949 by the then freelance Bob Taplinger, who is now Warners' head boy over exploitation and such. This year the Sweepstakes scheme is being utilized by many individual operators and particular circuits, especially in the east. A wider, and the widest possible, adoption would clearly seem to be in the best interest of the film trade over-all.

Nobody can ask blank check endorsement of any promotion plan and showmen remain true to their immemorial habit of agreeing to seldom fully agree. Especially regrettable is the tendency of the Hollywood end of the business to raise figments of dignity and to oppose distributor-identified thinking. Hollywood may not be perverse. It just sometimes seems so.

Meanwhile to revive an old proverb, nothing ventured, nothing gained. The Oscar Sweepstakes is pragmatic showmanship which ties to point-of-ticket-sale.

Baldwin Reconnoiters Egypt Where Adverse Rulings on Films Feared

Charles Baldwin, the Motion Picture Export Assn. rep in Rome, is currently in Cairo to o.o. the situation in Egypt. Companies have had unconfirmed reports of Egyptian Government plans to cut down on licenses, remittances, etc.

Baldwin went to Cairo from Turkey where, with MPEA secretary Herbert Erlanger, he explored the fiscal situation that has prevented the companies from getting remittances. Turkey also has proposed heavy income taxes on local distributors.

Indications are that the Turkish situation may be resolved in the near future. Companies recently obtained \$700,000 of their frozen funds in Turkey via the International Media Guarantee setup operated by the U.S. Information Agency.

Allied's Wry-face At RKO-Universal

Cincinnati, Feb. 5. Fearful of similar deals a la the RKO-Universal arrangement because it tends to cut down competition in the industry, Allied States Assn.'s board of directors at its meeting here over weekend passed a resolution condemning and protesting "further corporate mergers of producers and distributors."

The resolution, which made no reference to the RKO-Universal agreement, called for bringing such mergers to the attention of "public bodies," apparently Government agencies such as the Federal Trade Commission and Congressional committees dealing with corporate mergers.

Test Enright, Pittsburgh, As Boxing Arena For Local Middleweight Go

Pittsburgh, Feb. 5. Enright Theatre, Stanley Warner's 4,000-seat deluxe nabe house in East Liberty, will be turned into a boxing arena night of Feb. 25 for a middleweight scrap between two local contenders, Johnny Eubanks and Wilf Greaves. Latter is managed by Jake Mintz, the colorful malaprop pilot whose idea it was originally to case the Enright as a boxing club possibility.

Enright is where film actor-director Dick Powell got his start as an m.c. back in '29 and was originally a first-run presentation house. In later years, however, big-seater has been playing double-feature subsequents.

Ring will be on stage, which is large enough also to accommodate rows of seats for press and VIPs, and auditorium is terraced in amphitheatre style.

Moscow Jeer

Washington, Feb. 5.

Another swipe at American films has been taken by "New Times," Soviet magazine published in Moscow. Article largely discusses the fall-off of business at the boxoffice, and tells of efforts to regain patronage.

"New Times" reports that a Texas exhibitor offered a free funeral, complete with grave and monument, to get people to attend a double-feature horror bill. "If funerals are an inducement to go to the movies," comments the publication, "then the American film industry itself is sowing bad seed."

Reference is to Warners' "Bad Seed." The Russ magazine sees it as the "kind of picture which has contributed to the decline of Hollywood."

More Time OK'd On Debt Split Within Loew's

Loew's Inc. and Loew's Theatres have won a reprieve from the Feb. 6 deadline originally set by the N. Y. Federal Court as the date the two companies must divide the \$30,000,000 debt between the two companies.

Delay came as a result of a standby order issued by Judge Edmund L. Palmieri in N. Y. Federal Court Friday (1). Although the order sets no new deadline, which may be designated later if the court so decides, it gives the production-distribution firm and the theatre company additional time to settle the issue of dividing the funded debt held by eight insurance companies.

Decision was reached after a two-hour closed session in the judge's chambers—because "we are going into matters highly confidential, commercially."

It's understood that the Loew's companies had planned to split the funded debt by allocating \$5,000,000 of it to Loew's Theatres and the remainder to Loew's Inc. The March 8th deadline for distributing the stock between the two companies still exists and it's anticipated that this deadline will be met.

Karl Hoblitzelle, proxy of Interstate Circuit, was awarded Distinguished Civic Service Award of the Greater Dallas Planning Council. He's also board chairman of Republic National Bank.

PUBLIC TASTE TOO UNCERTAIN

Comedy, once a Hollywood mainstay, is rapidly becoming one of the "lost" arts of the screen.

Not only has the number of laugh features declined sharply in recent years, but film industry has failed to develop new comedians to match the growing sophistication of the audience. Where they have latched on to television talent, as for instance George Gobel, results haven't matched the expectations.

Two recent teams that did spell b.o.—Martin & Lewis and Abbott & Costello—have (1) split and (2) been less active. Among the newcomers, only Jack Lemmon has really dented the public-consciousness.

The vast majority of the comedies currently made are in effect film versions of successful stage plays. Yet, in another day, it was Hollywood that set the laugh pace, whether it was with Fatty Arbuckle, Harold Lloyd, Harry Langdon, or Marie Dressler and Wallace Beery.

(Paucity of comedies doesn't plague Hollywood alone, but extends also to television's "live" programming. Such rib-ticklers as there are on the air are mostly filmed situation comedies a la "I Love Lucy."—Ed.)

In 1956, out of 322 pictures released, only 33—or 10%—were comedies; and included in that total are some comedy musicals. Survey of the 1957 plans indicate that, on the overall, no rise in the number of comedies is charted. There are some coming up, both for release and production, that hold bright promise:

20th-Fox—"Oh Men, Oh Women," "Desk Set" and "Will Success Spoil Rock Hunter?" (all stage adaptations); Warner Bros.—"Top Secret Affair," "Auntie Mame," "Onionhead" and "Prince and the Showgirl"; Metro—"Designing Woman," "Little Hut" and "Don't Go Near" (Continued on page 20)

Union Exec Urges Laws, Consumers' Boycott to Block Production Abroad As H'wood Rolls Drop 50% in Decade

Hollywood, Feb. 5.

No RKO Story Dept.

RKO has given up its story department permanently, production head William Dozier reported. However, later this year the company will take on one story man to operate out of the New York homeoffice.

Dozier believes there's no necessity of maintaining a full department to blanket the entire writing field. He also noted that agents and authors with properties to sell serve their own best interests by inviting all studios in on the bidding. "They come to us, we don't have to go to them," commented Dozier.

There has been more than a 50% slash in employment of skilled and unskilled workers in Hollywood's once-booming motion picture industry in the past 10 years, the drop mainly due to production abroad, it's asserted by Ralph Clare, business agent of Teamster Local 339 and former prexy of the AFL Hollywood Film Council. Industry had a peak of 24,000 union craftsmen in 1946, but today that figure has dropped to just above 11,000. Clare advocates legislation and a consumers' boycott as means to combat U. S. production abroad.

The 11,000 current employment figure includes the prospering telefilm industry, Clare states.

Clare emphasized he did not favor a boycott of pix which are made overseas for "valid and compelling reasons," but only those which are filmed in other countries because of cheaper labor costs. "We had great success with this type of boycott in the case of 'Daniel Boone,'" he remarked. "Boone" was filmed in Mexico.

Acknowledging that "foreign production is killing us," Clare attributed the increase in the number of features being made in other countries to a number of factors, listing: (1) "Legislative action a few years ago which prevented indie companies from taking a capital gain on a single picture, eliminating collapsible corporations"; (2) "Hard money. It's not easy for" (Continued on page 22)

Dozier Details New Make-Ready On RKO Films

RKO production chief William Dozier disclosed in New York over the past week that the company has full intentions of making its new pictures completely before a distribution deal is set. And the financing is to be 100% RKO regardless of whether a studio property or an independent package is involved.

While waiting for the 20th Century to pull out on his return to Hollywood, Dozier explained what's planned as the unique operation. Each production is to be promoted on a sustained basis, from the initial story moves right through to (Continued on page 22)

Drive-Ins' Plea: More Tint Pix

Cincinnati, Feb. 5.

Allied States Assn. urged Hollywood to increase the production of color films. Resolution to that effect was adopted on the closing day of group's drive-in convention in Cincinnati last week. Originating in the smalltown clinic, the resolution stressed the necessity of more tinted product so that drive-in theatres could meet the increasing competition of color shows on tv. It was pointed out that television has promised all-color programming within the next two years.

Smalltown forum also produced the following resolutions: Urged the film companies to provide drive-ins with a continuous flow of product regardless of the season of the year. Requested launching of a campaign to induce local newspapers to give drive-ins the same advertising rates as department stores.

Problems of the large drive-in operations, included: clearances have all but disappeared, print shortages are acute, percentages keep going up.

29 'Oklahoma' Showings In Todd-AO Chalked Up \$8,970,087—Bollengier

Roadshowing of "Oklahoma" in the Todd-AO process to date has grossed \$8,970,087 in 29 American and two Canadian cities. A. B. Bollengier, v.p. and treasurer of Magna Theatre Corp., reported last week. Data 4,672,184 persons had seen the film via its roadshow engagements and had paid an average \$1.93 to do so.

"Oklahoma," first film in the Todd-AO system, is currently being released by 20th-Fox in its Cinema-Scope version. Abroad its distribution is handled by RKO.

Bollengier said the average length of run for the 31 cities had been 26 weeks.

National Boxoffice Survey

Weather Bops Trade; '10 C's' No. 1, 'Anastasia' 2d, 'Wonders' 3d, 'Wind' 4th, 'Petticoat' 5th

Blizzard weather conditions along the Atlantic seaboard over the past weekend and continued cold in other portions of the country are hurting trade at first-runs this stanza. Some of the new product also proved of little help in encouraging patronage.

"10 Commandments" (Par) is pushing back into first place this round. "Anastasia" (20th), which was champ last week, is falling back to second place, only a step behind the No. 1 pic.

"Seven Wonders of World" (Cinerama) again is finishing in third position, same as last round. "Written on Wind" (U), third a week ago, is landing fourth money, mainly via a string of great long-run playdates.

"Iron Petticoat" (M-G), just getting around this week, is capturing fifth place, even though crix generally rapped the new Bob Hop pic: "Teahouse" (M-G) is winding in sixth spot. It was fifth last session.

"Great Man" (U), with some larger houses used this week, is finishing seventh. "Baby Doll" (WB) is taking eighth place. "Oklahoma" (Magna) is landing ninth position while "Don't Knock the Rock" (Col) rounds out the Big 10.

Some of the newcomers, which had a batch of playdates to their credit, failed to display enough strength to even place as runner-up pix. However, some new entrants did nicely. "Top Secret Affair" (WB), out for first time this stanza, was fine in Frisco and okay in Boston but fair to mildish in Minneapolis, Detroit and N. Y.

"Big Land" (WB) fared well in K.C. and was rated solid in St.

Louis. "5 Steps To Danger" (UA), also new, looks fair in N.Y. and Philly.

"3 Violent People" (Par) still is disappointing, as it was last session. It shapes best in Cleveland where rated average. "Wee Georgie" (Arthur) looms big in Balto, Pitt, and L.A.

"Wrong Man" (WB) shapes spottily currently. It is fair in Minneapolis, okay in Omaha, good in Balto, modest in Indianapolis, fine in Denver but dull in L.A. "Around World in 80 Days" (UA) still is going great guns in the same six key cities covered by VARIETY.

"Full of Life" (Col), which comes into the N.Y. Astor next week, looks socko in Chi, big in Washington but sluggish on extended-run in L.A.

"Barretts of Wimpole Street" (M-G) looms drab in L.A. "Lust For Life" (M-G) still is good in Boston, Louisville and N.Y.

"Rock, Pretty Baby" (U), neat in Portland, shapes okay in K.C. "Bundle of Joy" (RKO), hot in Portland, is good in Denver. "4 Girls in Town" (U), good in Louisville, looks okay in Frisco and Indianapolis.

(Complete Boxoffice Reports on Pages 8-9)

Vogel Back in Gotham

Joseph R. Vogel, president of Loew's, is due back at his N. Y. homeoffice headquarters today (Wed.) after several weeks of surveying the company's studio operation.

Vogel's Coast visit was his first since the settlement of a threatened proxy fight.

MORE YANKS FAVOR PAYING BRITAIN ON U.S. FILMS MADE UNDER QUOTA

Some of the American companies which produce pictures in Britain (under quota) now appear willing to go along with a proposal that they return to Britain a part of the earnings abroad of American films shot in London studios.

It's clear that no agreement has as yet been reached, but indications point to the possibility of 50% of such monies being returned to Britain.

Some American execs hold that they're being asked to undertake a considerable gamble which, in the long run, may not pay off at all. Argument is that, if a concession is made to the British, it may not alter a reevaluation of what the British government considers a "pure" British film, which would then enjoy favored treatment in terms of production subsidies from the Eady money in Britain.

On the other hand, if the Americans make their gesture, it may forestall a British move to discriminate between pure British and British-American productions.

Fayette W. Allport, the Motion Picture Export Assn.'s London rep, is currently exploring Government sentiment in London.

The British producers hold that the present situation is unfair to them in that they are asked to bring back to Britain all their foreign earnings. American films made with British pounds, on the other hand, while enjoying quota-film privileges, can keep and remit all earnings outside Britain to (Continued on page 22)

Interminable Argument: 'Baby Doll' Provokes Swap Of Reader-Editor Views

"Baby Doll" attained its fame largely because of the publicity given it by would-be censors, says Ohio State Senator C. A. Mosher in an editorial in his Oberlin News-Tribune. Mosher has been in the forefront of those fighting state censorship in Ohio.

He was replying to a letter sent to him by a woman who wrote he "must be very happy, now that through your heroic efforts Ohioans are free to see such sewage and weakminded people are free to adopt and act on the ideas expressed."

Said Mosher in his editorial: First, the Ohio film censorship couldn't have prevented "Baby Doll" from showing. Second, the picture is being seen in all four states that still have censorship, and, third, the publicity helped the picture.

"No one ever would have heard much about 'Baby Doll' and relatively few people would have even taken the trouble to see it, if would-be censors had not set up (Continued on page 71)

GAZZARA EMBRACES 'UNCOMMITTED' IDEA

Ben Gazzara, who starred in the legit version of "Hatful of Rain" and recently completed "The Strange One" film (formerly "End As a Man") for producer Sam Spiegel, insists he wants no multiple-picture deal with any studio. The Actor offered the point in New York this week that a long tieup with a studio too frequently means working with a property which is not suitable to the performer.

Gazzara wants freedom of movement, he stated, and believes it unwise for thespes to accept roles only for the reason that a studio boss is committed to roll a certain pic at a certain accordance with a particular schedule. His idea is to simply wait for the "right" type of assignment to come along.

Gazzara has several more to do with Spiegel but in this arrangement he's not being forced to work on a fixed schedule or appear in a film which he feels is not an appropriate one, he said.

Ted Lazarus To Schlaffer
Ted R. Lazarus has resigned as v.p. of Gommi-TV, telefilm production outfit, to join the exec staff of Charles Schlaffer & Co., motion picture ad agency.
He's a former Donahue & Coe account exec.

Schmidt Vs. Malin

Cambridge, Mass., Feb. 5.
"Private Censorship in Movies and TV" is the subject up for discussion at first of Harvard Law School Forum's spring series at New Lecture Hall, Friday night (8).

Godfrey Schmidt, law prof at Fordham U. and prexy of AWARE INC., Communist-hunting org in the entertainment industry, and Patrick Murphy Malin, exec director of American Civil Liberties Union, will speak on the subject. Prof. Benjamin Kaplan will be moderator.

Zanuck's Board Spot Engenders Trade Guesses

Election of Darryl F. Zanuck, to the 20th-Fox board has generated a lot of speculation as to his future status in the company which he left last year to go into independent production.

Zanuck, currently prepping "Island in the Sun" for 20th release, also will become a member of the company's finance committee.

Official explanation is that Zanuck, as an indie, hasn't had proper access to information about 20th activities, and that the seat on the board will provide him with it. It's pointed out, too, that he is—at least on the books—the largest single stockholder. Under his deal with 20th, he is completely financed by the company.

There are, however, those who think Zanuck's move may be a prelude to his returning to the studio in an active capacity. He was v.p. in charge of production when he re- (Continued on page 22)

Lana Turner's U Starrer

Hollywood, Feb. 5.
Contingent on approval of the finished script, Lana Turner will star in "Maracabo" at Universal. Ted Sherdeman is screenplaying for producer Howard Christy.

William F. Rodgers, ex-Metro, seriously ill at Memorial Hospital, Hollywood, Florida.

'Baby Doll's' Daddy Speaks His Mind

By FRED HIFT

Success of "Baby Doll" in the face of considerable and organized pressure against it is seen giving encouragement to independents with a yen for offbeat themes.

Warner Bros., which distributes the Elia Kazan film, notes the considerable number of instances where exhibitors, despite local pressure, have refused to pull the picture. In one instance, the theatre manager confirmed the booking even though threatened with arrest.

Kazan in Manhattan last week, where he is cutting his "Face in the Crowd," said he personally was responsible for the original "Baby Doll" ad campaign and specifically the "symbol" of the thumbsucking Baby Doll in her crib. It was he, too, who conceived the huge "Baby Doll" sign on Broadway. The producer-director did, however, disagree on some of the tag lines originally employed in the ad campaign.

Kazan expressed disappointment over the "twist" that "Baby Doll" had been given in the course of the campaign against it by the Catholic Church and said he was bitter and resentful over the implication in Cardinal Spellman's denunciation that he (Kazan) was un-American.

Noting that the film was doing very good business both in the U.S. and abroad, Kazan insisted that he hadn't had the slightest intention of making a "sensational" film, or a "dirty" one, and he referred repeatedly to the fact that "Baby Doll" had, after all, obtained a seal of approval from the Production Code, which had objected to only a single scene.

It's felt by many in the industry in the wake of the "Baby Doll" controversy that it has served to emphasize the right of the artist—on the screen or elsewhere—to express himself freely and to depict situations around him as he sees them. It's been noted, too, that—in terms of visual presentation—"Baby Doll" actually was a lot more restrained than other contemporary films. Kazan denied last week that the ad campaign for the picture was misleading.

"You can read something into almost any ad," he said. "I wanted the girl in the crib because it was typical of the infantilism of the girl around whom the picture revolved," he said. "It's not misleading people, after all," he said. "The scene is in the film." He said he had heard of people, in some cases Catholics, who had emerged from seeing "Baby Doll" disappointed, arguing that they had been led to expect something quite different by the descriptions of the film in Catholic denunciations of it.

12 Big Denmark Cinemas Willing to Pay Higher Rentals for U. S. Films

Copenhagen, Jan. 29.

While the chance of having Hollywood films coming into Denmark again soon are looking better than ever, Danish film outfits have cleaned up during the 18-month Hollywood blockade. Twelve cinema owners here have declared themselves they are willing to pay higher rentals for American pictures than the previous 30%. Danish product dominated the field in the last three months, and film houses playing local faves have done terrific biz. Takings of other cinemas, playing Continental or British fare, have not been too good. In a recent week, 40% of Copenhagen cinemas were showing Danish pix.

Asa so far has dominated the picture business here this winter, "Youth at Play," dealing with the loose morals among younger people, was one of its greatest hits.

Nordisk Film's 50-year jubilee picture, "Qivitoq," a love-story in Eastmancolor, also is a terrific moneymaker at Paladestret, having filled this 1550-seat house for over three months.

Another big hit is "Guys and Dolls" (M-G), being shown in the small Swedish coast town, Landskrona, which is now a Hollywood film center for Copenhagen. They go over the Sound by ferry and take in all the American films, which they cannot see in Denmark, as long as the Hollywood blockade continues.

Tillie Balaban's Disks

Hollywood, Feb. 5.

Tillie (Mrs. Barney) Balaban, mother of three grown children, has joined the ranks of disk artists.

Wife of the Paramount prexy recorded four sides as an independent effort, backed by a five piece combo helmed by Bernie Richards. Tune included a pair of French ditties plus "Two Different Worlds" and "My Reckless Heart."

Parenthetically, Paramount is in the process of acquiring Dot Records. However, Mrs. Balaban's disk efforts are not presently tied to the label's activities.

New York Sound Track

Addendum: VARIETY's roundup story last week, detailing foreign film grosses in the U.S. last year, did not cover the large number of Japanese films imported and shown mostly on the West Coast and in Hawaii. Only six Japanese pix which enjoyed general distribution were covered. It's figured that the Japanese gross runs between \$600,000 and \$700,000 in the U.S. and Hawaii.

First thing Warner Bros. knew that Sir Laurence Olivier had okayed the title change of "Sleeping Prince" to "The Prince and the Showgirl" was when he cabled whether "Showgirl" spelled in two words or one. Mitzi Gaynor, set for the femme lead in the Richard Rodgers-Oscar Hammerstein film version of "South Pacific," reportedly drawing \$100,000 for the job... The rap in a recent Frank Ross story re faulty projection during a run of "The Robe" should have been directed toward the Chinese Theatre on the Coast, not the Pantages.

Terence Rattigan plotting only picture work. He went west to script "Separate Tables," and has no new legit work in mind... Walter Lantz huddling with NBC v.p. Alan Livingston on two pictures to be made by Walter Wanger for Figaro. Livingston's a board member of the film company.

"What's wrong with the Actors Studio?" Ben Gazzara, an alumnus, wants to know. And he answers his own question with another. "What other operation of this type has developed such talent?"... Italy's Titanus Studio readying a biofilm on Arturo Toscanini... Joseph G. Aurichio, out as supervisor of the RKO photo department, joining Copy-Art Photographers as sales v.p.

Something new in previews: So as not to hold up magazine layouts for "Spirit of St. Louis," Warner Bros. on the Coast has been showing scribes the first half of the picture. Second half is still being processed... Trans-Lux Theatre prexy Richard Brandt vacationing. Ditto Alex Harrison, 20th-Fox sales topper, in Honolulu, avec spouse... MPEA's Griffith Johnson, right hand with broken wrist in a cast, is back at his desk. Says there's one good thing about it all—"I can't sign any checks"... Virginia Vincent, starred two seasons ago on Broadway in "Wedding Breakfast," signed for her film debut in WB's "The Helen Morgan Story." That's the pic's new title since the tiff with CBS, which wants to put the Morgan blog on the air as a spectacular.

John Krimsky, Donahue & Coe exec who owns the English language rights to the German classic, "Maedchen in Uniform," is negotiating with a German group for a projected remake in German and English. Krimsky also owns U.S. distribution rights on the old German film.

Steve Trilling, assistant to Warner Bros. prexy Jack L. Warner, in town... N. Y. Daily Mirror film critic, Justin Gilbert and wife off for a three-months European vacation... MPEA's Rome rep, Charles Baldwin, in Cairo.

Elia Kazan, who shot "Baby Doll" in Benoit, Miss., returned to the "scene of his crime" recently for a vacation and, somewhat contrary to his expectations, found himself treated like a hero. "I went hunting with the boys," he said. "They loved the picture. Everyone in town had seen it at least three times." Townspeople were extensively used by Kazan in the making of the picture.

Universal tore up Rock Hudson's soon-to-expire contract and inked him to a new pact calling for 16 pictures over an indeterminate period beginning with "A Farewell to Arms" on loanout to David O. Selznick... Henry Blanke set by Jack L. Warner to produce, and Irving Rapper to direct "Too Much Too Soon," the Diana Barrymore story which the studio recently acquired... Don Hartman planning a record rehearsal, approximately four weeks, for his "Desire Under the Elms" which marks his debut as an indie producer releasing through Paramount.

Bob Hope set with United Artists to produce "Trouble in Paris," in which he'll star with Fernandel, French comedian, in France come summer... Bryna's "King Kelly," for Metro release, postponed six months while Kirk Douglas, who was to star, appears in pair of others, "Paths of Glory" and "The Viking"... Allied Artists acquired Arthur L. Davis' yarn, "Death in Small Doses," as a Richard Heermance production... Jerry Wald changed title of "Love Affair" to "An Affair to Remember" at 20th... vet comic Snub Pollard makes dramatic bow in Columbia's "Jeanne Eagels"... Gia Scala set by Metro with Robert Taylor in "Tip on a Dead Jockey"... Walter Reisch relieved of duties as producer on Darryl F. Zanuck's "The Sun Also Rises" due to own production activities on four of his own films for 20th-Fox release... "Mobrey of the Black Coast" purchased by Cornet Wilde for Theodora Productions from novelist Christopher Thornhill... Gloria Moll, Italian actress, draws femme lead in Joseph Mankiewicz' "The Quiet American"... Jessamyn West will script "The Big Country" for Gregory Peck and William Wyler.

L. A. to N. Y.

Edward Anderson
Richard Condon
Sherill C. Corwin
Howard Dietz
Dag Durya
Mitchell Gertz
Abe Goodman
Abel Green
Irving Hoffman
Leo Jaffe
Merle Jones
Hal Light
Ralph Meeker
Hubbell Robinson Jr.
David Rose
Abe Schneider
Milton Sperling
Frank Stanton
Steve Trilling
Joseph R. Vogel
Max E. Youngstein

N. Y. to L. A.

Glenn Ford
Van Johnson
David A. Lipton
Neva Patterson
Terence Rattigan
Helen Rose

N. Y. to Europe

Franca Baldwin
Joan Bayless
Harriet Brooks
Mario del Monaco
Robert W. Dowling
Justin Gilbert
John Hower
Tom Honeyman
Fred Pressburger

Europe to N. Y.

Jose Ferrer
Peter Gilmore
Erich Leinsdorf
Anna Magnani
Rodney Millington

Nickelplate's Show Train, \$8.75 Includes Box-Lunch And 'This Is Cinerama'

Cleveland, Feb. 5.

Cinerama brass is steaming up a wing-ding civic reception for the first Cleveland-bound "This Is Cinerama" show-train, organized by the Palace staff here, which comes to town Saturday (Feb. 9) from Fostoria, O.

About 400 Fostorians are making the expedition, rolling over the Nickelplate R.R., a sell-out affair two weeks in advance. Tickets at \$8.75 round-trip included box lunches, sight-seeing trip and reception party in addition to theatre seats.

Ducats were sold so rapidly that Station WFOB, which sponsored the first show-train, will organize another one to accommodate the Johnny-Come-Latelys. Max Mink, managing director of Palace, is drumming up for the first train-load a holiday-battered reception clustered with Cleveland city officials, disk-jockeys, and all the nifty talent he can recruit. Even Hildegarde, current at Statler's Terrace Room, agreed to climb out of bed early to greet the visitors with a Milwaukee French accent.

"This Is Cinerama," now in its 12th lap at the 1,485-capacity Palace, has been buoyantly surpassing all its managerial expectations. During the first 10 weeks the pic netted \$301,659 (not including taxes) at \$2.50 top as a result of extensive out-of-town promotion.

BLOCKBUSTERS VS. MAIN STREET

Chicago Operators Ponder the Riddle: How Poisonous Are TV's 'Old' Films?

Chicago, Feb. 5.

The spectre of major film libraries on Chicago TV has grown into a haunting reality for local exhibitors and distributors in recent months which have seen many not so old boxoffice greates released for home consumption. While most traders are still hesitant to read a direct connection into recent slack film grosses during the period of bad winter weather the TV pinch is being felt by an increasing number of those directly involved.

Balaban & Katz executive vice president David Wallerstein states that good pictures will remain as good boxoffice material as ever. The exec of the kingpin Windy City circuit believes there is no necessity for change in B&K booking policies and feels that no hard and fast conclusions can be made until more experience is obtained. However he stated the belief that marginal pictures will tend to become more marginal.

Other Loop operators, as usual not wishing to be quoted, state that old films may keep homebodies out of the nabe houses but that their downtown trade, consisting of those who want to spend an evening out is hardly affected.

Outlying independent theatres, unable to compete with the downtown giants for first-run product, feel the electronic competition with many of them experiencing noticeable drops on the nights big name vintage features hit the TV screens. The Saturday night of Jan. 5 was one of the worst the little houses have had and one distributor admitted it to be the re-

(Continued on page 22)

France in 1956 Produced 129

French industry in 1956 put 129 feature films into production of which 90 were "pure" French, the French Film Office in N. Y. reported last week. Of the remaining 39, which were coproductions, 32 represented films made with Italy, the rest—seven—with other countries.

Report noted the upbeat in color and widescreen for the French films. Total of 57 were in color, while 42 came in one of several widescreen processes. Of the widescreeners, 19 were in CinemaScope. In the color field, Eastmancolor dominated with 42 pix against six in Technicolor, five in Agfacolor, three in Ferrnialcolor and one in Gevacolor.

ALL-TIME HIGH OF 16 UPCOMING AA FILMS

Hollywood, Feb. 5.

Allied Artists now has one of the biggest inventories in its history, with a backlog of 16 films. Figure, exec producer Walter Mirisch reported, includes a pair now in the near-completion stage.

Billy Wilder's "Love in the Afternoon" heads the lineup which includes Hakim Brothers' "Hunchback of Notre Dame" and Marcel Hellman's "Jeannie." Still shooting are "Dino" and "The Persuader."

Others on the list are "The Oklahoman," "Dragon Wells Massacre," "Last of the Badmen," "Storm Out of the West," "Attack of the Crab Monsters," "Not of This Earth," "Hold That Hypnotist," "Daughter of Dr. Jekyll," "Badge of Marshal Brennan," "Crime Beneath the Sea" and "Hot Rod Rumble."

Richard Leibert, vet organist at N.Y. Music Hall, returned to his console post last week after an extended leave of absence during which he made a concert tour that carried him to the Coast.

23-YR. VET OFF REP ROLL

Lydecker Headed Special Effects (and What Have You) at Studio

Hollywood, Feb. 5.

After 23 years as head of the studio's special effects department, Howard C. Lydecker was given three days notice that Republic was terminating his services due to the cutdown in overhead. He ankled the Valley studio over the week-end.

Lydecker, one of the foremost special effects men in the industry, also was in charge of miniatures, matts, inserts, prop making, montages and underwater stuff. These normally are divided among other departments but operated under one grouping at Republic.

Special effects department has, for some time, been working for other productions on the lot, such as Revue, Mark VII, etc., on an hourly basis. Lydecker, whose brother Ted remains at the studio on the Revue account, was the only department member whose entire salary had to be met by Republic.

Not-Nice-As-Us, Majors Say Of Foreign Adv.

Foreign film advertising in the New York papers is beginning to rile some of the major companies. The ads, frequently and openly pitching sex, are giving the rest of the industry "a black eye," it's argued.

Whereas the majors submit their ad campaigns to the Code office operating within the Motion Picture Assn. of America, the indies labor under no such restriction. They must, however, conform to the newspapers' own standards.

"When these ads for foreign films appear on the same page with ours, everybody gets a bad name," commented one of the ad-pub men in Gotham last week.

Film companies have frequently come under attack for their flamboyant advertising and the feeling is that the ads for the imports simply give the critics of the industry another convenient handle.

Some of the indies themselves deplore the ad trend for foreign pix. Their position is that the tendency to turn every import into a "sex" picture—at least in the ads and whether or not there's sex in it—hurts the chances of the foreign linguists in the U. S. market and reduces them to the exploitation level where many don't belong.

Team to Day and Date Foreign Art Product

Los Angeles, Feb. 5.

Crest and Sunset Theatres, owned, respectively, by Robert L. Lippert and Solmie Cohen, have teamed to inaugurate a day-date policy of playing first-run foreign pix.

New policy will tee off Feb. 15, with Western preem of Federico Fellini's Italian-made "Vitelloni," which won first prize at Venice Film Festival.

CANADIAN OFFICIALS SHIFT

Toronto, Feb. 5.

Alan Field, 47, has stepped out as producer for the State-operated National Film Board to succeed Leo Dolan as director of the Travel Bureau of the Canadian Government. Dolan becomes Canadian consul-general at Los Angeles.

Field was editor of board's newsreel and producer of the "Canada Carries On" cinematic-mag series.

'B' (FOR BUDGET) FILMS RETURN

The "little" man in exhibition, and the lowbudget pictures he needs, are again drawing the sympathetic attention of the major companies.

Attitude represents a drastic reversal in the business view of the film companies which, over the past couple of years, have drifted towards fewer releases and a concentration on keycity firstruns. Many predictions of the extinction of "little" exhibition were made by leaders.

There now appears to have evolved a return to the old concept of the "big" industry, with many theatres, and types thereof, plus a large product volume; this despite the obvious appeal of the blockbuster and the success of the deluxe roadshow policy as per "Around the World in 80 Days," "Oklahoma," "Cinerama," etc.

With this changing view, the distributors appear to be moving towards a better business relationship with their exhibitor customers. As Ernest G. Stellings, Theatre Owners of America prexy, put it in N. Y. last week: "We find an increasing distributor willingness to listen to exhibitor problems and to do something about them."

Stellings also said it appeared to him that the distributors had recognized the need to keep the small theatres alive to insure their profit margin. There is speculation that the changed distrib attitude vs. the small situations may be rooted in the realization that these small accounts can throw off a profit if:

- (1) The product isn't loaded down with a huge budget.
- (2) If distribution costs can be minimized.

There is little doubt among observers in the industry that the RKO example will revive reexamination of cost-saving devices throughout distribution.

The sudden willingness on the part of the major companies to

(Continued on page 22)

Touts Theatres As Dance Acads

New diversification line for theatre circuits is opening up, if the experience of InterState's Alameda Theatre in Houston is anything to go by. The Alameda was taken over by the Fred Astaire Dance Studios whose prexy, Charles L. Casanave, reports business is booming.

Casanave has long argued that theatre and dance studio operations are peculiarly alike and that theatre people could direct a Fred Astaire Dance studio as easily as a film theatre. Apart from that, it's easy to convert a house into a dance studio.

Noting the exhibs' own dour predictions of theatre closings, Casanave said switching to dance studio operation was "definitely a solution for bewildered theatre operators."

Stevens Produces-Directs 'Diary of Anne Frank'

Hollywood, Feb. 5.

George Stevens has been assigned by 20th-Fox studio topper Buddy Adler to both produce and direct "The Diary of Anne Frank," picturization of the Pulitzer Prize play by Albert Hackett and Frances Goodrich.

Stevens, who signed a multiple-picture producer-director contract with 20th some months back, last directed "Giant," in addition to co-producing that film in association with Henry Ginsberg for Warners.

Stevens checks in at 20th this week to prep film for a mid-summer start, with Hackett and Miss Goodrich also starting on the screenplay this week. No castings have yet been set.

Seven Majors Pledge Sympathy For Small Town Theatres' Plight; 50% Terms Still an Agitator

A DESERTED VILLAGE

RKO Gower Plant Very Quiet, More Vets Exit

Hollywood, Feb. 5.

Location department continues to function at the RKO Gower Street lot, but the studio is virtually deserted.

Among the latest personnel pink-slipped were Margaret Stevenson, head of the still department, who departed after a 24½ year association with the firm, and Red Kennedy, who headed transportation. Letter department is closed but two drivers remain on the lot.

Location department head Bob Metzler and his secretary remain on duty.

RKO-Tied Indies Grumble: 'Nobody Tells Us Nuttin'

Hollywood, Feb. 5.

Indie producers releasing through RKO were reported "upset" and all in a "state of indecision" over RKO having made its distribution deal with Universal.

As one producer put it, "Nobody consulted us, they didn't worry about anybody else," referring to arrangement whereby Universal will handle release of all films either made by or for RKO before Dec. 31, 1956.

Frank King, prexy of King Bros. Productions, skied east over the weekend to look into the matter.

Don Gillin, sales chief for Sol Lesser productions, also is in N.Y. Lesser yesterday said he was "hopeful" that situation could be straightened out. Both Lesser and the Kings have a deal for release of a new picture, as well as films already in release. Lesser is skedded to do another "Tarzan" feature within the next few months, and Kings' have skedded "The Ring Master," to be produced in Europe. What both want to know is how RKO plans to handle the films, since distrib stated that Universal deal applies only to pre-Jan. 1, 1957 product.

Benedict Bogeaus, who checked out of RKO last year but still has six of his pictures in release, has notified company that it cannot legally turn over distribution of his films to any other releasing outfit.

12 Citations by Women, Nine of 'Em Show Biz

Washington, Feb. 5.

Washington's Federation of Women's Club hands out 12 career citations at luncheon Saturday (9). All but three are directly connected with show biz.

Heading the list is Motion Picture Assn. prexy Eric Johnston.

Others receiving awards are as follows:—NBC prexy Robert Sarnoff, Marlin Perkins, producer of NBC's "Zoo Parade"; NBC commentator Esther Van Wagoner Tuffy; ABC newscaster John Daly; Robert Button, director of Voice of America; Betty Furness, CBS-Westinghouse "sell" gal; Richard Coe, drama critic, Washington Post, and Jimmy Dean, local country music maestro with a WMAL-ABC tele show.

Non-show biz winners include Margaret Landon, whose best seller, "Anna and the King of Siam," became "The King and I" of Broadway and films. Benjamin McKelway, editor of the Washington Evening Star, and Melville Bell Grosvenor, editor of National Geographic magazine.

Seven of the major companies have promised to "do everything in their power" to help keep the small town theatres open, Ernest G. Stellings, Theatre Owners of America prexy, reported in Manhattan last week.

He indicated that this was only a partial victory in that this cooperation didn't extend to all of those companies that asked 50% terms for their big pictures. Stellings, who recently talked to several of the company heads, said TOA wanted a national sales policy based strictly on a theatre's "ability to pay."

Noting that smalltown houses were unable to pay 50% terms, Stellings said some of those distributors that followed such a policy had promised to negotiate flat rental deals instead. In such instances, he said, the flat deal wouldn't be put so high that it in fact amounted to the same as a 50% deal. The figure, he said, would be "considerably less than that and . . . will be reasonable under the circumstances."

Stellings said he had hopes that, within three months, all of the distributors would come around to his way of thinking. He held he couldn't give out the names of the companies that had promised him cooperation since they had asked to remain anonymous.

TOA topper released the names of his organization's arbitration committee—Mitchell Wolfson, S. H. Fabian, Samuel Pinanski, Stellings and Herman M. Levy—and said the TOA was ready to discuss arbitration again when the distributors were ready. He opined that Allied States would join. "I think they are ready to sit down with us and talk," he said.

Stellings said he had discussed with some of the distributors a

(Continued on page 71)

'57 UA Prophecy: \$70-Mil Gross

Hollywood, Feb. 5.

All-time record gross of more than \$70,000,000 is anticipated by United Artists in 1957, veepee Max Youngstein reported here. Films grossed slightly more than \$65,000,000 in 1956, about \$10,000,000 more than the 1955 figure.

Youngstein said the estimate is based on a schedule of 48 releases. Total will be dropped to around 36 pictures in 1958, he said, but all will be of the class to hold up at the top half of duals—and the firm expects that their total gross will top the anticipated revenue from this year's 48 entries.

Exec emphasized that the 1958 slate will not be restricted to the 36 "bigger" pictures if the right kind of smaller films show up during the year.

VIP DAIS FOR 50G FRIARS' BENNY GALA

Hollywood, Feb. 5.

Civic, military, industrial and show-biz leaders will turn out next Thursday (14) for the Friars testimonial dinner to Jack Benny, which boasts the most-name-studded dais in the history of such events. Tariff for the event will be \$100 a plate with all proceeds, estimated by committee chairman Barry Mirkin at in excess of \$50,000, to the Los Angeles Heart Assn.

On the dais with Benny will be George Jessel, who will be toastmaster; Gov. Goodwin J. Knight, George Burns, Dean Martin, Tony Martin, Irene Dunne, Deborah Kerr, Bob Hope, Danny Kaye, Edgar Bergen, Art Linkletter, Isaac Stern, Ronald Reagan and Rear Admiral John Bartley Pearson Jr.

title committee's decision is considered quite a victory for Golden, since the MPAA as a rule tries to keep the names of public figures available to all corners. "Brien, Driscoll & Raftery repped Golden in the title-arbitration proceedings.

ALLIED PUTS ON STRIPED PANTS

Distribs Got Eyebrow Tilted

[ON THAT ALLIED STATES 'REFORM']

How will Allied States Assn.'s new spirit of cooperation be accepted by the film companies? The answer to this query has impartial industry observers stumped.

Over the years there has been so much animosity between the exhibitor group and the distributors that many feel that the film companies will find it difficult to accept Allied's "new look." The original animosity dates back to the efforts of Allied general counsel Abram F. Myers—in bringing about divorce. Many in the industry attribute the forced separation of theatres from the production-distribution arms as contributing to the general decline of the industry. And Myers, more than any other individual, is blamed for instigating the move and sparking the final result.

These ancient animosities have increased over the years. Allied's on and off position on the arbitration question and the exhibitor group's instigation of Senate hearings on industry trade practices has made the film companies wary and suspicious of Allied.

Some company executives state that they have had so many unpleasant experiences in their relationship with Allied that they will find it difficult to negotiate harmoniously with Allied leaders.

However, the film companies, just as Allied, realize that there must be an industry "common front" to combat the more serious problem of the boxoffice decline.

Allied's desire to become part of overall industry business-building drive, its indication that it will return to the fold of the Council of Motion Picture Organizations, and its desire to resume arbitration talks (without the inclusion of arbitration of film rentals) are all signs that Allied is willing to launch a new era of cooperation.

Exhibs More Accepting of 'The New'?

Allied Convention Hears Theatres Called Blind In Original Opposition to CinemaScope

Traditional exhibitor opposition to new innovations may be lessening, judged by comments made at the Allied States Assn. drive-in convention in Cincinnati last week.

Noting that exhibitors had erred in resisting 20th-Fox's introduction of CinemaScope and stereophonic sound, Hugh McLachlin, chairman of Allied's equipment committee, urged the convening theatremen to accept and be prepared for the introduction of large-gauge films.

"Where it will go is up to the exhibitor," he said. "If it is accepted by you in the same way as past improvements, then it will be your fault if it is a roadshow process only. For progress we must have the big film process."

McLachlin, who said he had witnessed demonstrations of the 20th and Metro big film processes, was highly enthusiastic. He urged drive-ins and indoor theatres in cities over 100,000 to get in on the ground floor to make certain that the big gauge pictures are not limited to roadshowing. Both 20th and M-G, McLachlin declared, will release the big films with six-track magnetic sound.

The Allied equipment specialist said that 20th will not have a picture ready in the large ratio for about a year, but that Metro would probably release "Rainbow Country" as a large-gauge film in the near future. Because of the recent upheaval at M-G, McLachlin said he was unable to learn if the company would release the film in both 65mm and 35mm simultaneously. McLachlin assured the convention delegates that the companies

(Continued on page 16)

Proposed Broadening Of Censorship Appeal Adds Pronto Trial by Jury

Albany, Feb. 5.

A bill permitting a trial by jury, in lieu of appeal to the Board of Regents from a licensure refusal by the Motion Picture Division of State Education Dept., and otherwise liberalizing the film licensing law, has been reintroduced by Senator Fred G. Moritt, Brooklyn Democrat.

The jury trial would be held in Supreme Court.

Moritt's measure also would require that a written report by Education be furnished applicant within 30 days of date of submission of picture, and would permit applicant to have a review by the Regents if the film were not acted upon by that time.

The bill was referred to the Education Committee.

Sympathy for Exitees

Cincinnati, Feb. 5.

A resolution, obviously prompted by the dismissal of a large number of RKO Pictures staffers, was introduced at the Allied States Assn. convention last week.

The resolution, offered by new Allied proxy Julius Gordon, asked Allied members and others in the industry to give preference to those "who have served the industry loyally and well and have lately lost their employment through no fault of their own."

Court Holds N.G. 3% Use Tax On National Screen

Detroit, Feb. 5.

Allied Theatres of Michigan won a Circuit Court case when the court ruled that rentals of National Screen Service advertising materials are not subject to Michigan's 3% use tax. The tax was assessed several years ago, with National Screen adding the 3% to each weekly billing.

The Michigan State Dept. of Revenue probably will appeal the decision to the Michigan State Supreme Court. Allied advises its members to deduct the 3% charge from the weekly billing before remitting to National Screen Service, a practice many were observing while the long trial was in progress.

New England's Allied Is Again Chiefted by Mullin

Boston, Feb. 5.

Martin J. Mullin, proxy of New England Theatres Inc., was re-elected proxy of Allied Theatres of New England at the annual meeting Thursday (31). The trade association numbering around 200 theatres elected the following:

Vice proxies: Samuel Pinanski, American Theatre Corp.; Charles Kurtzman, Loew's; Benjamin Domingo, RKO; Harry Feinstein, Stanley-Warner; Edward S. Cantor, American.

Stanley Sumner was elected treasurer; John J. Ford, Maine and New Hampshire Theatres, continues as chairman of the board.

HARD DIPLOMACY WITH DISTRIBS

By HY HOLLINGER

Cincinnati, Feb. 5.

A new philosophy, perhaps representing a departure from Allied States Assn.'s traditional militant belligerency, will guide the exhibitor organization in its future approach to industry problems. This impression was gained in private talks with Allied leaders at the outfit's drive-in convention here in Cincinnati last week. The general tenor of the meeting itself as well as the tone of the national convention in Dallas last November gives credence to this view.

The usual bitter harangues, a familiar sideshow in recent years at Allied gatherings, have been substituted by quietly-presented complaints. The new Allied approach, to use the word of one of the organization's leaders, is "statesman-like." Allied recognizes that it must live with the distributors.

Do not misunderstand. All is not sweetness and light between Allied and the film companies. The same beefs relating to excessive rental terms, product and print shortage, and clearances still are sounded. Allied is bitter yet over the trade practices of the distribution companies.

Allied leadership, however, has come to the realization that these problems, although of utmost concern, are secondary to the task of reviving the boxoffice. If the public does not come to the theatres,

(Continued on page 16)

Julius Gordon Heading Allied

Julius M. Gordon, head of the 75-theatre chain Jefferson Amusement Co. and East Texas Theatres Inc. of Beaumont, Texas, was elected president of Allied States Assn. by the exhibitor organization's board of directors at its closing session in Cincinnati Saturday (2). He succeeds Rube Shor of Cincinnati who bowed out after two terms of office.

Abram F. Myers, longtime Allied board chairman and general counsel, was renamed to both posts. Other officers named were Horace Adams, Cleveland, treasurer, and Edward Linder, Boston, secretary. William A. Carroll was reelected recording secretary.

Glenn Ford returning to the Coast today (Wed.).

The Flavor of The Drive-In Biz

Cincinnati, Feb. 5.

Newest drive-in delicacy: Chinese egg rolls. Warner Bros. again "won" dubious honor of being worst company to do business with. Metro and Paramount follow in that order.

Drive-in theatres, once known as "passion pits," now obtain 85% of their biz from the family trade. Operators are now launching campaign to get teenage business by convincing parents that ozoners are well policed.

Drive-in operators complained film companies spending too much money selling theatremen via elaborate brochures and mailing pieces. Suggestion made that coin be used to sell the public instead. Theatres cutting down on teenage riots induced by rock 'n' roll pictures by hiring off-duty cops or physical education majors from local colleges.

According to industry researcher Ad Sindlinger, only 8% of the public reads film reviews in daily newspapers. Sindlinger also revealed that financial houses bombarding him with requests for information about film biz.

Devilish device, known as Traf-i-Trol, punctures tires of gate crashers who attempt to enter ozoners via unauthorized entrance, "It's guaranteed to ruin at least two tires on any car that tries to sneak in the wrong way," says co-inventor V. C. Smith, partner with his brother, W. G. Smith, in the Drive-In Theatre Service Co. of Devon, Pa.

Allan Herchell Co. demonstrated a model scale of a complete kiddie-land—five moveable rides, concession stand, train station. Complete cost: \$50,000 including land. Twin Drive-In in Indianapolis opens

(Continued on page 16)

'Anastasia,' 'Teahouse' Tail DeMille; 'Doll's' January Pace (No. 4) Tied To Volume of Catholic Publicity

JAN. GOLDEN DOZEN

1. "Commandments" (Par).
2. "Anastasia" (20th).
3. "Teahouse" (M-G).
4. "Baby Doll" (WB).
5. "Written on Wind" (U).
6. "7 Wonders" (Cinerama).
7. "Can't Help It" (20th).
8. "King, 4 Queens" (UA).
9. "H'wood or Bust" (Par).
10. "Bundle of Joy" (RKO).
11. "Oklahoma" (Magna).
12. "Zarak" (Col).

(VARIETY's survey of how principal product fared at the boxoffice the previous month is not fully national but based on reports of correspondents in 23 representative key cities over the U. S. and Canada. As such, it usually reflects the strength boxoffice-wise of key product but does not pretend either to be an index of total gross or total earnings of any current picture.)

With January grosses taking in the highly lucrative year-end holiday business, full faith in the ability of good productions still to draw was restored for exhibitors. VARIETY's compilations for the past month in 24 representative key cities shows that the four top releases amassed a gross of a bit over \$6,000,000, a mighty figure even for an elongated month. It should be remembered, too, that some theatres took a beating from unusually cold weather and snow starting in mid-January.

"10 Commandments" (Par), champion in December, again finished first in the national survey. Cecil B. DeMille opus actually was first for two weeks running and never fell lower than second in weekly ratings. Business racked up in individual key cities and its sustained strength last month astounded even the most optimistic exhibitors and Paramount.

"Anastasia" (20th) was a close second. "Teahouse of August Moon" (M-G) followed. "Baby Doll" (WB) wound up fourth, with the Legion of Decency thumbs-down seemingly calling attention to the film and upping attendance. Where the Catholic opposition got

(Continued on page 20)

Shotgun-Prevention Of Allied-TOA Wedding Is Pledged by Rube Shor

Cincinnati, Feb. 5.

Retiring Allied States Assn. proxy Rube Shor assured delegates to the organization's drive-in convention in Cincinnati last week that there wasn't the slightest chance of Allied and Theatre Owners of America merging and that he would do everything possible to prevent such a union. Shor's remarks appears to end the speculation relating to a possible merger between the two national exhibitor organizations.

Although the Allied leader spoke out strongly against a consolidation, he emphasized that Allied is "always ready to work with TOA on common problems." As a matter of fact, he declared, Allied "is ready and hopes always to be ready to work with anyone for improvement of the industry."

MYERS AGREES OUTLOOK FOR B.O. TAX CUT POOR

Outlook for complete elimination of the Federal admissions tax is not encouraging, Allied States Assn. general counsel Abram F. Myers told the group's drive-in convention in Cincinnati last week. However, he revealed that the chances for legislation providing relief on corporate taxes for small business men were brighter. Myers said he based his views on "impressions rather than information" he had gained in talk with leaders of Congress.

The Allied topper reported that several bills calling for a cut on the first \$25,000 of corporate profits will be introduced in the Senate. He indicated, too, that although there is strong administration opposition to a reduction in excise taxes, Allied is nevertheless "going down the line" in its effort to remove the ticket tax completely.

New Films Falter in L.A.; 'Drango' Light \$12,000, 'Barretts' Drab 8G, '80 Days' Socko 26G, '10 C's' 21½G

Los Angeles, Feb. 5.

Four new bills are making unimpressive debuts this week, but extended runs are holding very even, being helped no doubt by the town's influx. Dull \$9,000 is seen for "Barretts of Wimpole Street" at Pantages. "Three Brave Men" is just fair \$19,000 or a bit over in four theatres.

"Three Violent People" shapes thin \$14,000 in three sites. "Drango" looks slow \$12,000 or close in two houses.

"Around World in 80 Days" is up to \$26,400 in sixth week at the Carthay, and around same figure in current stanza. "10 Commandments" also is holding steady as are "Cinerama Holiday," "Anastasia" and "Written on Wind."

Estimates for This Week

Pantages (RKO) (2,812; \$110-\$175)—"Barretts of Wimpole Street" (M-G). Drab \$8,000. Last week, "Teahouse August Moon" (M-G) (10th wk), \$11,700.

Los Angeles, Hollywood, Uptown, Loyola (FWC) (2,097; 756; 1,715; 1,248; 90-\$150)—"3 Brave Men" (20th). Fair \$19,000 or near. Last week, L.A. with Iris, "Friendly Persuasion" (AA) and "Taqi Drums" (AA) (2d wk), \$13,000; Loyola, "Oklahoma" (20th) (4th wk-9 days), \$5,200; others in units.

Hillsreel, Hawaii, Wiltner (RKO-G&S-SW) (2,753; 1,106; 2,344; 80-\$150)—"Three Violent People" (Par) and "Secret Treasure Mountain" (Col). Thin \$14,000. Last week, H'Street, "Open City" (Indie) and "Paisan" (Indie) (reissues), \$4,500; others in units.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-\$125)—"Drango" (UA) and "Tomahawk Trail" (UA). Slow \$12,000 or near. Last week, Orpheum with Hollywood, Uptown, "Wild Party" (UA) and "Four Boys and Gun" (UA), \$12,800.

Warner Downtown (SW) (1,757; 80-\$125)—"Have, Have Not" (WB) and "Key Largo" (WB) (reissues).

(Continued on page 16)

Hone-Hepburn Hep 16G, Pitt, 'Violent' Tame 9G, 'Anastasia' Boffo 14G

Pittsburgh, Feb. 5.

Bob Hope-Katharine Hepburn on marquee are managing to overcome the dismal notings for "Iron Petticoat" at the Penn and it'll be downtown leader this week. However, "Anastasia" in fourth stanza is not far behind at Harris with another big week. "Great Man" at Squirrel Hill and "Wee Georgie" at Guild are still cleaning up. "Seven Wonders of World" has started to pick up again at the Warner. "Girl Can't Help It" doing okay on Fulton h.a. Only other new entry downtown, "Three Violent People," is just so-so at Stanley.

Estimates for This Week

Fulton (Shea) (1,700; 80-\$125)—"Girl Can't Help It" (20th) (2d wk). Still paying off at okay \$7,000 on windup. Last week, \$11,500.

Guild (Shea) (500; 85-99)—"Wee Georgie" (Arthur) (3d wk). This one may possibly be the biggest thing this smallesteater has ever had. Should be well over big \$4,000 this session. Last week, \$4,700.

Harris (Harris) (2,163; 80-\$125)—"Anastasia" (20th) (4th wk). Very little letup and house is getting big play from carriage trade for first time in years. Great \$14,000 or over; naturally continues. Last week, \$17,000.

Penn (UA) (3,300; 85-99)—"Iron Petticoat" (M-G). Crisx said not but public is saying yes. Looks like close to \$16,000, and very big here in light of what they've been doing lately. Last week, "King and Four Queens" (UA), \$13,000, over hopes.

Squirrel Hill (SW) (900; 85-99)—"Great Man" (U) (2d wk). Should be around for quite a spell. Dipping somewhat but \$6,000 or better is still sensational. Last week, great \$7,000, second best figure in house's history.

Stanley (SW) (3,800; 85-99)—"Three Violent People" (Par). Not going anywhere at \$9,000 or near. Last week, "Girl He Left Behind" (WB), \$11,500.

Broadway Grosses

Estimated Total Gross

This Week \$546,800

(Based on 24 theatres)

Last Year \$549,400

(Based on 22 theatres)

'Affair' Loud 12G, Frisco; 'Town' 7G

San Francisco, Feb. 5.

Arty theatre pix are hitting a fine pace here currently, with "Wee Georgie" and "Bullfight" doing particularly well. "La Strada" still is in the money at the Bridge despite being in the 22d week. "Four Girls in Town" is rated okay at Golden Gate while "Three Violent People," also new, is fair at Paramount. "Five Steps to Danger" shapes mild at United Artists. "Top Secret Affair" looms fine at St. Francis. "Around World in 80 Days" is rated near-sellout at Coronet while "Seven Wonders of World" is excellent at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-\$1)—"Four Girls in Town" (U) and "Above Us Waves" (Indie). Okay \$11,000. Last week, "Rock, Pretty Baby" (U) and "Night Runner" (U), \$12,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Anastasia" (20th) and "Men Sherwood Forest" (Indie) (5th wk). Holding on at \$16,000 in 10 days. Last week, \$12,500.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Teahouse August Moon" (M-G) (6th wk). Good \$13,000 in 9 days. Last week, \$14,000.

Paramount (Par) (2,646; 90-\$1)—"Three Violent People" (Par) and "Rumble on Docks" (Col). Fair \$14,000 or under. Last week, "Wrong Man" (WB) and "Fire Maidens" (Indie), \$15,000 for 8 days.

St. Francis (Par) (1,400; \$1-\$1.25)—"Top Secret Affair" (WB). Fine \$12,000. Last week, "Baby Doll" (WB) (5th wk), \$8,000.

Orpheum (Cinerama Theatre Calif.) (1,458; \$1.75-\$2.65)—"Seven Wonders" (Cinerama) (11th wk). Excellent \$29,000. Last week, \$28,700.

United Artists (No. Coast) (1,207; 70-\$1)—"Five Steps to Danger" (UA) and "Gun Brothers" (UA). Mild \$7,000. Last week, "Drango" (UA) and "Running Target" (UA) (2d wk), \$7,200.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Constant Husband" (Indie) (Continued on page 16)

Snow Fails to Hobble Hub; 'Affair' Okay \$17,000, 'Anastasia' 27G, 3d

Boston, Feb. 5.

More snow failed to slow the first-run office, with milder weather helping. Little new product but holdovers are okay. "Top Secret Affair" looks fairly okay at the Metropolitan. "Naked Paradise" is fine at Paramount and Fenway. "Albert Schweitzer" looks big at the Exeter. "Anastasia" still leads the holdovers at the Memorial, drawing lines in third frame. "Ten Commandments" is still big in 12th Astor week. "Seven Wonders of World" is holding up in 22d round at Cinerama.

Estimates for the Week

Astor (B&Q) (1,372; \$1.90-\$2.75)—"Ten Commandments" (Par) (12th wk). Slick \$22,000. Last week, \$24,000.

Beacon Hill (Beacon Hill) (678; 80-\$1.25)—"Secrets of Life" (BV) (3d wk). Nice \$6,500. Last week, \$10,000.

Cinerama (Cinerama Productions) (1,354; \$1.25-\$2.65)—"Seven Wonders" (Cinerama) (23d wk). Fine \$24,000. Last week, \$27,500.

Exeter (Indie) (1,200; 80-\$1.25)—"Albert Schweitzer" (Indie) (2d wk). First week ended Sunday (3) was big \$14,000.

Fenway (NET) (1,373; 60-90)—"Naked Paradise" (AI) and "Flesh and Spur" (AI). Big \$8,000. Last week, "Istanbul" (U) and "Night Runner" (U), \$6,000.

'Wrong' Potent 16G, Denver; 'Curucu' 15G Denver, Feb. 5.

Three bills are holding over here in this week which finds biz ranging from good to fine. Top newcomer is "Wrong Man," fine at Centre. It is holding. "Iron Petticoat" looms nice at Orpheum. "Curucu" is fast at Paramount and nearly as strong as "Wrong." "Westward Ho, the Wagons" looms big, and continues on at Aladdin.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Westward Ho" (BV) (2d wk). Big \$11,000. Stays. Last week, \$12,000.

Centre (Fox) (1,247; 70-\$1.25)—"Wrong Man" (WB). Fine \$16,000. Stays. Last week, "Anastasia" (20th) (5th wk), \$10,000.

Denham (Cockrill) (1,428; 70-90)—"Bungle of Joy" (RKO) (2d wk). Good \$8,500. Holds over. Last week, \$11,000.

Denver (Fox) (2,525; 70-90)—"Nightfall" (Col) and "Wicked as They Come" (Col). Fair \$10,000. Last week, "Four Girls in Town" (U) and "Edge of Hell" (U), \$11,000.

Esquire (Fox) (742; 70-90)—"Golden Demon" (Indie) (2d wk). Fair \$3,000. Last week, \$4,500.

Orpheum (RKO) (2,600; 70-90)—"Iron Petticoat" (M-G) and "Thunder Over Arizona" (Rep). Nice \$14,000 or near. Last week, "Teahouse August Moon" (M-G) (5th wk), \$8,000.

Paramount (Wolfberg) (2,200; 70-90)—"Mole People" (U) and "Curucu" (U). Fancy \$15,000. Last week, "Rock, Pretty Baby" (U) and "Brass Legend" (UA), \$15,000.

'Queens' Lush 24G, D.C.; 'Violent' 13G

Washington, Feb. 5.

Three newcomers are providing a change of pace to the recent holdover pattern along main stem. Best of these appears to be "King and Four Queens" at Loew's Palace. "Three Violent People" looms fair in two houses. "Seven Wonders of World" continues sock in sixth stanza at the Warner. "Full of Life" is pleasing in second week at Trans-Lux. Trade generally was hurt by mid-week rain and sleet.

Estimates for This Week

Ambassador (SW) (1,490; 90-\$1.25)—"Three Violent People" (Par). Mild \$5,000. Last week, "Wrong Man" (WB) (2d wk), \$5,500.

Capitol (Loew) (3,434; 85-\$1.25)—"Anastasia" (20th) (7th wk). Oke \$13,000, and leaves, after showing amazing holdover power. Last week, \$14,000.

Columbia (Loew) (1,174; 70-90)—"Seventh Calvary" (Col). Weak \$5,000. Last week, "Girl Can't Help It" (20th) (5th wk), \$6,500 at upped scale.

Keith's (RKO) (1,859; \$1.25-\$2.75)—"10 Commandments" (Par) (12th wk). Steady \$11,000, and stays. Last week, \$14,000.

Metropolitan (SW) (1,490; 90-\$1.25)—"Three Violent People" (Continued on page 16)

'Land' Solid \$10,000, K. C.; 'Friendly' Same, Baby' OK 13G, 'Drango' \$7,000

Key City Grosses

Estimated Total Gross

This Week \$2,839,400

(Based on 23 cities and 244 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year \$2,844,700

(Based on 24 cities and 236 theatres.)

'Great' Huge 18G, Philly; 'Rock' 16G

Philadelphia, Feb. 5.

Blizzard last Friday knocked down biz although a fair Sunday helped to bolster trade. Randolph, Midtown and Boyd, with their two-day reserved-seat runs, made ticket redemptions to snowbound patrons. "Don't Knock Rock" shapes socko at Stanton. "Great Man," playing the 1,250-seat Goldman, is rated wow. "Oklahoma," in C'Scoped version, started out rather disappointing but good week looms at Stanley. "Written on Wind" pushed up a bit in fifth round at Mastbaum.

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80)—"Teahouse August Moon" (M-G) (6th wk). Pushed to big \$12,700. Last week, \$11,000.

Boyd (SW) (1,430; \$1.25-\$2.80)—"Seven Wonders of World" (Cinerama) (41st wk). Okay \$10,000. Last week, \$12,000.

Fox (20th) (2,250; 55-\$1.80)—"Five Steps to Danger" (UA) and "Brass Legend" (UA). Fair \$13,000. Last week, "Istanbul" (U) and "Showdown at Abilene" (20th) (2d wk), \$9,000.

Goldman (Goldman) (1,250; 65-\$1.35)—"Great Man" (U). Wow \$18,000. Last week, "Wrong Man" (WB), \$15,000.

Green Hill (Serenia) (750; 75-\$1.25) (closed Sunday)—"Constant Husband" (Indie) (6th wk). Good \$2,800. Last week, \$3,400.

Mastbaum (SW) (4,370; 90-\$1.49)—"Written on Wind" (U) (5th wk). Pushed to nice \$14,000. Last week, \$13,000.

Midtown (Goldman) (1,000; \$2-\$2.75)—"Around World in 80 Days" (UA) (6th wk). Great \$17,500. Last week, \$18,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75)—"10 Commandments" (Par) (11th wk). Terrific \$28,000. Last week, \$30,000.

Stanley (SW) (2,000; 99-\$1.49)—"Oklahoma" (20th). Good 12,000. Last week, "Nightfall" (Col), 9,000.

Stanton (SW) (1,433; 99-\$1.49)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Sock \$16,000. Last week, "Beast Hollow Mountain" (UA) and "Man Del Rio" (UA), \$6,500.

Stadler (Goldberg) (400; 94-\$1.49)—"Tempest in Flesh" (Indie) (4th wk). Hot \$5,300. Last week, \$6,800.

Trans-Lux (T-L) (500; 99-\$1.80)—"Anastasia" (20th) (6th wk). Solid \$17,000. Last week, \$18,000.

Viking (Sley) (1,000; 75-\$1.40)—"Baby Doll" (WB) (6th wk). Trim \$9,300. Last week, \$11,000.

World (Pathe) (499; 99-\$1.49)—"Magnificent Seven" (Col) (2d wk). So-so \$3,000. Last week, \$4,000.

'Naked' Bright \$9,000, Prov.; 'Ride High' 6½G

Providence, Feb. 5.

Majestic's third round with "Anastasia" and the State's third with "Teahouse of August Moon" are still pulling stronger than new entries this session. Albee's "Naked Paradise" is hefty. Strand looms oke with "Ride High Iron."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Naked Paradise" (AI) and "Flesh and Spur" (AI). Hefty \$9,000. Last week, "Istanbul" (U) and "Everything But Truth" (U), \$6,000.

Majestic (C-M) (2,200; 75-\$1.10)—"Anastasia" (20th) (3d wk). Hot \$10,000. Second was \$13,000.

State (Loew) (3,200; 85-90)—"Teahouse August Moon" (M-G) (3d wk). Lively \$9,000. Second was \$12,000.

Strand (Silverman) (2,200; 65-80)—"Ride High Iron" (Col) and "Ten Tall Men" (Col) reissue. Fair \$6,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), strong \$13,000 but \$3,000 worth of damage to seats, screen, plugged plumbing, etc.

Kansas City, Feb. 5.

Couple of sprightly newcomers are "Friendly Persuasion" at the Uptown and "Big Land" at the Paramount. "Land" is having a midwest preem and kicking off a big string of playdates in the area. It got under way with a day of personal appearances by Virginia Mayo last Thursday. "Drango" is very lukewarm at the Midland. "Rock, Pretty Baby" looks okay in four Fox Midwest houses. Weather still is cold.

Estimates for This Week

Esquire, Fairway, Grand and Apollo (Fox Midwest) (820; 700; 1,217; 1,050; 75-90)—"Rock, Pretty Baby" (U) and "Night Runner" (U), with usually subsequent-run Apollo moved up to become a first-run. Okay \$13,000. Last week first three plus the Uptown played "Written on Wind" (U) for bright \$14,000, being a moveover in first three and h.o. at Uptown.

Glen (Dickinson) (750; 75-90)—"Hill 24 Doesn't Answer" (Indie) (2d wk). Oke \$1,000. Last week, \$1,500.

Kimo (504; 75-90) (Dickinson)—"Riff" (UMPO). Fairish \$1,200. Last week, "La Strada" (T-L) (5th wk), \$500.

Midland (Loew) (3,500; 60-80)—"Drango" (UA) and "The Peacemaker" (UA). Slow \$7,000. Last week, "Zarak" (Col) and "Miami Exposure" (Col), \$6,000.

Missouri (SW) (1,194; \$1.20-\$2)—(Continued on page 16)

'Knock Rock' Big \$7,000, L'ville; 'Town' Tall 10G, 'Wind' Lusty \$6,000, 2d

Louisville, Feb. 5.

New product is on tap at all first-runs currently, with the exception of the Kentucky where "Written on Wind" is more than justifying expectations at the wickets. "Sharkfighters" at Loew's looks okay. "Don't know the Rock" is rated big at the Mary Ann. "Four Girls in Town" looms strong at Rialto. Town has had numerous drives lately for donations of food, clothing and money as a result of southeast Kentucky floods but it has not slackened spending at downtown cinemas.

Estimates for This Week

Brown (Fourth Ave.-United Artists) (1,000; 74-99)—"Secrets of Life" (BV). Opened Saturday (2). Last week, "Lust For Life" (M-G). Healthy \$7,000 in 9 days.

Kentucky (Switow) (1,000; 50-85)—"Written on Wind" (U) (2d wk). Fancy \$6,000, after last week's sock \$10,000.

Loew's (United Artists) (3,000; 50-85)—"Sharkfighters" (UA) and "Beast Hollow Mountain" (UA). Oke \$8,500. Last week, "Iron Petticoat" (M-G) and "Great American Pastime" (M-G), \$9,000.

Mary Anderson (People's) (1,000; 50-85)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Big \$7,000. Last week, "Seventh Cavalry" (Col) and "1984" (Col), \$9,000.

Rialto (Fourth Avenue) (3,000; 50-85)—"Four Girls in Town" (U) and "Strange Interlude" (AA). Good \$16,000 or near. Last week, "Three Brave Men" (20th) and "Oasis" (20th), \$8,000.

'10 C's' Terrif \$20,000, Indpls.; 'Drango' 9G

Indianapolis, Feb. 5.

Biz is moderate at most first-runs here this stanza but nobody is getting hurt. "Ten Commandments" after a sensational opening at the Lyric with Charlton Heston in attendance, looks wow in first week. "Four Girls in Town" shapes okay at Circle. "Drango" looms nice at Loew's while "Wrong Man" at Indiana is disappointing.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 60-85)—"Four Girls in Town" (U) and "Strange Interlude" (AA). Oke \$9,000. Last week, "Rock, Pretty Baby" (U) and "Showdown at Abilene" (U), \$10,000.

Indiana (C-D) (3,200; 60-85)—"Wrong Man" (WB). Mild \$8,000. Last week, "Girl Can't Help It" (20th) and "Black Whip" (20th) (2d wk), nice \$7,000.

Loew's (Loew) (2,427; 60-80)—"Drango" (UA) and "Gun Man Down" (UA). Nice \$9,000. Last week, "Iron Petticoat" (M-G) and "The Rack" (M-G), \$8,500.

Lyric (C-D) (850; \$1.25-\$2.20)—"10 Commandments" (Par). Terrific \$20,000. Last week, "Oklahoma" (Magna) (2d wk), \$10,000 in four days.

Chi Biz Climbs; 'Life' Sockeroo 39G, 'Iron' Red Hot \$35,000, 'Drango' Fat 17G, 'Wonders' 47G, 'Wind' Big 18G

Chicago, Feb. 5.

Chi film receipts are on the upswing this week with a light comedy beat as four new entries in the laugh idiom hit Loop screens.

"Full of Life" shaping to a re-sounding \$39,000 at the Chicago. Across the street, "Iron Petticoat" at the State-Lake looks red hot at \$35,000.

"Everything But Truth" looks o.k. \$7,000 at the Esquire. "Istanbul" with "Thunder over Arizona" is shaping good \$8,000 at Grand. Roadshows are still booming here, with "Ten Commandments" in its 11th smash stanza at McVickers and "Seven Wonders of World" still in seven league boots at the Palace.

"Teahouse of August Moon" is in its 11th stout week at the Woods. "La Strada" is still a blockbuster at World in sixth. "Written on Wind" is same at United Artists and same session. "Drango" looks solid at Roosevelt in second.

Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.50)—"Full of Life" (Col). Sock \$39,000. Last week, "Baby Doll" (WB) (5th wk), \$17,500.

Esquire (H&E Balaban) (1,400; \$1.25)—"Everything But Truth" (U). Okay at \$7,000. Last week, "Constant Husband" (Indie) (3d wk), \$4,500.

Grand (Indie) (1,200; 98-\$1.25)—"Istanbul" (U) and "Thunder over Arizona" (U). Good \$8,000. Last week, "Tension Table Rock" (RKO) and "Great Day in Morning" (RKO), \$9,000.

Loop (Telem't) (608; 90-\$1.25)—"Brave One" (RKO) (2d wk). Hardy \$14,000. Last week, \$16,000. McVickers (J&L) (1,580; \$1.25-\$3.30)—"Ten Commandments" (Par) (11th wk). Staunch \$41,000. Last week, \$38,000.

Monroe (Indie) (1,000; 67-\$7)—"Jedda" (DCA) and "Unnatural" (DCA). Fairish \$5,500. Last week, "Foman of Rome" (DCA) and "Freaky Cap" (2d wk), \$4,500. "Oriental" (Indie) (3,400; 98-\$1.25)—"Girl Can't Help It" (20th) (2d wk). Stout \$24,000. Last week, \$30,000.

Palace (Indie) (1,484; \$1.25-\$3.40)—"Seven Wonders" (Cinerama) (8th wk). Fantastic \$47,000. Last week, \$49,000.

Roosevelt (B&K) (1,400; 90)—"Drango" (UA) and "Flight to Hong Kong" (UA) (2d wk). Very good \$17,000. Last week, \$20,000. State-Lake (B&K) (2,400; 90-\$1.50)—"Iron Petticoat" (MG). Voluptuous \$35,000. Last week, "King and 4 Queens" (UA) (3d wk), \$14,500.

Surf (H&E Balaban) (685; \$1.25)—"Simon and Laura" (U). So-so \$4,700. Last week, "Silent World" (Col) (5th wk), \$3,200.

United Artists (B&K) (1,700; 90-\$1.50)—"Written on Wind" (U) (6th wk). Socko \$18,000. Last week, \$18,000.

Woods (Essaness) (1,206; 90-\$1.50)—"Teahouse" (M-G) (11th wk). Trim \$20,000. Last week, \$17,500.

World (Indie) (600; 90)—"La Strada" (T-L) (6th wk). Stand-out \$4,800. Last week, \$5,000.

Ziegfeld (Davis) (430; 90-\$1.25)—"Only French Can" (UMPO) (6th wk). Par \$3,000. Last week, \$3,100.

Mpls. Off: 'Affair' Lean \$9,000, 'Wrong' Fair 8G, 'Drango' Okay at 71G

Minneapolis, Feb. 5.

Three new films are supplying some variety to the boxoffice picture this week. Health of some very longruns still is amazing. "Drango" shapes okay at the State. "Top Secret Affair" at Radio City is only mild. "The Wrong Man" at RKO-Orpheum is barely fair. "Anastasia" still is potent in fifth week and "Written on Wind" is ditto in fourth.

Estimates for This Week

Century (S-W) (1,150; \$1.75-\$2.65)—"Seven Wonders of World" (Cinerama) (26th wk). Pleasant \$12,500. Last week, \$13,000.

Gopher (Berger) (1,000; 75-90)—"Teahouse August Moon" (M-G) (6th wk). Good \$6,000. Last week, \$6,800.

Lyric (Ho) (1,000; 75-90)—"Westward Ho, Wagons" (BV) (mo.o.) Fast \$5,000. Last week, "King and Four Queens" (UA) (3d wk), \$4,000.

Radio City (Par) (4,000; 85-90)—"Top Secret Affair" (WB). Mild

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Anastasia' Wow \$20,000 in Cincy

Cincinnati, Feb. 5.

Booming reception for "Anastasia" at Keith's is improving returns this week at many first-runs, maintaining profitable trend that's prevailed since start of 1937. "Gun for Coward," another newcomer, shapes fair at the Palace. Potent holdovers in seventh week at the Grand, and "Baby Doll," sweet second-rounder at the big Albee. Weather break has "Seven Wonders of World" rebounding in 35th week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25)—"Baby Doll" (WB) (2d wk). Plenty sweet \$15,000 after \$20,000 bow. Capitol (Ohio Cinema Corp) (1,378; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (35th wk). Picking up to solid \$17,000, reflecting weather improvement over last week's \$15,500.

Grand (RKO) (1,400; \$1.25-\$2.75)—"10 Commandments" (Par) (7th wk). Holding at strong \$17,500. Last week, \$18,500.

Keith's (Shor) (1,500; 73-\$1.25)—"Anastasia" (20th). Preeminent at wow \$20,000. Holds indef. Last week, "Teenage Rebel" (20th), \$8,000.

Palace (RKO) (2,600; 75-\$1.10)—"Gun for a Coward" (U). Fair \$9,500. Last week, "Iron Petticoat" (M-G), \$11,000.

'Affair' Fair \$15,000 In Det.; 'Anastasia' Hotsy 17G, 'Wind' 14G in 3d

Detroit, Feb. 5.

Generally good biz prevails this stanza with holdovers again responsible. The two newcomers to downtown locations, "Top Secret Affair" at the Michigan, and "Black Legion" at the Broadway-Capitol are only fair. "10 Commandments" remains the leader in 11th week at the Madison. "Around World in 80 Days" looks dandy at the United Artists. "Anastasia" holds well in fourth round at the Fox. "Seven Wonders of World" continues wonderful in 34th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-\$1.25)—"Anastasia" (20th) and "Black Whip" (20th) (4th wk). Swell \$17,000. Last week, \$19,700.

Michigan (United Detroit) (4,000; 90-\$1.25)—"Top Secret Affair" (WB) and "Accused of Murder" (Indie) Fair \$10,000. Last week, "Wrong Man" (WB) and "Peacemaker" (UA), \$18,000.

Palms (UD) (2,961; 90-\$1.25)—"Written on Wind" (U) and "Running Target" (UA) (3d wk). Lofty \$14,000. Last week, same.

Madison (UD) (1,900; \$1.25-\$2.75)—"10 Commandments" (Par) (11th wk). Terrific \$30,000. Last week, \$32,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25)—"Black Legion" (Indie) and "Crime School" (Indie) (re-issues). Slow \$8,000. Last week, "Naked Paradise" (Indie) and "Flesh and Spur" (Indie), \$10,000.

United Artists (UA) (1,668; \$1.25-\$3)—"Around World in 80 Days" (UA) (6th wk). Strong \$27,000. Last week, ditto.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Teahouse August Moon" (M-G) (6th wk). Fine \$11,500. Last week, same.

Music Hall (Cinerama Productions) (1,205; \$1.50-\$2.65)—"Seven Wonders" (Cinerama) (34th wk). Swell \$22,400. Last week, same.

'Zarak' Rousing \$15,000, Buff.; Bergman 16G, 2d

Buffalo, Feb. 5.

"Anastasia" is still great in second round at the Buffalo and continues standout in city. "Zarak" shapes bright at Paramount while "Nightfall" is rated good at Center. "Written on Wind" looks nifty in fourth week at Lafayette. "Seven Wonders of World" continues big in 23d round at the Teck. "10 Commandments" looks fine in sixth Century frame.

Estimates for This Week

Buffalo (Loew) (3,000; 90-\$1.25)—"Anastasia" (20th) and "The Rack" (Indie) (2d wk). Great \$16,000 for Ingrid Bergman starrer. Last week, \$22,000.

Paramount (Par) (3,000; 60-85)—"Zarak" (Col) and "White Squaw" (Col). Bright \$15,000. Last week, "Three Brave Men" (20th) and "Quiet Gun" (Indie), \$12,000.

Center (Par) (2,000; 60-85)—"Nightfall" (Col) and "Wicked As They Come" (Col). Good \$12,000. Last week, "Oklahoma" (Magna) (9 days), \$12,600.

Lafayette (Basil) (3,000; 50-80)—"Written on Wind" (U) and "Show-down at Abilene" (U) (4th wk). Nifty \$10,000. Last week, \$11,000.

Century (Buahwak) (3,000; \$1.25-\$2.50)—"10 Commandments" (Par) (6th wk). Fine \$20,000. Last week, \$23,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinerama) (23d wk). Big \$9,500. Last week, ditto.

'Wrong' Neat 9G, Balto; 'World' 15G

Baltimore, Feb. 5.

With the majority of the houses dominated by holdovers, grosses tend to be fairish here this week. "Wrong Man" is just okay at the Stanley. Second week of "Anastasia" looks sturdy at the Century. Third round of "Teahouse of the August Moon" is healthy at the Hipp. Seventh session of "Around World in 80 Days" shapes potent at the Film Centre. "Ten Commandments" is holding stoutly for seventh stanza at the New. "Written on Wind" still is big at Mayfair in fifth round.

Estimates for This Week

Century (Fruchtmann) (3,100; 50-\$1.25)—"Anastasia" (20th) (2d wk). Sturdy \$14,000 following \$18,000 opener.

Cinema (Schwaber) (460; 50-\$1.25)—"We Are All Murderers" (Indie). Nice \$3,500. Last week, "Snow Was Black" (Indie) (5th wk), \$1,500.

Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (7th wk). Still potent \$15,000. Last week, \$14,000.

Five West (Schwaber) (460; 50-\$1.25)—"Wee Georgie" (Indie) (6th wk). Pleading \$2,500 following \$3,000 for fifth.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Teahouse" (M-G) (3d wk). Staunch \$10,000 after \$12,000 for second round.

Little (Rappaport) (310; 50-\$1)—"Storm Over Nile" (Col). Starts tomorrow (Wed.). "Ondongo" (Col), \$2,000.

Mayfair (Hicks) (980; 30-90)—"Written on Wind" (U) (5th wk). Still buff at \$6,000 following \$7,000 in fourth.

New (Fruchtmann) (1,600; \$1.25-\$2.25)—"10 Commandments" (Par) (7th wk). Holding firmly at \$16,000 same as last week.

Playhouse (Schwaber) (410; 50-\$1.25)—"Great Man" (U) (2d wk). Okay \$4,000 after \$5,500 opener.

Stanley (WB) (3,200; 50-\$1.25)—"Wrong Man" (WB). Fairly good \$9,000. Last week, "Three Violent People" (Par), \$4,500.

Town (Rappaport) (1,400; 50-\$1.25)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Opens tomorrow (Wed.). Second week of "Rainmaker" (Par) was moderate \$6,500 after \$9,000 opener.

Hope Lively 9G, Port; 'Bundle' Warm \$7,500

Portland, Ore., Feb. 5.

Heavy snowstorm and near-zero weather are making a dent in take this round. Nearly all first-runs have new entrants but none is too big. "Bundle of Joy" at the Federal is fairly good while "Iron Petticoat" is solid at Liberty. "Rock, Pretty Baby" shapes neat at Paramount.

Estimates for This Week

Broadway (Parker) (938; \$1.50-\$2)—"Oklahoma" (Magna) (13th wk). Two-a-day with extra mat-

Bliz Blitzes B'way But 'City' Neat \$24,000, 'Iron' Sturdy 21G; 'Eagles' Fair 110G, 'Affair' 37G, 'Doll' 24G

Worst snowstorm of year, as far as crippling transportation was concerned, is taking a heavy toll at the Broadway first-run boxoffice in the present stanza. The six inches of snow last Friday sloughed business that day and on Saturday up until late in the afternoon. Six new bills, some of them unusually stout, constitute the lone encouraging sign for the session.

The Music Hall is faring better with "Wings of the East" plus a new stagehouse than with the preceding two week pic, "Barretts of Wimpole Street". However, the storm coming so soon after tee-off day, kept thousands of out-of-towners from getting to N.Y., and hurt the Hall particularly. It looks to land fair \$110,000 in first week.

"Edge of City" completed its initial stanza with a nice \$24,000 at the State. "Iron Petticoat," faring comparatively better, looks to reach nearly \$21,000 at the Mayfair although it opened in Friday's storm.

"Top Secret Affair," sans stage-show, hit a fair \$37,000 opening round at the Paramount, and stays on. "Gun for Coward" is just okay with \$9,000 at the Globe. "Five Steps to Danger" with vaude did fair \$14,000 in six days at Palace. House closed now to prep for Jerry Lewis and allvaude show opening tomorrow night.

"Written on Wind" shapes fair \$20,000 in fourth session at the Capitol, and holds a fifth. "Baby Doll" still was sock at \$24,000 in seventh round at the Victoria, opening its eighth week today (Wed.).

"Anastasia" with stagehouse is heading for an okay \$48,000 in eighth (final) week at the Roxy. "Girl Can't Help It" with "Great Man" held with lively \$11,200 in fifth round at Sutton. "Rainmaker" looks to finish its eighth frame at the Astor with an okay \$15,000. "Full of Life" replaces it on Feb. 12.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2)—"Rainmaker" (Par) (8th wk). This stanza winding up today (Wed.) looks like okay \$15,000 or near. The seventh was \$18,000. "Full of Life" (Col) opens Feb. 12, leaving only six days for ninth week of "Rainmaker."

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Georgie" (Arthur) (18th wk). The 17th round ended Sunday (3) held at okay \$5,800. The 16th week was \$6,100.

Baronet (Reade) (430; \$1.25-\$1.80)—"Don Giovanni" (Indie) (7th wk). Sixth week ended last night (Tues.) was good \$4,900. The fifth was \$5,400.

Capitol (Loew) (4,820; \$1-\$2.50)—"Written on Wind" (U) (4th wk). Current session ending tomorrow (Thurs.) looks to get fair \$20,000. The third was \$28,500. Stays a fifth round.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (13th wk). Current round finishing tomorrow (Thurs.) looks like terrific \$55,500, with added Saturday morning show making 15 performances on week. The 12th was \$54,000. Stays on indef.

Fine Arts (Davis) (468; 90-\$1.80)—"Richard III" (Lopert) (2d wk). First stanza completed Sunday (3) was okay \$9,000.

55th St. Playhouse (E-F) (900; \$1.25-\$1.50)—"Oedipus Rex" (Lesser) (5th wk). Fourth week completed Sunday (3) was fine \$6,500 after \$7,000 for third.

Globe (Brandt) (1,500; 70-\$1.50)—"Gun For Coward" (U) (2d wk). First week ended yesterday (Tues.) was okay \$9,000 or near. In ahead, "Blonde Sinner" (AA), \$8,000.

Guild (Guild) (450; \$1-\$1.75)—"Albert Schweitzer" (Indie) (3d wk). Initial holdover round ended Sunday (3) was sturdy \$14,000. First was \$18,000.

Mayfair (Brandt) (1,736; 79-\$1.80)—"Iron Petticoat" (M-G). First stanza ending tomorrow (Thurs.) looks to reach nearly \$21,000 despite snowstorm. Holding.

Normandie (Trans-Lux) (592; 95-\$1.80)—"Torment" (King) (2d wk). First holdover round ending tomorrow (Thurs.) looks like okay \$4,000 or near. First was \$5,500, below expectancy.

Palace (RKO) (1,700; 50-\$1.60)—"5 Steps to Danger" (UA) with vaudeville. Hit fair \$14,000 in 6 days, house closing after Monday night to prep for all vaude bill. In ahead, "Istanbul" (U) and vaude, \$19,000. Jerry Lewis and allstar

vaude bill opens tomorrow night (Thurs.), house now being closed down prepping for this.

Paramount (ABC-Par) (3,665; \$1-\$2)—"Top Secret Affair" (WB) (2d wk). First week ended last night (Tues.) was fair \$37,000. Likely will go three weeks. In ahead, "Nightfall" (Col) with stagehouse headed by Nat "King" Cole, Ella Fitzgerald, Count Basie band, hit wow \$143,000, third best ever in 30 years of house operation.

Paris (Pathe Cinema) (668; 90-\$1.80)—"We Are All Murderers" (King) (5th wk). Fourth stanza ended Monday (4) was okay \$6,200. Third was \$8,200. "Gold of Naples" (Indie) opens Feb. 11.

Radio City Music Hall (Rockefeller) (6,200; 95-\$2.85)—"Wings of Eagles" (M-G) with stagehouse. Initial session ending today (Wed.) is heading for fair \$110,000, storm hurting this particularly. Holds. In ahead, "Barretts of Wimpole Street" (M-G) and stagehouse (2d wk), \$85,000 for worst two weeks in many years at Hall.

Rivoli (UAT) (1,545; \$1.25-\$3.50)—"Around World in 80 Days" (UA) (17th wk). The 16th round ended last night (Tues.) was \$36,000, capacity since including one Saturday morning show or 11 shows for week. The 15th week was the same.

Plaza (Brecher) (525; \$1.50-\$2)—"Lust For Life" (M-G) (21st wk). The 20th frame completed Monday (4) was big \$9,800. The 19th week was \$12,300.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Anastasia" (20th) and stagehouse (8th-final wk). Current session ends tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50)—"Anastasia" (20th) and stagehouse (8th-final wk). Current session ends tomorrow (Thurs.).

State (Loew) (3,450; 78-\$1.75)—"Edge of City" (M-G) (2d wk). First stanza completed Monday (4) hit nice \$24,000. In ahead, "Slender" (R&B) (561; 95-\$1.75).

Sutton (R&B) (561; 95-\$1.75)—"Great Man" (U) (6th wk). Fifth round ended Monday (4) was lively \$11,200. The fourth was \$14,700.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)—"La Strada" (T-L) (30th wk). The 29th round finished Sunday (3) was fancy \$9,500. The 28th week was \$11,000.

Victoria (City Inv.) (1,060; 50-\$2)—"Baby Doll" (WB) (8th wk). The seventh frame completed last night (Tues.) was socko \$24,000 or close. The sixth was \$27,000.

Warner (Cinerama Prod.) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cinerama) (44th wk). The 43d session ended Saturday (2) was great \$41,900. The 42d week was \$41,300. Week ended Saturday (43d) was headed for considerable improvement when snowstorm hit.

World (Times) (501; 95-\$1.50)—"Tempest in Flesh" (Pace) (3d wk). Current round winding tomorrow (Thurs.) is heading for big \$7,000. The second was \$8,700.

'Violent' Meek \$12,000, Cleve.; 'Anastasia' Big 19G, 'Wind' Hot 16G, 3d

Cleveland, Feb. 5.

Only newcomer in this stanza of flourishing, stayovers is "Three Violent People," rated routine at State. "Anastasia" looks so aggressively solid that it may stay two more rounds at Hipp. Final (7th) week for "Teahouse of August Moon" looks good at Stillman.

Third session for "Written on Wind" is fancy at Allen. Both "10 Commandments" at Ohio and "This Is Cinerama" at Palace, now in 12th laps, are holding up smash.

Estimates for This Week

Allen (WB) (70-\$1)—"Written on Wind" (U) (3d wk). Big \$16,000. Last week, \$17,500.

Hipp (Paramount) (3,700; 70-\$1)—"Anastasia" (20th) (2d wk). Sturdy \$19,000 after \$26,500 last week.

Ohio (Loew) (1,244; \$1.25-\$2.50)—"10 Commandments" (Par) (12th wk). Lofty \$19,000. Last week, \$21,000.

Palace (S-W) (1,485; \$1.25-\$2.40)—"This Is Cinerama" (Cinerama) (21st wk). Big \$23,000 after \$27,500 last round.

State (Loew) (3,500; 70-90)—"Three Violent People" (Par). Routine \$12,000 or less. Last week, "Girl He Left Behind" (WB), \$8,200.

Stillman (Loew) (2,700; 75-\$1.25)—"Teahouse August Moon" (M-G) (7th wk). Smart \$8,000. Last week, \$8,500.

UNPARALLELED STAY!
MOTION PICTURE H
IS BEING MADE BY
CECIL B.
PRODU
THE TEN COM

A month ago we reported in det
first 15 theatres, then averaging $4\frac{4}{5}$
4 additional weeks in January in
gross has reached the fantastic

\$3,67

(the last week in January being the bigg

THESE ASTOUNDING RESULTS INDIC
WILL BE THE HIGHEST GROSSING ATT

A PARAMOUNT PICTURE

VISTAVISION®
WITH THE USE OF MIGHTY DEEPT

TECHNICOLOR®

NG POWER!..

ISTORY

DEMILLE'S

CTION

MANDMENTS

ail a gross of \$2,226,749. for the
weeks playing time. Now after
these very same 15 theatres the
sum of

7,466

—exclusive of huge advance ticket sales—

est with the exception of one holiday week.

ATE THAT "THE TEN COMMANDMENTS"
RACTION IN MOTION PICTURE HISTORY!

FIRST 15 ENGAGEMENTS

13 WEEKS	Criterion, New York City
12 WEEKS	Stanley Warner, Beverly Hills, Los Angeles
12 WEEKS	Ohio, Cleveland
11 WEEKS	Keith's, Washington
11 WEEKS	Astor, Boston
11 WEEKS	Randolph, Philadelphia
11 WEEKS	McVickers, Chicago
11 WEEKS	Madison, Detroit
11 WEEKS	University, Toronto
8 WEEKS	Olympia, Miami
8 WEEKS	Beach, Miami Beach
7 WEEKS	Capitol, Montreal
7 WEEKS	Grand, Cincinnati
7 WEEKS	New, Baltimore
7 WEEKS	Century, Buffalo

FILM IMPORTER TO GET N.Y. FIRSTRUN MUST OWN IT; EAST SIDE SITES RARE

Being an indie distributor of foreign films without an owned outlet in New York today is tantamount to being shut out of the Manhattan firstruns.

In fact, even the distribs that do run a theatre are on the prowl for additional Gotham outlets, particularly on the fashionable East Side. They're finding it tough to acquire houses.

Theatre market's tighter'n a drum. Paris Theatre is tied up with Columbia Pictures. Sutton now will be leased by the J. Arthur Rank Org. Fine Arts is owned by Richard Davis and the Little Carnegie and the World are Jean Goldwurm's. Trans-Lux has its own houses plus the Normandie. Walter Reade runs the Baronet. 55th St. Playhouse owners also distribute via Janus Films. That leaves the Guild and the Plaza as the only firstruns without distributor affiliation, and both have been flirting extensively with offbeat American fare.

Since these exhibs are all in distribution, and naturally tend to showcase their own product, the indie without a theatre to call his own is at a considerable disadvantage, particularly since he must obtain a N.Y. run to launch his films properly.

Currently casting around for another firstrun in Manhattan is Walter Reade. He's finding it tough to get his hands on an established house; and building is made impractical by the very high real estate prices. Reade used to run the Park Ave. Theatre, which was later converted into a bank. Due to rezoning, the city now refuses to license the theatre again.

Home-Toll Scary To Exhibs Not In On the Rainbow

Exhibitors oppose home-toll subscription-television as long as they aren't a part of it, but they're much more kindly disposed if it includes them in.

This seemed to be the essence last week of remarks made by Theatre Owners of America prexy Ernest G. Stellings in New York. His comments came in connection with the appointment of Philip F. Harling of Fabian Theatres as co-chairman of the Joint Committee on Toll TV. He replaces the late Alfred Starr.

"We are opposed to home toll-tv in any way," said Stellings. At the same time, he said it was quite possible that the local theatre might turn out to be the focal point of some sort of pay-as-you-see video and that the experiment in Bartlesville, Okla., would be watched with considerable interest.

The Bartlesville test, to be conducted by Video Theatres of Oklahoma City, involves the wiring up of several thousand homes. System would offer these homes the same pictures that are current at the Bartlesville theatres. Flat monthly fee would be involved.

Exhibitor fears toll-tv revolve around the prospect of their being by-passed, with producers selling new features direct to pay-as-you-see systems. Theatre men, arguing before the Federal Communications Commission, have held that "the air is free" and the FCC doesn't have the right to allocate its use for commercial purposes.

It's a different story, though, when it comes to wired systems, over which the FCC has no control. Also, with these systems, the basic thought has always been to tie in with the local exhibs in the form of franchises. Thus, the man whose b.o. might be hurt via the home showings could recoup along a different line.

"We are opposed to allowing current releases to go on the air," said Stellings. "It might be different if it were done via controlled tv."

There are no current prospects of FCC action to authorize pay-as-you-see tv and the Joint Committee on Toll-TV, of which Truman Rembusch is the other co-chairman, isn't active. However, the theatres feel the situation bears watching.

SAME MUGG BACK

Return Visit To State-Lake, Chi Nets Naught

Chicago, Feb. 5. The gunman who robbed the State-Lake theatre here of \$63 on Jan. 23 tried again last week. He surprised a janitor there at five a.m. intending to rob the time safe at eight a.m. Nine other employees showed up and were greeted at gunpoint in the next three hours including the manager who presented himself to the hood as an electrician.

Projectionist James Sisco was cut by a blow on the head resulting from an argument with the intruder during which the manager, Sam Levin slipped out. The robber fled when he noticed that someone had escaped. Total take—nothing.

One Less Tiff In Cinerama Clan

Cinerama Inc., the equipment manufacturing and installation company, and Cinerama Productions Corp., the company which turned over its production and distribution rights to Stanley Warner for a percentage of the take, have settled a longtime feud. Terms of the peace agreement include the settlement of all intercompany claims dating back to 1953 by the payment to Cinerama Inc. of \$174,400. Cinerama Productions had held \$125,000 in escrow for this purpose for several years.

Cinerama Inc., however, is still feuding with Stanley Warner and has been involved in a long, drawn out arbitration proceedings with the theatre chain. Cinerama Productions has settled its differences with SW via the negotiations last year of a new agreement increasing its percentage of the exhibition profits.

The new agreement between the two original Cinerama companies also grants Cinerama Productions a new non-exclusive license for production and exhibition in the Cinerama process effective Jan. 1, 1959, and "possibly earlier on the happening of certain contingencies." This would indicate that SW's exclusive license for production and exhibition expires at that time. The "certain contingencies" apparently refer to Cinerama Inc.'s efforts to have the Stanley contract declared null and void at an earlier date because the theatre chain failed to have "Search for Shangri-La," fourth picture in the Cinerama process, ready for exhibition on the date specified in the contract.

That Cinerama Productions is preparing to enter production and exhibition again is indicated in that fact that prexy Milo J. Sudliff has designated general counsel Theodore R. Kupferman as v.p. in charge of production and treasurer Irving N. Margolin as v.p. in charge of exhibition. At the same time, Cinerama Inc. is continuing with its plans to produce a picture in the Cinerama process. It is currently working on "The Eighth Day," with Grant Leenhouts in charge of production.

Slants on Femme Film Matinees

Detroit, Feb. 5. Bert Penzien, operator of 700-seat Shores Theatre in a suburban town near here, has inaugurated a series of Wednesday matinees for women only. Each program will offer a feature film and a few short subjects of special appeal to the distaffers.

Some of films Penzien has lined up include "Miracle in Rain," "Interrupted Melody," "The Swan," "Three Coins in Fountain," "The End of the Affair," and "Autumn Leaves."

"In the neighborhood theatres we have to pass up many fine films

Warwick Partners Seek Improved % If Again Releasing Via Columbia

Hollywood, Feb. 5. Irving Allen and A. R. (Cubby) Broccoli, heads of Warwick Productions, while talking renewal of their financing-distribution deal with Columbia, at the same time are considering a split with Columbia and a tieup with another major company.

Warwick, which bases its operation in London, has made 15 films for Columbia, has the 16th, "Uncle George," near completion, and thereafter is to deliver three additional pictures before the pact expires at the end of this year. Columbia provides financing 100% and after taking distribution fees splits the profits with Warwick on a 50-50 basis.

Determination as to whether Warwick remains with Columbia will be made next week in the course of huddles with the latter's top brass, Allen stated here. To participate in the negotiations are Harry Cohn, Col president; Abe Schneider, exec v.p.-treasurer and v.p. Leo Jaffe. Schneider and Jaffe are due here Monday (11) from the home office.

Allen made it clear Warwick wants a bigger cut on rentals and feels the 30% domestic and 35-40% foreign fees taken by all distribs are excessive. Exec expressed it this way: "The distributor gets all the cream off the top before a producer even starts to break even. On top of the 30% and 35% taken by the distributor from every dollar, the producer is saddled with additional charges such as cooperative advertising, interest, print costs and so on. We think this all is too much for the distributors to take in return for just the financing."

Allen said he was directing his criticism toward all distribs, and not just Col alone. "All of them," he said, "maintain the same systems and practices and it's about time they realized things should be changed."

K.C. Friday Night Riot; Evict 100 Rocky Kids

Kansas City, Feb. 5. Teen-age enthusiasm erupted on Friday (1) at the Fairway Theatre, Fox Midwest suburban first run, when more than 100 of the breed were evicted from the house. The show was stopped for 20 minutes while two police officers cleared out the punks.

Theatre was heavy with juve trade to seek "Rock, Pretty Baby." Noisy behavior has occurred at the house on Friday nights before, but this is the first time it has gotten out of hand, per S. W. Longan, manager.

Ruckus started with hand-clapping, but deteriorated quickly with girls screaming and running about and boys throwing coats and pushing others. Deputies talked to the audience from the stage with a warning about ten minutes before the outburst, but it proved to be a temporary stop.

David A. Lipton, U ad chief, returned to the Coast after two weeks of Gotham huddles.

Amusement Stock Quotations

For Week Ending Tuesday (5)

N. Y. Stock Exchange

1956-57		Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
High	Low					
32 1/2	21 1/8	Am Br-Par Th	162	23 1/4	22 3/4	— 1 1/8
34 1/2	22 5/8	CBS "A"	113	31 1/2	30	— 1 1/2
34 1/4	22 3/8	CBS "B"	138	31 1/2	29 1/4	— 1 1/8
26 3/4	17 1/8	Col Pix	10	18 1/4	17 1/2	— 1 1/4
16 3/8	12 1/2	Decca	89	15 1/8	14 3/4	— 1 3/8
100 3/4	75 3/4	Eastman Kdk	121	89 3/4	85 1/2	— 2 3/4
4 7/8	2 3/4	EMI	121	3 3/4	3 3/8	— 1/8
12	6 7/8	List Ind.	32	8 1/2	7 7/8	— 1/4
25 1/4	18 1/8	Loew's	421	21 1/4	19 3/4	— 1 3/8
9 1/4	7	Nat. Thea.	109	8 3/4	8 1/8	— 3/8
36 1/2	27 5/8	Paramount	75	31	29 1/4	— 1 3/4
36 1/2	16	Philco	214	17 1/8	16	— 1 1/2
50 3/8	31 3/8	RCA	446	33 3/8	32 1/2	— 1 1/8
8 7/8	5	Republic	19	7 3/8	6 1/2	— 1 1/4
15 1/8	11 3/4	Rep., pfd.	7	12 1/2	12 1/8	— 1/8
17 1/4	13 1/4	Stanley War.	98	16 3/8	16 1/8	— 1/4
29 1/2	22 1/2	Storer	25	26 3/4	26 1/4	— 3/8
29 1/4	21 1/8	20th-Fox	100	24 1/4	24	— 1/2
29 3/4	23 1/2	Univ. Pix.	11	25 1/4	24 1/4	— 1
82 1/2	70	Univ., pfd.	10	70	70	— 1/2
29 1/4	18 1/2	Warner Bros.	104	27	25 1/8	— 1 1/8
141 1/4	92 3/4	Zenith	30	99	92 3/4	— 3 3/4

American Stock Exchange

High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
6 1/4	3 1/2	Allied Artists	53	3 3/4	3 1/2	— 1/8
13 1/4	9 1/4	All'd Art., pfd	23	9 3/4	9 3/4	+ 1/4
46 1/2	19 5/8	Asso. Artists	25	40 7/8	38 1/4	— 1 1/4
2 1/8	1	C & C Super	170	1 1/8	1	— 1/8
10	4 3/8	Du Mont	67	5 7/8	5 1/4	— 1/4
4 1/8	2 3/8	Guild Films	518	4	3 3/8	— 3/8
9 1/2	3	Nat'l Telefilm	121	9 1/4	8 3/4	— 3/8
5 3/4	2 3/4	Skiatronic	21	3 3/8	3 1/4	— 1/4
13 1/4	6 3/4	Technicolor	35	8 1/8	7 1/4	— 1 1/4
4 1/8	3	Trans Lux	35	4 1/8	3 7/8	— 1/8

Over-the-Counter Securities

High	Low	Weekly Vol.	Weekly High	Weekly Low	Tues. Close	Net Change for week
30	32 1/2	Ampex	30	32 1/2	32 1/2	— 1 1/4
2 1/4	2 3/8	Chesapeake Industries	2 1/4	2 3/8	2 3/8	— 1/8
1 1/8	1 3/8	Cinerama Inc.	1 1/8	1 3/8	1 3/8	— 1/8
2 3/4	3 1/8	Cinerama Prod.	2 3/4	3 1/8	3 1/8	— 1/8
8 1/8	8 3/4	DuMont Broadcasting	8 1/8	8 3/4	8 3/4	+ 1/8
2 1/4	3 1/8	Magna Theatres	2 1/4	3 1/8	3 1/8	— 1/8
1 3/4	2 1/8	Official Films	1 3/4	2 1/8	2 1/8	— 1/8
106 1/2	111	Polaroid	106 1/2	111	111	— 2
5 1/8	6 1/8	U. A. Theatres	5 1/8	6 1/8	6 1/8	— 1/8
21 1/4	23	Walt Disney	21 1/4	23	23	— 2 1/8

% Actual Volume.
(Quotations furnished by Dreyfus & Co.)

JACK FARR—AWAY

From Its Board, Think Loew Execs In Gotham

Jack A. Farr, Texas drive-in operator who is seeking a seat on Loew's board, is said to own only two shares of the company's stock. Farr, who made his intention known in a letter to Irving Greenfield, secretary of Loew's, said he wanted only a dollar a year and traveling expenses for his services.

The Texas theatreman also released the letter to trade papers and sent a copy to the Securities & Exchange Commission in Washington. Farr's letter said that he was asking "all stockholders who will vote in my favor to mail their proxies to me." He said he would attend Loew's annual meeting in N.Y. Feb. 28 "with proxies in hand."

Loew's executives laughed off Farr's quest. "Our proxy fights are over," commented a company spokesman. Doubt was expressed in industry circles that Farr was acting wholly on legal grounds. Although he had sent a copy of his letter to the SEC, it's doubted that he had filed an official request to solicit proxies, a necessary legal procedure.

Saskatchewan's Okay, Alberta's Nay to 'Doll'

Regina, Sask., Feb. 5. Warners' "Baby Doll" can, be shown in the province of Saskatchewan but it has been nixed in the nearby province of Alberta.

Although the controversial moronic bride has been passed by the Saskatchewan censor, it will be withdrawn and reconsidered by the censor if complaints are made, said Labor Minister C. C. Williams, who is also in charge of theatres.

Redstone Yankee Barker

Boston, Feb. 5. Michael Redstone, prexy of Redstone Drive-In Theatres, was elected Chief Barker of the Variety Tent of New England.

Other officers named to the board are Kenneth R. Douglas, George Roberts, Ruben Landau, James Mahoney, William S. Koster, Theodore Fleisher, Arthur Lockwood, Arnold Van Leer, Irving Wallens, Philip Lowe, James Stoneman and Philip Smith.

Importers Seek Fund Via New Scale of Dues

Differences of opinion have arisen within the Independent Motion Picture Distributors Assn. over the necessary scope of the group's future functions. Membership is due to huddle on the question Feb. 11.

Strong group within the IMPDA proposes a raise in membership fees to raise at least \$12,000. Association would then hire an executive secretary and tackle a series of issues ranging from censorship to film festivals and a standard exhibition contract.

At the last meeting, Edward Harrison disagreed with the plan and held that it wasn't necessary for the organization to raise that much money. It was his position that IMPDA could continue to function via its (unpaid) president, Arthur L. Mayer, and that the scope envisioned for the unit was too ambitious.

Current scheme calls for membership dues to be raised. Allocation would be via the number of subtitled features released in the downtown area in a year.

Many among the indies disagree with Harrison, and it's considered likely that the association will be activated to represent the indies' interests with more vigor.

JACK L. WARNER'S \$85-MIL OPTIMISTIC

Reflecting its "confidence in the future of theatrical motion picture exhibition," Warner Bros. is investing more than \$85,000,000 in 35 pictures for future release, according to prexy Jack L. Warner. Many of the Warner films are based on Broadway plays and, said Warner, "We are constantly watching the stage and book markets for material that will make the best boxoffice attractions."

Warner singled out "The Spirit of St. Louis" which was three years in the making and which, he said, cost \$6,000,000. Pic is skedded to preem at Radio City Music Hall Feb. 21, to be followed by 50 to 60 key city dates at Easter time.

Arg. Legiters Launch '57 Season Fearfully After Odd 1956 Results

Buenos Aires, Jan. 29.

While legit producers are plotting to secure leases on the 25 remaining legit theatres here for the 1957 season, a backward glance at the 1956 record tends to chill their enthusiasm. Never was so much effort spent for such meagre results. Most theatres changed bills half a dozen times. The highest grosses were racked up by the lowest quality shows, such as German Ziclis' farce, "Poligriyo," and Jose Marrone in another low-type comedy, "Man With Stupid Face Needed" at the Comico.

Otherwise the only top grosses were "Cat on a Hot Tin Roof," produced by F. Petrone at the Odeon; "Anniversary Waltz," produced by the Cibrián-Campoy Co. at the Empire; Colette's "Gigi" with Delia Garcés at the Smart, which closed Jan. 4; Ugo Fabbrì's "Proces a Jesu" at the Versailles, and Georges Bernanos' "Dialogues des Carmelites" at the Astral, which had the benefit of Jose Tamayo's direction, imported especially from Madrid. This play is having some success now in Montevideo, by contrast with "Cat on a Hot Tin Roof," which has not done well there. Pedro Lopez La gar also did nicely at the tail-end of the season in Arthur Miller's "View from the Bridge" at the Lasalle, which he plans continuing this year.

An important native effort was made by the National Comedy Theatre with a historical opus, "Fagundo in the Fort," painstakingly produced but without box-office success.

The sticky business is exemplified by Argentine Theatre's six changes in one season. This was equalled by the Astral, which seemed plagued by a succession of flops, including "Plain and Fancy" and the Brazilian musical "Braziliana." It only hit the jackpot with the ANTA-sponsored "Teahouse of August Moon," for a short engagement, and eventually with "Dialogues des Carmelites" (initially a flop). Last night finally snowballed into success.

Theatre Shortage Acute

As 1957 plans are examined, the theatre shortage is found so acute that big names like Luis Arata, Luis Sandrini, Tita Merello, Paulina Slingerman, Eva Franco, Irma Córdoba, Leonor Rinaldi, Angel Magana and Cibrián-Campoy cannot lease theatres, because none is available. The Actors Assn. is mulling an appeal for government help, especially relying on part of Article 17 of the new Film Law, which stipulates "promotion of theatrical activity and a Beaux Arts Museum" as one of its objectives.

Thespians are hoping for a 30 million peso subsidy from the box-office tax imposed under this law. Efforts were made to provoke public debates on the "legit crisis" as part of the Legit Festival programmed by the Education Ministry for the Mar del Plata Casino auditorium this summer.

Queries as to why legit should be so shaky here are answered with emphasis not only on the very cheap film competition, but the strong competition from the so-called "Independent" (Little Theatre) group, which grow each year. Independent producers work on a cooperative basis, paying talent apprentice wages or only if there are profits. They take risks because less capital is at stake and show greater daring in choice of plays and considerable acumen in discovering talent among novice acting and writing talent. Thereby they attract patronage from the young intelligentsia.

Hawaii Seeks to Plug Off-Season Biz Lull

Honolulu, Jan. 29.

With Hawaii's tourist business soaring to new peaks, Hawaii Visitors Bureau is planning an all-out effort in an order to stimulate convention bookings and ease the "off-season" dips. James Townsend, new managing director, will spend much of his time trying to line up conventions.

Tourist volume alone has trebled in the last three years but conventions are sought in order to erase seasonal slumps. Convention facilities today are far more impressive than they were even a year ago.

CMA Streamlines Its Full Circuit Operation

London, Jan. 29.

A streamlining of its circuit operation, coupled with a nationwide press service, was revealed last week by Circuits Management Assn., the company operating the Odeon and Gaumont theatre chains. It takes effect next Sunday (31).

The existing 20 districts are to be replaced by nine regions, each of which will have a controller, manager, engineer and auditor. The present West End control will continue. The regional press reps, which will cover the entire UK territory, will be based on London, Leeds, Glasgow, Cardiff, Birmingham and Manchester.

Burlesque War Lifts Star Wages

Buenos Aires, Jan. 29.

Fierce competition between the managements of the El Nacional and Maipo, burlesque theatres here, has other legit impresarios disturbed, because it is sending up wage demands by burlesque stars. Carlos Petit and A. Muscio of El Nacional have been signing up all the top native talent for at least six months. But there are signs now that they have over-extended themselves since taking heavy losses on touring Pepe Arias and Adolfo Stray in the provinces in the spring. These two comedians are rated tops in Buenos Aires with their satirical sketches on Peron's regime.

The Impresarios Assn. last week met to consider their problems and a committee was set up to draft a list of measures to be embodied in a petition to the government. Some impresarios abandoned plans for summer theatre production in Mar del Plata, or other resorts, because leading actors demanded 10% of the gross.

The Maipo Theatre, the only air-conditioned legit house here, has surprisingly enough remained shuttered this summer, a fact which is taken as a sign of bad times. Luis Cesar Amadori has been offered a high rent to lease the theatre for film exhibition for a few months, the offer coming from native film producers anxious to release their backlog of 50 pictures of the 1955-56 production. Agent Pablo Williams signed a Las Vegas night club show for the Maipo.

The Impresarios Assn. has appealed to the Supreme Court against the finding of the Labor Ministry fixing scales of wages for actors, prop men and electricians, complaining that these establish increases in wages but not in the amount of work to be done.

18,500-SEAT MEX HALL BARS PRESLEY VISIT

Mexico City, Jan. 29.

Mexico's biggest hall, the 18,500-seat government-operated National Stadium here, is closed to Elvis Presley or any kind of rock-n-roll apostle, should they decide to appear down here. However, Presley or his reps have not even applied for use of the Auditorium.

The advance nix on rock-n-roll using the Auditorium was issued by Jose Angel Cenicerros, Secretary of Education, who often breaks up student strikes. He got the mag "Sexology" banned from sale in Mexico last year, on the ground that it is pornographic. Cenicerros opined that rock-n-roll lacks aesthetic aspects, and "has a marked sense of the pornographic."

The Rains Came

Honolulu, Jan. 29.

Near-record 12-inch cloudburst inundated portions of this city recently, forcing evacuation of families in the Nanakuli-Waianae suburban area.

Coincidentally, the feature pic scheduled at the Nanukuli outdoor theatre during the deluge was: "Rains of Ranchipur."

Reader's Plan for Brit. Prod. With Cochran Off

London, Jan. 29.

Harrison Reader has dropped his idea of forming a British production outfit with Steve Cochran, but is going ahead with plans to set up his own unit with a program of three features in the first year. Reader, who came in from Italy last week, will be associated in his venture with Clive C. Nicholas, a director of Warwick Film Productions, and will also have a British producer on his board.

The first production, set to roll May 1, will be "Seeds" from a story by Montgomery Pitman. This will be followed by a meller, "The Cocoon," and the third is now being scripted by Forrest Tucker. He will co-star with J. Carroll Naish. A deal is in the works for the three to be leased at the Associated British Elstree Studios, but no distribution pact has been made.

Films Bill Looks To Be Unchanged

London, Feb. 5.

The House of Lords tonight (Tues.) will conclude the committee stage of the Films Bill, even if an extra late sitting is required. At two sessions last week, the Lords disposed of 18 amendments, all of which were either withdrawn or rejected. It became clear as the debate progressed that, apart from minor drafting alterations, the government intends to stand firm by its original Bill. It seems unlikely, therefore, that the government will yield to opposition demands at tonight's meeting to introduce controversial issues into the legislation.

The amendments so far disposed of, all of which were submitted by Lord Archibald (the recently appointed president of the newly formed Federation of British Film Makers) and Lord Lucas of Chilworth, were mainly of an administrative character, largely concerned with the British Film Fund Agency, which will take over the operation of the statutory Eady Levy. Both wanted exhibitors and producers to be represented on the advisory panel.

Lord Lucas urged the deletion of a clause which stipulated that the statutory Eady Fund would yield 10,500,000 in its first year and between 5,600,000 and 14,000,000 in subsequent years. He contrasted the required yield for the first year with the present returns of around 6,300,000. He wanted to know whether the additional coin required would mean increased admission prices and, if exhibitors couldn't pay up, would they be forced to sell their theatres and become bankrupt. He urged that the industry should be consulted before the levy was fixed. Lord Mancroft, who is piloting the bill through the Upper House, said the first year figure had been selected after the Board of Trade had considered representations from the industry. This was the one amendment forced to a vote and was rejected by 36 to 12.

Boost For British TV Films

On the second night of the Lords debate last Thursday (31), the only controversial issue concerned payment of the levy to films shown on tv. Lord Mancroft, who introduced a two-part amendment (which was eventually withdrawn), hoped that British tv companies would make more films so as to eliminate "these half-hour twaddles from America." He added: "I don't love Lucy, nor do I care who married Joan."

At tonight's final committee stage session, the main issue will be a further amendment by Lord Lucas, which, if accepted by the government, would bestow second-class status on British-American made quota pix in regard to their participation in Eady levies. Another amendment, sponsored by Lord Farrington, aims to restrict the production sphere of a British quota film to one produced in the United Kingdom.

Under existing legislation, which the government is intending to extend for a further 10 years, all pictures made within the Empire rank as quota, provided they fulfil the other conditions of the Act. Lord Farrington is also proposing an additional qualification for quota pic, to the effect that 95% of the laboratory costs shall be incurred in the UK.

11% of Top British Films in '56 Financed or Made by American Cos.; Good for Brit. Pix Biz, Sez Davis

London, Feb. 5.

Denies Mex Peliculas Showed Big '56 Profit

Mexico City, Jan. 29.

Denying reports published here that it made "millions of pesos" profit last year, (\$480,000 to \$560,000), Blas Lopez Fandos, general manager of Peliculas Nacionales, semi-official distributor of Mexican and some imported pix in this country, asserted that his organization never seeks cash profits. He stated his outfit seeks only enough to pay expenses, and that all that's left over is prorata distributed among the producers belonging to PN.

Fandos scoffed at other reports that PN had made so much coin during 1956 that it has hired architects to design cinemas for construction here and in key provincial cities. He contended that inasmuch as coin over and above operating costs goes to members, PN has nothing with which to build anything.

U.S. Tourist Biz Vital to Mexico

Mexico City, Jan. 29.

The great economic importance of tourists, particularly American, to Mexico, was underscored by the Nacional Financiera (government's fiscal agency) in its 1956 roundup. Report stated that "income yielded by tourism covered the deficit Mexico incurred in her commercial transactions with the U.S. between January and October, 1956, which amounted to \$335,000,000. During that period, Mexico was the best customer of the United States, buying from her \$676,000,000 worth, but selling her only \$341,200,000 worth of goods. But during this period, Mexico garnered \$342,000,000 from American tourists."

The government's tourist department forecasts that 1957 will be the biggest visitor year Mexico ever enjoyed. It figures that the number of tourists coming down here this year will exceed 600,000. So as to provide better service for them, the department has been considerably reorganized, in the form of naming more experienced people as chiefs of such sections as tourist guides and hotel operations.

The department is working closely with the local city government to correct a handicap to tourism—an insufficient number of taxis. This shortage also irks hotel which are not in the main downtown area.

LOWER CALIF. DROPS PLAN TO TAX CINEMAS

Mexico City, Jan. 29.

All cinemas, excepting traveling 16m shows, in Tijuana municipality of northern Baja California, are again functioning normally. This was caused by Gov. Braulio Maldonado's decision not to levy the special 5% tax.

Threat of that tax prompted suspension of shipping all pix to that striping state because distributors feared profitable operations were impossible under the new taxation. Maldonado wired the National Cinematographic Industry Chamber here that the tax would not be levied except on 16m shows in Tijuana municipality.

'War and Peace' Drops To 2-a-Day in London

London, Jan. 29.

"War and Peace," now in its 10th week at the Plaza, has dropped its morning matinee performance (except on Saturdays), now running on a two-a-day basis, with single screenings Sunday.

With the switch in screening time, AB-Pathe also has altered the normal booking policy. Tickets can be bought in advance for any of the performances.

Approximately 11% of British first features released last year were financed or made by American companies and that was a good thing for the British film industry, according to John Davis, deputy chairman of the Rank Organization, in a feature story published by The Financial Times (the British opposite of the Wall Street Journal). If there was a difference of opinion, he averred, it was to the effect that the "British-American" film did not need the assistance of a levy.

British films, however good, the Rank topper explained, cannot recover their cost at home. In the domestic market, only one-third the size of the American market, the British film had to meet competition from U.S. producers, who recouped much of their cost at home. Domestic earnings were greatly reduced by admission duties and here again the American competitor held an advantage. In America no tax was levied on seats below 90c. But a 90c stub in Britain attracted a tax of around 38c.

A sample of income and expenditure of a group of 134 British features, produced between April 1953 and June 1955, showed a final deficiency of around \$3,000,000. Production costs were over \$35,000,000 and net rentals hit around \$27,000,000. Writeoff accounted for a further \$2,000,000 deficiency, but total losses were partly offset by Eady revenues, which amounted to approximately \$7,500,000.

American Films' World Distrib.

The American-made British film, or the other hand, had the advantage of worldwide exhibition and most of such productions were shown in foreign countries as American. Davis therefore felt there should be an assurance that all or most of the overseas earnings of the British-American films should come back to the United Kingdom if they were to benefit from the Eady levy. Further, British producers should be given the same dollar facilities for the employment of world stars as were available to British-American producers. He insisted that the case for a levy for the British producer had been clearly proved, but the need for a levy for British-American films had "never been shown."

Two days after the original Davis feature, Pavette W. Albert, MPA topper in London, countered with a letter-to-the-editor of The Financial Times in which he pointed out that since 1948 the MPA companies had spent upwards of \$60,000,000 on British production, on co-production and in payment of the producers' share of the proceeds of distribution. Of the total, 39% of the British features, in which they were interested, were distributed by the MPA companies throughout the world, 26% were distributed in the Western Hemisphere only and 12% in the United Kingdom and part of the Eastern and Western Hemisphere. Only 23% were distributed exclusively in the UK. In the same period from 1948, member companies of the MPA had distributed 24% of all British first features.

Allport suggested, therefore, that it was not merely a matter of the number of British films sponsored by the American companies, since the Anglo-American film agreement came into effect in 1948, but was a vast growing, profitable partnership through which British producers utilized the distribution facilities of the U.S. companies to put British films on the screens of the world.

1,749 Apply for New Italo Cinemas in '56

Rome, Jan. 29.

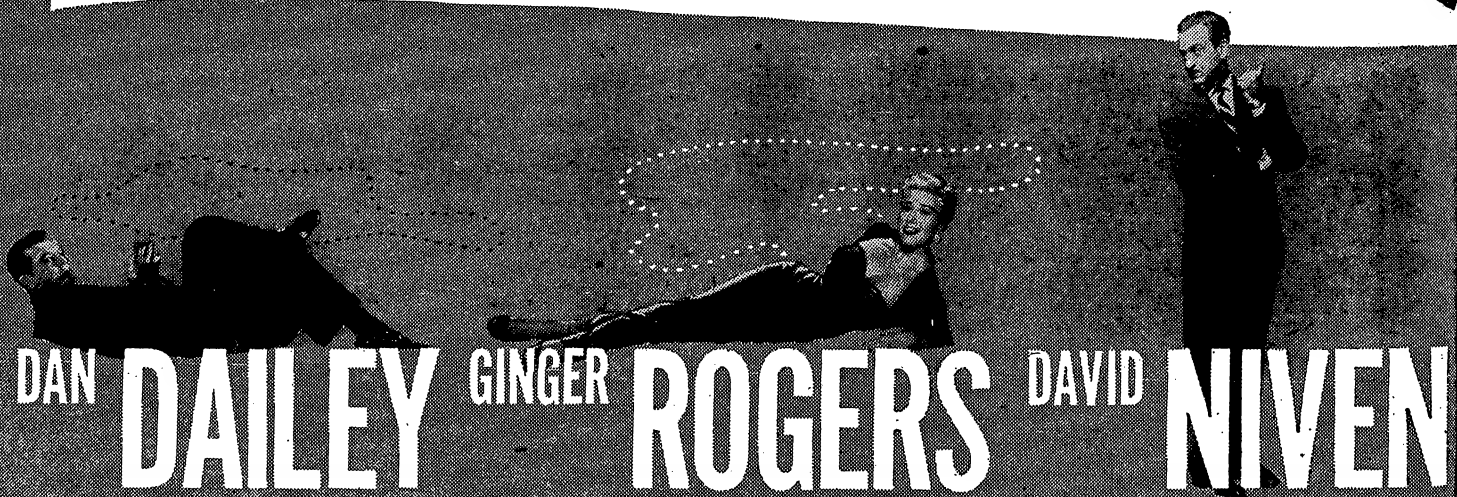
During 1956, the Direction General of Spectacle received applications for 1,749 new cinemas in Italy, not including Sicily and Sardinia. But only 342 permits were granted. Of the new cinemas one, just outside Rome, will be a drive-in, the first in Italy.

Among the other requests, 66 were allowed in regions now without cinemas and 54 in new sections at the edge of growing major cities. There are also 75 new open-air theatres, the fresco form being especially popular here.

For everybody's Happy

*In the tradition of hit-maker NUNNALLY JOHNSON'S
"How To Marry A Millionaire" and "The Man In The Gray Flannel Suit"!*

OH, MEN!



DAN DAILEY GINGER ROGERS DAVID NIVEN

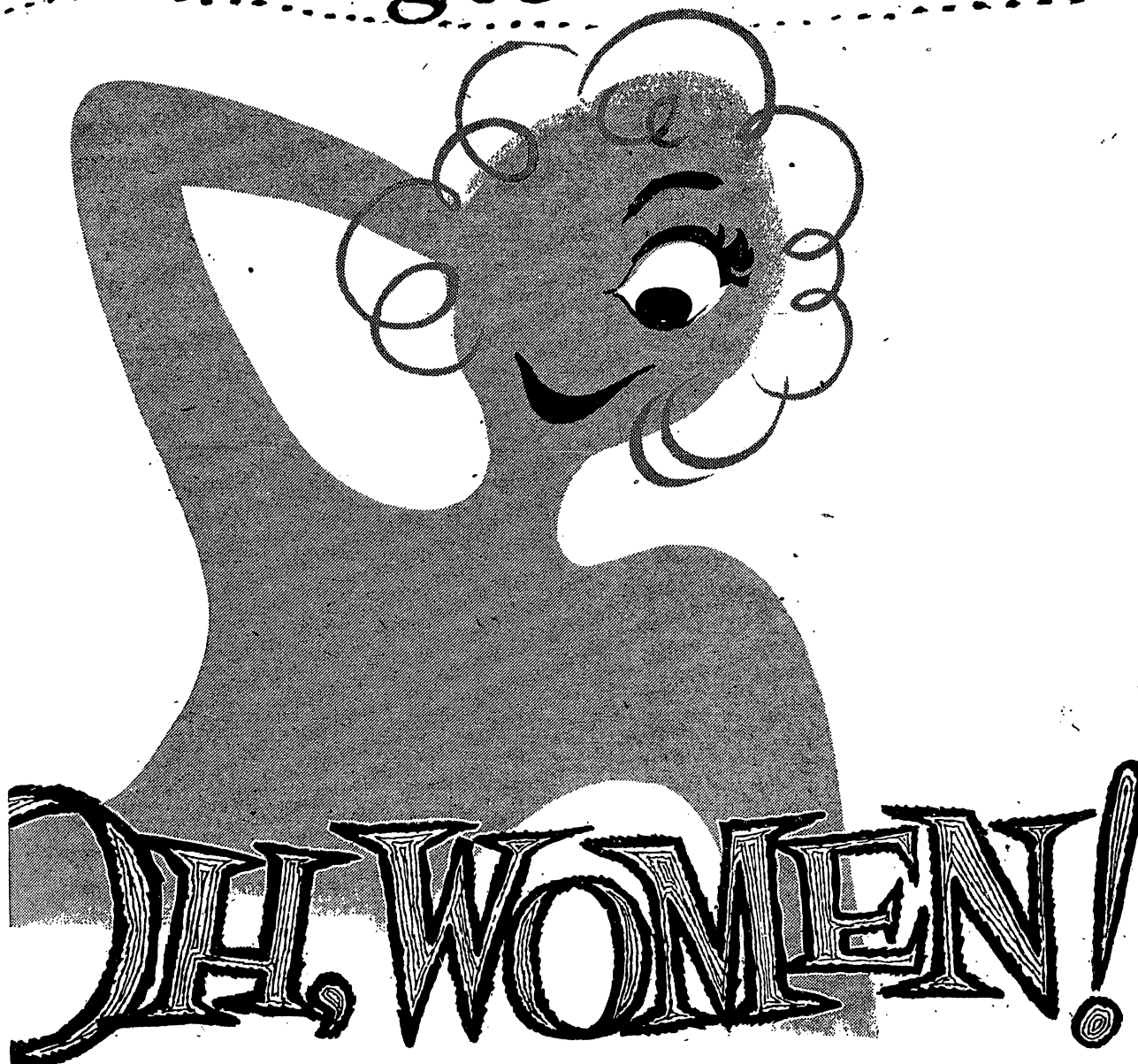
Produced and
Directed by

NUNNALLY JOHNSON

Color by DE LUXE

CINEMASCOPE

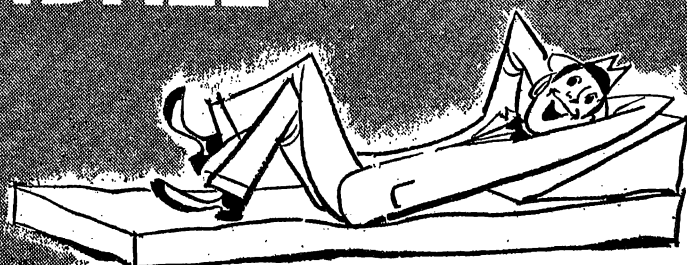
Washington's Birthday!



BARBARA RUSH TONY RANDALL

"You won't
have a
worry in
the world
after you call
the man
at 20th!"

From the play produced by
CHERYL CRAWFORD



Picture Grosses

'SILENT' LOUD \$17,000,
TORONTO; 'WIND' 10½

Toronto, Feb. 5. With "Silent World" the only major newcomer, and big, it's holdover week here at the big end, with outstanding product doing the heavy lifting. Only disappointment is the dip in "Baby Doll," on its third frame in three houses. "Anastasia" also in third, continues to top with wow trade. "Teahouse of August Moon" in sixth stanza, and "Written on Wind" in fifth, all are showing little change over last week.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1)—"Baby Doll" (WB) (3d wk). Light \$13,000. Last week, \$18,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 994; 50-75)—"Man from Del Rio" (UA) and "Dance With Me, Henry" (UA). Light \$23,000. Last week, "The Boss" (UA) and "Beast Hollow Mountain" (UA), \$22,500.

Danforth, Humber, Hyland (Rank) (1,330; 1,203; 1,357; 75-\$1)—"Silent World" (Col). Big \$17,000. Last week, "Lamp is Heavy" (Rank) (3d wk), \$5,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; \$1)—"Friendly Persuasion" (AA) (7th wk). Holding at \$11,000. Last week, \$12,000.

Hollywood, Palace, Rialto, Rialto-Eden (FP) (1,709; 1,465; 1,385; 60-75)—"Anastasia" (20th) (3d wk). Wham \$25,000. Last week, \$30,000.

Imperial (FP) (3,544; 75-\$1.50)—"Giant" (WB) (3d wk). Hefty \$21,000. Last week, ditto.

International (Taylor) (557; 71)—"Gold Rush" (UA) (reissue) (7th wk). Fine \$3,500. Last week, same.

Loew's (Loew) (2,096; 60-\$1)—"Teahouse August Moon" (M-G) (6th wk). Lusty \$12,000. Last week, ditto.

Tivoli (FP) (995; \$1.50-\$2)—"Oklahoma" (Magna) (41st wk). Fine \$8,000. Last week, \$8,200.

University (FP) (1,536; \$1.75-\$2.50)—"10 Commandments" (Par) (11th wk). Terrific \$15,000, with turnaway weekend biz. Last week, same.

Uptown (Loew) (2,098; 60-\$1)—"Written on Wind" (U) (5th wk). Swell \$10,500. Last week, about same.

PORTLAND, ORE.

(Continued from page 9)

Ince on weekends. Climbed to big \$8,000. Last week, \$7,100.

Fox (Evergreen) (1,536; \$1-\$1.50)—"Bundle of Joy" (RKO) and "Man in Vault" (RKO). Warm \$7,500. Last week, "Girl Can't Help It" (20th) and "The Black Whip" (20th), \$9,300.

Guild (Indie) (400; \$1.25)—"Silent World" (Col) (2d wk). Nice \$3,000. Last week, \$2,700.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Iron Petticoat" (M-G) and "Brass Legend" (UA). Solid \$9,000 for Bob Hope comedy. Last week, "Teahouse August Moon" (M-G) (4th wk-8 days), \$6,600.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"3 Brave Men" (20th) and "Women of Pitcairn Island" (20th). Modest \$6,000. Last week, "Zarak" (Col) and "Ride High Iron" (Col), \$6,000.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Rock Pretty Baby" (U) and "Night Runner" (U). Neat \$9,000 or near. Last week, "Written on Wind" (U) and "4 Girls in Town" (U) (2d wk), \$7,700.

WASHINGTON

(Continued from page 8)

(Par). Fair \$8,000. Last week, "Wrong Man" (WB) (2d wk) \$8,500.

Palace (Loew) (2,380; 90-\$1.25)—"King and Four Queens" (UA). Fine \$24,000, thanks to hep backfery and despite crix pans. Last week, "Teahouse August Moon" (M-G) (6th wk), \$13,000.

Plaza (T-L) (290; 90-\$1.35)—"Lady Chatterly's Lover" (Indie) (12th wk). Slim \$2,000 for second consecutive week.

Trans-Lux (T-L) (600; 80-\$1.25)—"Full of Life" (Col) (2d wk). Firm \$7,000 after good, but below hopes \$9,000. Stays.

Warner (SW) (1,300; \$1.20-\$2.40)—"Seven Wonders" (Cinerama) (6th wk). Staying high with solid \$23,000 after \$24,000 last week. Special group bookings pick up with spring tourist season. Stays.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (15th wk). Good \$10,000. Last week, \$9,500.

Ontario (K-B) (1,250; 90-\$1.25)—"Great Man" (U) (3d wk). Holding at solid \$6,500 after \$7,500 in second round.

LOS ANGELES

(Continued from page 8)

Light \$3,000. Last week, "Giant" (WB) (5th wk-8 days), \$6,600.

Fox Wilshire (FWC) (2,296; \$1.25-\$1.75)—"Men in War" (UA) (2d wk). Moderate \$8,500. Last week, \$13,800.

Downtown Paramount, New Fox (ABPT-FWC) (3,300; 965; \$5-\$1.50)—"Wrong Man" (WB) and "Running Target" (UA) (2d wk). Dull \$11,000. Last week, with Wilshire, \$23,500.

State (UATC) (2,404; 80-\$1.25)—"Iron Petticoat" (M-G) and "Accused of Murder" (Rep) (2d wk). Thin \$4,500. Last week, with Hawaii, \$14,600.

Fine Arts (FWC) (631; \$1.25-\$1.50)—"Wee Geordie" (Arthur) (3d wk). Big \$5,500. Last week, \$5,600.

Chinese (FWC) (1,908; \$1.25-\$2.40)—"Anastasia" (20th) (6th wk). Neat \$17,000. Last week, \$18,500.

Vogue (FWC) (885; \$1-\$1.75)—"Baby Doll" (WB) and "Night Fall" (Col) (6th wk). Okay \$4,700. Last week, \$6,900.

Hollywood Paramount (F&M) (1,468; \$1-\$1.50)—"Written on Wind" (U) (6th wk). Sturdy \$10,500. Last week, \$10,800.

Fox Beverly (FWC) (1,334; \$1-\$1.75)—"Full of Life" (Col) (6th wk). Slow \$3,000. Last week, \$3,500.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World 80 Days" (UA) (7th wk). Steady \$26,000. Last week, \$26,400.

Four Star (UATC) (888; \$1.25-\$1.80)—"Rainmaker" (Par) (7th wk). Nice \$4,300. Last week, \$4,400.

Egyptian (UATC) (1,503; \$1.25-\$1.80)—"Bundle of Joy" (RKO) (7th wk). Mild \$4,000. Last week, \$4,200.

Warner Beverly (SW) (1,412; \$1.50-\$3.30)—"10 Commandments" (Par) (12th wk). Good \$21,500. Last week, \$24,100.

Warner Hollywood (SW) (1,348; \$1.20-\$2.65)—"Celine Holiday" (Cinerama) (65th wk). Started this frame Sunday (3) after big \$18,400 last week.

'ZARAK' TORRID 17G,
ST. L.; 'OKLA.' 18G, 2D

St. Louis, Feb. 5.

Rain and snow last week did not greatly hurt biz at big cinemas, with nice grosses being garnered in the current frame although there are few new entries. Aside from some reissues, "Zarak" is the lone newcomer. It finished its first round with a solid take at the Fox. "Oklahoma" in CScope version is standout in current week with a great take at the St. Louis in second session. "Anastasia" and "Iron Petticoat" are solid in second weeks.

Estimates for This Week

Ambassador (Indie) (1,400; \$1.20-\$2.40)—"Seven Wonders World" (Cinerama) (41st wk). Fine \$8,000. Last week, \$8,500.

Esquire (Indie) (1,400; 90-\$1.25)—"Teahouse August Moon" (M-G) (7th wk). Nice \$6,000. Last week, \$6,500.

Fox (Arthur) (5,000; 51-75)—"Big Land" (WB) and "Everything But The Truth" (20th). Opened today (Tues.). Last week, "Zarak" (Col) and "Rumble on Docks" (Col), swell \$77,000 or close.

Loew's (Loew) (3,221; 50-85)—"Iron Petticoat" (M-G) and "Daniel Boone" (Rep) (2d wk). Neat \$10,000 after \$13,000 for first.

Missouri (Arthur) (4,000; 90-\$1.25)—"Anastasia" (20th) (2d wk). Trim \$9,000 following same in initial session.

Orpheum (Loew) (1,914; 50-85)—"Westward Ho" (BV) (7th wk). Smooth \$6,000 after \$6,500 in previous stanza.

Pageant (St. L. Amus.) (1,000; 90)—"Country Girl" (Par) and "Forever Female" (Par) (reissues). Fast \$2,500. Last week, "King and I" (20th) and "7 Year Itch" (20th), \$2,000.

Richmond (St. L. Amus.) (400; \$1-\$1.10)—"Rose Tattoo" (Par) and "Come Back Little Sheba" (Par) (reissues). Hot \$3,000. Last week, "Rear Window" (Par) and "Trouble With Harry" (Par) (reissues), \$2,000.

St. Louis (Arthur) (4,000; 90-\$1.25)—"Oklahoma" (20th) (2d wk). Lusty \$18,000 after \$20,500 in tee-off week.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Oedipus Rex" (Indie) (4th wk). Oke \$2,000 after \$2,500 in third frame.

'Wrong' Okay \$9,000 In
Omaha; 'Brave' Tame 3½

Omaha, Feb. 5.

Despite comparatively mild weather, biz is mostly tame this session at downtown firstruns. "Wrong Man" is the leader, but only rated okay at the Orpheum. "Don't Knock Rock" looks just fair at the Brandeis while "Three Brave Men" is dull at the Omaha. Only extended run, "Teahouse August Moon," is still fine at the State.

Estimates for This Week

Brandeis (RKO) (1,000; 75-70)—"Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Fair \$3,500. Last week, "Baby Doll" (WB) and "Last Man to Hang" (Col), \$4,500.

Omaha Tristates (2,000; 75-90)—"Three Brave Men" (20th) and "Black Whip" (20th). Mild \$3,500. Last week, "Three Violent People" (Par), same.

Orpheum (Tristates) (2,890; 75-90)—"Wrong Man" (WB) and "Down Liberty Road" (WB). Okay \$9,000. Last week, "Anastasia" (20th), \$11,500.

State (Goldberg) (860; 90-\$1.25)—"Teahouse August Moon" (M-G) (5th wk). Potent \$3,500. Last week, \$4,800.

MINNEAPOLIS

(Continued from page 9)

\$9,000. Last week, "Three Brave Men" (20th), \$7,000.

RKO-Orpheum (RKO) (2,800; 75-90)—"Wrong Man" (WB). Fair \$8,000. Last week, "Zarak" (Col), \$7,500.

RKO-Pan (RKO) (1,800; 75-90)—"Written on Wind" (U) (4th wk). Has staying power, brisk \$5,500. Last week, \$6,000.

State (Par) (2,300; 85-90)—"Drango" (UA). Satisfactory \$7,500. Last week, "Westward Ho" (BV), \$9,000.

World (Mann) (400; 90-\$1.25)—"Anastasia" (20th) (5th wk). Excellent \$6,000. Last week, \$6,800.

SAN FRANCISCO

(Continued from page 8)

die) (2d wk). Fine \$2,500. Last week, \$4,900.

Larkin (Rosener) (400; \$1)—"Magnificent Seven" (Indie). Lofty \$5,000 or near. Last week, "Fruits of Summer" (Indie) (4th wk), \$2,800.

Clay (Rosener) (400; \$1)—"Papa, Mama, Maid" (Indie) (3d wk). Good \$2,600. Last week, \$3,200.

Vogue (S.F. Theatres) (377; \$1)—"La Strada" (T-L) (22d wk). Okay at \$1,900. Last week, \$1,400.

Bridge (Schwarz) (396; \$1-\$1.25)—"Wee Geordie" (Arthur) (2d wk). Smash \$6,000. Last week, \$6,600.

Coronet (United California) (1,250; \$1.50-\$3.75)—"Around World" (UA) (6th wk). Excellent \$26,500. Last week, same.

Rio (Schwarz) (397; \$1)—"Bullfight" (Indie). Good \$5,000, or near. Last week, "Lovers, Lollipops" (Indie) and "Dance Little Lady" (Indie), \$1,000.

KANSAS CITY

(Continued from page 8)

"This Is Cinerama" (Cinerama) (34th wk). Okay \$6,000. Last week, \$7,000.

Paramount (1,900; 75-90)—"Big Land" (WB) with opening day p.a.s. by Virginia Mayo. Handsome \$10,000 or near. Last week, "Girl He Left Behind" (WB), \$7,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Othello" (Indie). Mild \$1,000. Last week, "Last 10 Days" (Indie), \$500.

Roxy (Durwood) (879; 75-90)—"Wild Party" (UA) and "Four Boys and a Pistol" (UA). Skimpy \$2,500. Last week, "Three Violent People" (Par), \$3,000.

Uptown (Fox Midwest) (2,043; 75-90)—"Friendly Persuasion" (AA). Fancy \$10,000, and will hold or move to sister houses. Last week, coupled with other houses playing second week on "Written on Wind" (U).

Carl Peppercorn Set As
Continental Sales Veep

Carl Peppercorn has been elected v.p. in charge of sales for Continental Distributing, the Walter Reade-Frank Kessler distribution outfit. He'll also continue in his present job as assistant to the president, i.e. Kessler.

Peppercorn has held sales jobs in many places and he recently returned from a trip throughout the country. Continental expects to add several key city offices and is picking up some RKO personnel for this purpose.

Peppercorn replaces Sandy Weiner who resigned to form his own company.

Flavor Of Drive-In Biz

Continued from page 7

at 6:30 p.m., two and a half hours before show time. Takes in one-third of its total concession business during the waiting period in which moppets get chance to use playground. . . .

Convention heard report that one film company (unnamed) sounded out drive-in operator on obtaining percentage of concession business because it claimed that sales of food, beverages, etc., was contingent on draw of picture. . . . Cracked one ozoner operator: "Worst pictures do best concession business." . . .

Feeling among Allied leaders is that mergers and consolidations of major producer-distributors are detrimental to exhibitor since they tend to cut down the product supply.

Actions taken by the Allied board included the appointment Abram F. Myers, Rube Shor and Trueman Rembusch as a committee to hold additional talks with the Council of Motion Pictures Organizations relating to Allied's return as a member of the all-industry body.

Board also passed a resolution commending 20th-Fox and its sales manager, Alex Harrison, for the film company's plan to aid distressed exhibitors. Allied offered its cooperation to implement 20th's plan.

A committee was named to study the advisability of hiring a public relations counsel to publicize Allied and exhibitor activities. Includes Sidney Stern, C. Elmer Nolte, and Irving Dollinger.

The board approved the action of Allied requesting film company toppers to set a meeting with Allied reps and those of "other exhibitor groups which may wish to join the movement" with a view to negotiating an arbitration system. Request was made in a letter sent by ex-prexy Shor while Allied's National Drive-In Convention was in session in Cincy last week. The letter went out simultaneously with a similar one sent out by Theatre Owners of America from its N.Y. headquarters.

Shor's letter informed film company officials that he had been authorized by Allied to initiate with the distribs talks looking to the establishment of an arbitration system in accordance with the recommendations made in the report of the Senate Small Business Subcommittee. Shor, Myers, and Abe Berenson have been named as Allied's arbitration committee.

Allied's spring board meeting will be held at the Whittier Hotel, Detroit, May 6-7. The exhibitor group's 1958 drive-in convention is set for the Kentucky Hotel, Louisville, Feb. 10-12, with the winter board meeting preceding Feb. 8-9.

Allied Puts On Striped Pants

Continued from page 7

it's figured, there's no sense in arguing over terms.

As a result, Allied is making a determined effort for a rapprochement with the film companies. In the words of general counsel Abram F. Myers, "changed conditions" make for "changed attitudes." This was an obvious reference to Allied's desire to sit down with the film companies again in an effort to work out an arbitration system in accordance with the wishes of the Senate Small Business Subcommittee which conducted hearings on industry trade practices. In pitching arbitration as a method for settling industry disputes, Allied has made a major concession. It has dropped its adamant demand that film rentals be made a part of an arbitration system.

In general, Allied is anxious to participate in all-industry meetings aimed at contriving business-building techniques and methods to stem the serious boxoffice decline. There is a sincere feeling among its members and leaders that only through an overall effort by the entire industry can this be accomplished. To this end, Allied is willing to bury the hatchet, although it will continue to be vigilant.

There is evidence that some progress in this direction is being made. The presence of Mike Simmons, Metro's customer relations representative, at the Allied drive-in meet indicates perhaps that the film companies' boycott of exhibitor meetings is coming to an end. In addition, a majority of the film companies were represented with advertising in Allied's convention journal. These, of course, are only small signs, but ones which observers nevertheless consider significant.

Myers, in summing up recent exhibitor problems, made the point that Allied, in the resolutions adopted at its Dallas meet, took special care in being temperate and to avoid any misunderstanding. One resolution—calling for the return of the statesman-like qualities of such former industry leaders as Sidney Kent and William Rodgers—was apparently subjected to misinterpretation. A telegram to Allied from Columbia sales chief Abe Montague expressed resentment with the resolution, which Montague felt tended to castigate present industry leaders.

Myers regretted this misinterpretation, saying that it had never been Allied's intent and deplored the fact that the wording had been such as to cause Montague to gain the wrong impression. Montague's reply came as a result of Allied's request that the film companies comment on the resolutions adopted by the exhibitor group in Dallas. According to Myers, favor-

able answers had been received from Allied Artists and United Artists relating to the possibility of an all-industry roundtable conference; no response from Paramount, RKO, Metro and Warner Bros.; and evasive answers from Columbia and Universal.

Despite these setbacks, Myers expressed no bitterness in discussing the reactions of the film companies. Perhaps his most significant remark, which appears to indicate Allied's future course, was his statement that the Cincinnati meeting was to be viewed as "the commencement of a new era of co-operation and endeavor to bring the business back to its proper place."

Exhibs Accepting

Continued from page 7

introducing large-gauge film have expressed a willingness to sit down with exhibitors to work out the problem of standardization. While acknowledging that the big film process will not be suitable for all theatres and all pictures, McLachlin nevertheless urged all theatres to consider the possibility carefully and, if making new installations, to buy equipment that can be modified for big film use. He urged theatres to make known their position so that exhibitor organizations can use their opinions as ammunition to prevent the new processes from being relegated to a road-show process.

Warning that television is devoting considerable effort in research, McLachlin warned that theatres must provide their patrons with the best picture and sound that is possible. "Though your patrons may not realize the fact," he said, "a clear, sharp picture with clean, clear sound will help bring them back."

Allied's equipment watchdog indicated that partial blame for the current print shortage is the fault of exhibitors who have not installed "small sprockets" which will enable them to show either magnetic and optical prints. He noted, for example, that only 15% of 17,591 theatres had installed small sprockets while only 3,662 theatres had converted to stereophonic sound as compared with 5,690 theatres in Europe. Starting this month, he noted, two companies will distribute only small sprocket prints and "others are making plans to do the same."

He encouraged the installation of stereophonic sound. After the success of "Oklahoma" and "Around the World in 80 Days," he said, "there is no question as to its value."

India Latest to Harass Yanks, Though Market Not Very Vital

Current situations in India, where the film companies have been hit by a 100% raise in tariffs and an import quota, highlights the futility of a past industry weapon, i.e. withdrawal from the territory.

Indian situation was discussed in N.Y. yesterday (Tues.) by Charles Egan, the new Motion Picture Export Assn. rep in India, and the foreign managers. Egan, a former N.Y. Times staffer who had specialized in foreign trade, returned recently from a quick survey tour of the Indian market.

Egan told the companies that there was reason to believe that the import quota situation may be resolved. He doubted, however, that the tariff impost could be handled as quickly, being tied up with Government policy.

Under normal circumstances, if countries made trading conditions too restrictive, MPEA in the past has either threatened to pull out or—as in the cases of Spain and Denmark—has actually slapped an embargo on future shipments. Reasoning now, and particularly in the instance of India, is that the "boy-cott" approach will only backfire.

It's pointed out that, as far as Spain and Denmark are concerned, the embargo has been in force for many months, and while solutions in both countries—particularly in Denmark—appear to be pending, they nevertheless have survived, partly on U.S. product that already had been in the market.

Walkout, So What
The Indian market is actually insignificant for the Americans. Only a handful of India's theatres play American films as a steady policy. If the U.S. outfits pulled out, other films simply would take their place. In other words, in India—as in other countries—a withdrawal threat on the part of the American distributors no longer is a death threat, and in fact would be welcomed by the local theatres.

Egan is expected to go to India at the end of this month, making his headquarters in Bombay. He will attempt to get the Indian government to reduce the tariff. The Indians, possibly as a precedent for other American industries active in the country, want MPEA members to invest a part of their earnings in domestic Indian industry. This, it's pointed out, wouldn't give them much of an advantage, but could be used as a lever to get other U.S. businesses to do likewise.

MPEA board yesterday also took up a request from some of the Iron Curtain countries that the five pictures per company limit on sales in the Soviet orbit be extended. At the moment, neither Poland nor Czechoslovakia can buy more than five films from any one company. Rule was established to protect the income for some of the smaller outfits, the Red preference naturally being for "big" pictures.

NIX DRIVE-IN SITE OUTSIDE ST. LOUIS

St. Louis, Feb. 5.
St. Louis County Planning Commission last week nixed an application of the Missouri Amusement Co., an Arthur Enterprises subsidiary for a special permit to construct an ozoner in the northwestern portion of the county which is adjacent to St. Louis. Commission held that it was not a proper location for an ozoner because the area is rapidly being developed residentially and, further, it would create a traffic congestion.

This is the second time the Arthur interests have lost an application for an ozoner in the same county in the past few years. The previous application in another part of the county was denied because of beefs of property owners in the area.

Borzage's Twin Actors

Hollywood, Feb. 5.
Vet director Frank Borzage and his brothers Lou and Danny, are signed to play themselves in Columbia's "Jeanne Eagels," marking their film debuts.

Borzage, winner of first Oscar for "Seventh Heaven" in 1927, will play silent film director, Lou will be seen as assistant director while Danny, a musician, provides mood music for scene.

Steals Four Reels

Columbus, Feb. 5.
Four reels of 20th-Fox's "Picnic" were stolen from the Indianola Art Theatre here Saturday (12) and the owners of the picture house have offered a "liberal reward" for its return.

Columbus detective James Frost said that theatre placed a \$1,300 value on the 35mm CinemaScope film.

Italian Product Release Via Rep Nixed in Rome

Italian Films Export board of governors in Rome has nixed a proposed deal under which the IFE Releasing Corp. product in the U.S. would have been taken over by Republic Pictures. Board found the terms of the deal "unacceptable."

The board acted "after careful consideration." It was decided to terminate further negotiations with Rep.

Understood a tentative deal was negotiated originally between Seymour Poe, exec v.p. of IFE, and Rep execs. Later, however, when Rep proxy Herbert J. Yates entered the picture, complications arose. Negotiations recently had been carried on directly between Yates and the IFE board in Rome.

According to Poe, IFE will continue to do "business as usual." It's assumed that attempts will be made to have the IFE films released via another company.

TABOR OPERA HOUSE PUT INTO MOTHBALLS

Denver, Feb. 5.
Dwindling grosses and the shift of retail business uptown forced Fox-Intermountain Theatres to close its Tabor Grand Opera House Saturday (19). Chain, whose lease on the house has 15 more years to run, decided it's cheaper to pay rent on a closed theatre than operate in face of unfavorable conditions.

Built in 1881 and converted to films in 1921, the Tabor last housed "Oklahoma" in Todd-AO. Prior to the booking, Fox-Intermountain spent \$10,000 last fall for booths and decorations in preparation for the film. It ran three days over 13 weeks, and did good business with exception of a Christmas slump. Gross was about \$125,000 at \$2 top.

House, which is famed in Denver theatrical history, was erected by H. A. W. Tabor who struck it rich in Colorado gold and silver. He was the subject not only of a film, "Silver Dollar," but also of "The Ballad of Baby Doe," an opera which opened last July in Central City, Colo. It's due to preem next fall on Broadway as a musical drama.

The Tabor, which reportedly may be razed to make way for a new Federal court house, opened Sept. 5, 1881, with an opera sung by the celebrated Emma Abbott Opera Company. Among others who appeared at the theatre were Edwin Booth, Sir Henry Irving, Lillian Russell, Joseph Jefferson and Sarah Bernhardt.

After its switch to films in 1921 the Tabor was a first-run for a dozen years and also was a showcase for Fanchon & Marco stage units. With its closing, only four houses are left operating in the same three blocks. None of them is first-run.

Drive-In Inundated

Keene, N.M., Feb. 5.
Keene Drive-In theatre was flooded when ice jams swept down two streams in this area after a heavy rain and sudden thaw.

Water that overflowed a concrete dike flooded lowlands, as well as the outdoor theatre, and threatened some factories here.

Set Charity Mezzanine Premiere at Music Hall For 'Spirit of St. Louis'

Opening of "Spirit of St. Louis" at Radio City Music Hall Feb. 21 will give the Hall its first charity premiere. Occasion will benefit the March of Dimes.

While the Hall will open the picture on the morning of Feb. 21 as per usual, 900 seats in the mezzanine will be set aside at the evening performance for the benefit. Total of 500 seats will be sold at \$100 apiece, the rest at \$25.

Following the show, party is being thrown at the Rainbow Room, which in recent years has rarely been used for such events.

In an unusual move, the Hall and the benefit committee headed by Frank Pace, former assistant Secretary of the Army, will buy out prior holders of seats in the reserved section of the mezzanine. They'll be able to see the picture on another night—gratis.

Robert Taplinger, WB ad-pub v.p., is handling the preem arrangements. Pace, on the board of Loew's, got the greenlight from Loew's proxy Joseph R. Vogel, to participate in the WB affair.

"Spirit of St. Louis" is due for a gala Paris preem May 21, the anniversary of Lindbergh's arrival at the French capital. Film has been requested as an entry for this year's Cannes film fest.

400 ADDED TO LIST IN ON SWEEPSTAKES

Nearly 400 more theatres, both circuit houses and indies, have notified COMPO via their entries that they plan to participate in the Academy Award Sweepstakes promotional project, according to Robert W. Coyne, COMPO special counsel.

Contest, which precedes the Oscar awards, will be run on a regional basis this year.

Four large circuits that have just joined the Sweepstakes include 150 houses in E. D. Martin's circuit in the South, where the project will be set up in 25 to 30 cities and towns; Prudential Playhouses with 50 New York houses; Neighborhood Theatres with at least six houses, and Sterling Theatres, which runs 35 houses in the State of Washington.

A number of the smaller circuits, all over the country, also will participate.

Boston Availabilities On Todd's '80 Days' Shrink

Boston, Feb. 5.
Confabbing here over booking a house for "Around the World in 80 Days" are Mike Cavanagh, Todd general mgr., Mike Todd Jr. and John Shubert. Todd and Cavanagh o'd the Plymouth, Colonial, Shubert, legit houses, Copley, long dark legit, and the Saxon, currently playing the Todd-AO "Oklahoma," and the Wilbur, dark legit house given up by the Shuberts this season.

Already scratched are the Plymouth, Wilbur and Shubert. Left in the running are Colonial, Copley, Saxon. No decision on where "Around the World" will go in Hub has yet been made.

Cavanagh, who was Shubert genm. in Hub for more than a decade before joining Todd, came on from the coast for the Boston discussions.

Eastern Directors Guild

The N.Y. film directors organizing committee will meet Saturday (9) to vote on terms of affiliation offered by the Screen Directors' Guild of Hollywood.

Terms include the setting up of a Manhattan branch of the guild to administer local affairs, representation on the SDG's board, and SDG support in contract negotiations with N.Y. producers, many of whom are already signatory to SDG contracts through their Coast offices.

Membership in the Gotham unit, now close to 200, includes virtually all N.Y. film directors engaged in industrial, documentary, educational and television film production. Howard T. Magwood, formerly with Screen Gems, is chairman of the group.

Ed Gollin named as p.r. rep for Randall-Brasselle Productions.

Over-Produced at 150-Per-Year: Wolf Schwarz's German Diagnosis

By KARIN THIMM

Munich, Feb. 5.

Overproduction is identified as one of the prime factors behind the current critical situation in the German film industry by Wolf Schwarz, general manager of Munich's Bavaria Film which, next to the UFA (Berlin), is West Germany's largest and most active film concern.

"We have now about 150 German language films turned out a year where between 80 and 100 would be enough," he said. "Apart from that we have between 300 and 400 foreign films imported every year, but only a few of them become top grossers. Many of them, and that includes the U.S. imports, don't even cover their cost of prints and dubbing."

Schwarz, whose voice is listened to with respect in the industry here, said problems apart from overproduction and too many imports included rising costs and an insufficient producer cut of the boxoffice receipts. The rise in costs concerns him greatly.

As he sees it, it is due partly to the growing technical quality of the German product, which now is turned out mostly in color, and to the lack of top actors, directors and cameramen. "Since there was so little competition, our stars could set their own price. Now, we are going to produce less, and we are going out to look for foreign stars. A foreign star is still a strong export asset," Schwarz commented. "In my view, we must cut down the production costs of those films that don't have export chances to balance it against the big ones that have international qualities."

He mentions, for instance, the Bavaria production of "Rose Bernd," which is to be West Germany's contribution to the Cannes festival this year. Maria Schell and Raf Vallone star.

Schwarz also blames the heavy entertainments tax for the industry's ills. It takes 20% or more of each ticket. This is a community, not a federal tax, and it runs to some 140,000,000 DM (about \$33,000,000) in the Republic, including West Berlin. Only some pictures, judged "especially valuable" by a jury, are exempt. None of the money is returned to the film biz.

"Elsewhere in Europe, countries grant their industries export aids and create taxes that flow back to the industry," Schwarz noted. "In Germany, nothing can be done because the matter isn't within the domain of the Government."

Schwarz felt especially strongly on the question of overproduction and foreign importations. On the first point, he said it was his impression that, in the season starting June 1, fewer German pix would be on the market. As to the second, he complained that the imports were crowding the theatres. "They keep our pictures from getting the runs they deserve," he held, adding that it was his impression that the Motion Picture Export Assn. was currently looking into this question.

German film biz crisis has loomed since 1948, but it's never been as serious as now. A number of distributors, notably the Allianz firm, have gone into bankruptcy.

DON'T RAP THE JUVES, HONOR 'EM IN BOSTON

Boston, Feb. 5.
Mayor John B. Hynes has asked theatre owners to cooperate in a "Teenagers Day," skedded for Feb. 23 and has called a committee of Hub exhibs and their press agents to discuss theatre participations.

James D. Mullin, exec secretary, civic improvement committee, was named to head a special committee to set up the program honoring the teens. "By and large, our teenagers are an outstanding group of future citizens," the Mayor said. "The idea of a special day to focus our attention on the teenagers is an excellent one. If we can turn them in the right direction that leads to good citizenship, we should make every effort to do so. By setting aside one day during their winter vacation, we can have a varied program, appealing to all types of boys and girls."

More Tourism

Omaha, Feb. 5.
Currently playing a local film house is Universal's "Edge of Hell."
The next attraction Universal's reissue, "To Hell and Back."

Picture Biz Is Easy Touch For Headline Breed

United Artists pub-ad chief Roger H. Lewis charged that much of the beefs against motion pictures is levelled by persons seeking an easy target for publicity. Lewis made the comment in a debate on film advertising with New York City Councilman Maurice McCarthy during a WABD, N.Y., "Between the Lines" telecast Sunday (3).

Lewis, who is chairman of the Motion Picture Assn. of America's advertising and publicity directors committee, said that films' status as a "glamor" industry inspired a disproportionate amount of adverse comment that was spared less newsworthy enterprises.

Denying charges of "lurid" and "suggestive" film ads, Lewis said that the editorial content of newspapers running these same ads presented a daily diet of sex and violence that far outweighed the alleged offensiveness of occasional film ads. He emphasized that thousands of film ads are placed every year and that only a handful have been singled out by critics as examples of bad taste.

The UA executive compared this record with the scores of magazines that consistently publish covers with nudes or semi-nudes and carry features and stories that would be rejected as screen material.

When motion pictures present stories of juvenile delinquency or narcotics addition, Lewis declared they are merely reflecting the current social scene and not striving for sensationalism. Any art form that has validity, he pointed out, must take its themes from its own times.

Lewis noted that the picture industry was virtually alone in establishing a self-governing body to control the content of its product. In view of this demonstrated sense of responsibility, he said, continued attacks, particularly by people who speak only for themselves, are unjust and misleading.

REPORT 40% LESS HEAT ON BALCOLD REFLECTOR

A new reflector for film projectors which is said to reduce heat at the film gate by 40% without loss of illumination has been developed by the Bausch & Lomb Optical Co., Rochester, N.Y.

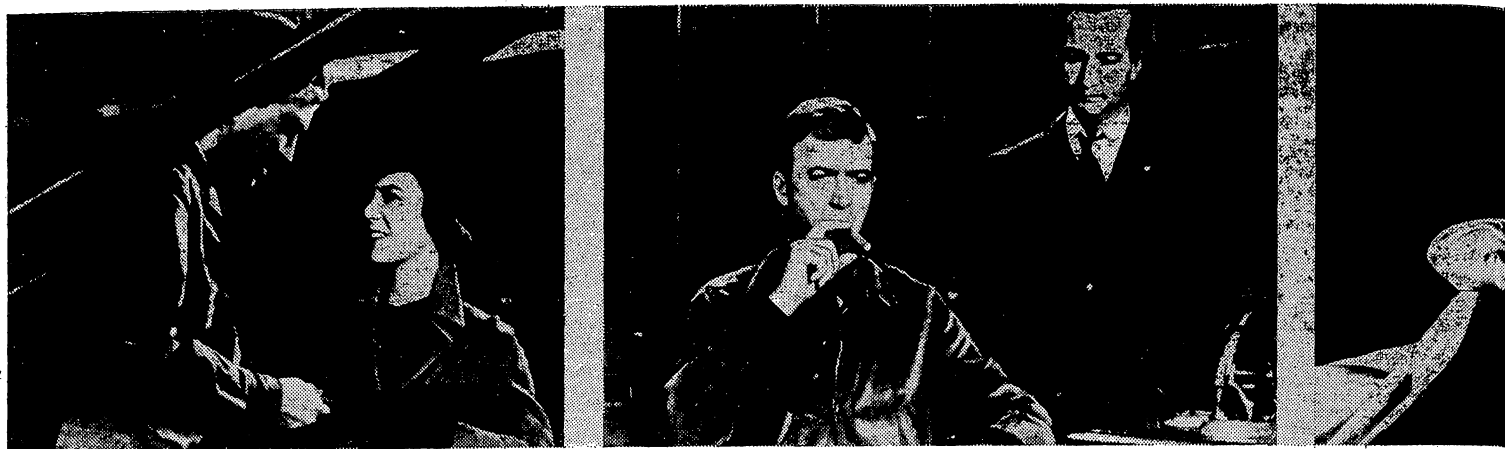
New unit, known as Balcold Reflector, has been tested at drive-ins and conventional theatres, including the Broadway Roxy, during the past year and a half.

According to Bausch & Lomb, projectionists report that the new reflector eliminates film buckling due to heat and the resultant loss of focus, provides increased screen brightness, reduces reflector breakage, and eliminates the bluing at the edges of the screen.

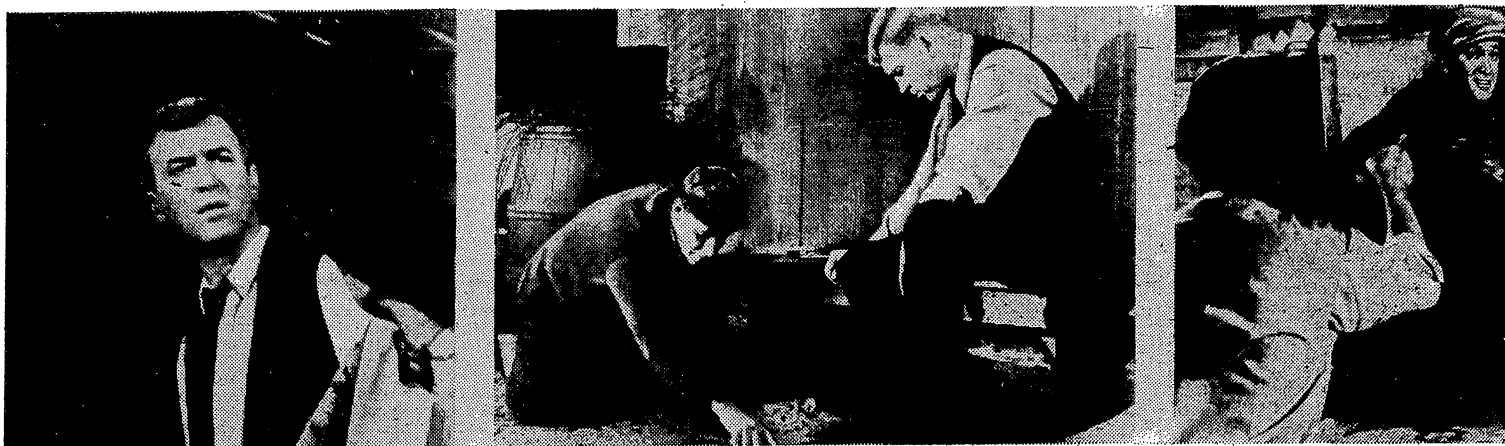
Down For Second Count

St. Louis, Feb. 5.
Distraction of television and hard roads to nearby communities are given as the reasons for the shuttering of the Granada West Salem, Ill., after contributions from town merchants failed to make up losses. It is the second time the house has been shuttered in less than a year because of lack of patronage.

The house was shuttered May 26 last by Luther R. Ausbrook and leased to Ben L. Pannell and re-lighted last Sept. 18, Pannell enlisted the aid of business men who contributed \$1 per week.



It was the era that belonged to you
to a shy lanky guy..... *The screen*



James Stewart

in the most versatile role of his
career, as Charles A. Lindbergh

BASED ON THE PULITZER PRIZE BOOK BY
CHARLES A. LINDBERGH
IN CINEMASCOPE AND WARNERCOLOR
SCREEN PLAY BY **BILLY WILDER** AND **WENDELL MAYES**
PRODUCED BY **LELAND HAYWARD** DIRECTED BY **BILLY WILDER**
MUSIC COMPOSED AND CONDUCTED BY **FRANZ WAXMAN**



WARNER BROS. WORLD PREMIERE RADIO



ung people but mostly it belonged
has never come so close to the heart of a man!



the Spirit of St. Louis

...as
the
world
held
its
breath - -



0 CITY MUSIC HALL FEB. 21

★ \$100 PER SEAT FOR THE PREMIERE
★ (FIRST MEZZANINE ONLY) FOR THE
BENEFIT OF THE MARCH OF DIMES
--INCLUDING GALA CHAMPAGNE
SUPPER-DANCE AT THE FAMED
RAINBOW ROOM, ROCKEFELLER CENTER.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 1
This Date, Last Year..... 2

"DINO"

Prod.—Bernice Block
Assoc. Prod.—David Kramarsky
Dir.—Thomas Carr
Sal Mineo, Brian Keith, Susan Kohner, Frank Faylen, Michael Mineo, Pat Simpson, Ed De Santis, Penny Stanton, Joel Collins, Mary Carr
(Started Jan. 14)

COLUMBIA

Starts, This Year..... 0
This Date, Last Year..... 2

"JEANNE EAGLES"

(George Sidney Productions)
Dir.—George Sidney
Kim Novak, Jeff Chandler, Agnes Moorehead, Charles Drake, Larry Gates, Will Wright, George Neise, Richard Gaines, Virginia Grey, Doris Lloyd, Bob Hopkins, Frank Borzage, Lew Borzage, Dan Borzage, Sheridan Galt, Lillian Gilmore
(Started Dec. 25)

METRO

Starts, This Year..... 2
This Date, Last Year..... 4

"THE SEVENTH SIN"

Dir.—Vincent Minnelli
Eleanor Parker, Bill Travers, George Sanders, Joan Pierre Aumont, Francoise Rosay
(Started Oct. 29)

"LES GIRLS"

Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Mitzi Gaynor, Kay Kendall, Chaim Eiz, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"THE HOUSE OF NUMBERS"

Dir.—Russell Rouse
Jack Palance, Barbara Lang, Harold Stone, Edward Platt
(Started Jan. 7)

PARAMOUNT

Starts, This Year..... 2
This Date, Last Year..... 1

"HOT SPELL"

(Hal Wallis Production)
Dir.—Hal Wallis
Prod.—Daniel Mann
Shirley Booth, Anthony Quinn, Shirley MacLaine, Earl Holliman, Clint Kimbrough, Valerie Allen
(Started Jan. 21)

"LOVING YOU"

(Hal Wallis Production)
Dir.—Hal Wallis
Prod.—Hal Kantis
Elvis Presley, Elizabeth Scott, Wendell Corey
(Started Jan. 21)

REPUBLIC

Starts, This Year..... 0
This Date, Last Year..... 1

RKO

Starts, This Year..... 1
This Date, Last Year..... 1

"STAGE STRUCK"

(Shooting in New York)
Prod.—Stuart Miller
Dir.—Sidney Lumet
Henry Fonda, Susan Strasberg, Joan Greenwood, Herbert Marshall, Christopher Plummer, Sally Gracie, Pat Englund
(Started Jan. 21)

20th CENTURY-FOX

Starts, This Year..... 4
This Date, Last Year..... 2

"THE WAY TO THE GOLD"

Prod.—David Weisbart
Dir.—Robert Webb
Jeffrey Hunter, Sherree North, Barry Sullivan, Warren Brennan, Neville Brand, Ruth Donnelly, Jacques Aubuchon, Philip Ahn
(Started Jan. 8)

"THE DESK SET"

Prod.—Henry Ephron
Dir.—Walter Lang
Frank Sinatra, Katharine Hepburn, Joan Blondell, Gail Young, Pamela Curran
(Started Jan. 14)

"A HATFUL OF RAIN"

(Shooting in New York)
Prod.—Buddy Adler
Dir.—Fred Zinnemann
Eleanor Parker, Robert Montgomery, Anthony Franciosa, Lloyd Noland, Henry Silva
(Started Jan. 19)

"THE WAYWARD BUS"

Prod.—Charles Brackett
Dir.—Victor Vicas
Dan Dailey, Jayne Mansfield, Joan Collins, Rick Jason, Betty Lou Keim, Dee Pollock, Larry Keating, Dolores Michaels
(Started Jan. 21)

UNIVERSAL

Starts, This Year..... 4
This Date, Last Year..... 1

"PYLON"

Prod.—Albert Zugsmith
Dir.—Douglas Sirk
Rock Hudson, Robert Stack, Dorothy Malone, Jack Carson, Robert Middleton, Alexander Lockwood, Robert Wilke, Chris Olsen, Troy Donahue, Alan Reed
(Started Dec. 27)

"MA & PA KETTLE AT MACDONALD'S FARM"

Prod.—Howard Christie
Dir.—Howard Christie
Marjorie Main, Peggy Fennelly, Gloria Talbott, John Smith, Roy Barcroft, George Dunn, Claude Akins
(Started Jan. 7)

"MONOLITH"

Prod.—Howard Christie
Dir.—John Sherwood
Grant Williams, Lola Albright, Phil Harvey, Les Tremayne, Harry Jackson, William Flaherty, Richard Cuthbert
(Started Jan. 18)

"MY MAN GODFREY"

Prod.—Ross Hunter
Dir.—Henry Koster
June Allyson, G. W. Fischer, Martha Hyer, Jessie Royce Landis, Eva Gabor, Robert Keith, Jay Robinson, Jeff Donnell, Eric Sinclair
(Started Jan. 28)

"STALIN IS ALIVE"

Prod.—Albert Zugsmith
Dir.—Russell Birdwell
Lee Remick, Elsa Zsa Gabor, Jeffrey Stone
(Started Feb. 4)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year..... 0

"BOMBERS B-52"

Prod.—Richard Whorf
Dir.—Gordon Douglas
Karl Malden, Natalie Wood, Efrem Zimbalist, James Garner, Bob Hoyer
(Started Dec. 10)

"SAYONARA"

(Shooting in Japan)
Prod.—William Goetz
Dir.—Joshua Logan
Marilyn Bransford, Red Buttons, Patricia Owens, Ricardo Montalban, Mikko Taka, James Garner, Miyoshi Umeki
(Started Jan. 14)

"BAND OF ANGELS"

(Shooting in Louisiana)
Dir.—Raoul Walsh
Clark Gable, Yvonne DeCarlo
Tuttle, James, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff
(Started Jan. 7)

"THE JAZZ AGE"

Prod.—Martin Rackin
Dir.—Michael Curtiz
Ann Blythe, Robert Newman, Richard Carlson, Alan King
(Started Jan. 24)

"NO TIME FOR SERGEANTS"

Prod.—Mervyn LeRoy
Dir.—Andy Griffith
Andy Griffith, Myron McCormick, Nick Adams, Murray Hamilton, Jean Willes, Malcolm Atterbury
(Started Jan. 26)

INDEPENDENT

Starts, This Year..... 19
This Date, Last Year..... 9

"THE BRIDGE ON THE RIVER KWAI"

(Columbia Release)
(Horizon-American Prod.)
(Shooting in Japan)
Prod.—Sam Spiegel
Dir.—David Lean
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SWEET SMELL OF SUCCESS"

(Hecht-Hill-Lancaster Productions)
(For UA Release)
Prod.—James Hill
Dir.—Alexander Mackendrick
Burt Lancaster, Tony Curtis, Sam Levene, Susan Harrison, Marty Miller, Barbara Nichols, Jeff Donnell, Lurene, Lawrence Dobkin
(Started Nov. 21)

"UNCLE GEORGE"

(Warwick Productions)
(For Columbia Release)
Prod.—John Paxton
Dir.—Nigel Patrick
Nigel Patrick, Charles Coburn, Wendy Hiller, Albene Seyler
(Started Jan. 7)

"THE SEA WALL"

(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Prod.—Dino De Laurentiis
Dir.—René Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Nehemiah Persoff
(Started Jan. 7)

"SAINT JOAN"

(Caryle Production)
(For UA Release)
Prod.—Otto Preminger
Dir.—Richard Widmark
Richard Widmark, Richard Todd, Anton Walbrook, John Gielgud, Paul Scofield, Felix Aylmer, Harry Andrews, Barry Jones, and Jean Seberg
(Started Jan. 8)

"LEGEND OF THE LOST"

(Batjac-Panama Production)
(For UA Release)
(Shooting in Libya)
Prod.—Dir.—Henry Hathaway
John Payne, Sophia Loren, Rossano Brazzi
(Started Jan. 12)

"WAR OF THE UNIVERSE"

(For 20th Fox Release)
Prod.—Dir.—Kurt Neumann
Jeff Morrow, Barbara Lawrence, George O'Hanlon, John Emery, Morris Ankrum, Gonzales Gonzales, Kenneth Alton
(Started Jan. 14)

"LURE OF THE SWAMP"

(For 20th Fox Release)
Prod.—Sam Hersh
Dir.—Robert Claxton
Dir.—Robert Claxton
Marshall Thompson, Jack Elam, Wild Bill, Jack Elam, Leo Gordon, Joan Lora, James Maloney
(Started Jan. 16)

"THE PERSUADER"

(World Wide Pictures)
(For Allied Artists Release)
Prod.—Dir.—Kurt Neumann
William Tatum, Kristine Miller, James Craig, Darryl Hickman, Georgia Lee, Alvy Moore, Rhoda Williams
(Started Jan. 16)

"THE QUIET AMERICAN"

(Figaro Production)
(For UA Release)
Prod.—Dir.—Joseph L. Mankiewicz
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"STRANGER THAN PARADISE"

(Libra Production)
(For UA Release)
(Shooting in Tucson)
Prod.—Dir.—Robert Ross
Dir.—Francis D. Lyon
Joel McCrea, Mark Stevens, Joan Weldon, Darlene Fields, Addison Richards, Carolyn Craig, George Chandler, Stanford Jolley
(Started Jan. 28)

"OLD YELLER"
(Walt Disney Productions)
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert Stevenson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 29)

"THE BARNEY ROSE STORY"
(For UA Release)
Prod.—Edward Small
Assoc. Prod.—Robert E. Kent
Dir.—Ted Post
Cameron Mitchell, Dianne Foster
(Started Jan. 28)

'Mom and Dad'

Continued from page 2

appear to pay off. "Mom and Dad" was made in 1944 at a cost of \$67,000.12. It was rereleased and revised twice after that. It has, according to Babb, played 47 U.S. states (only Kansas is still missing) and 72 countries abroad. It has, again going by Babb's figures, grossed \$22,000,000 worldwide to date, a figure which strikes observers as on the high side. It has played 13,000 dates in the U.S. and another 18,000 abroad.

418 Litigations

"Mom and Dad" has been a censors' pet. It's been the centre of no fewer than 418 legal actions aimed at stopping its exhibition. "We won every one of them," said Babb triumphantly. "And I've yet to hear anyone sit on a witness chair and come out straight with what they find wrong with the picture." Babb said he had invested some \$500,000 over the year fighting censorship, including in New York, where the picture was finally passed last year.

"The objections usually seem to be aimed at our promotion, at the lines before the boxoffice and things like that," Babb complained. "I've had priests tell me they don't see anything wrong with the film, but they object to the ballyhoo and what they say is the accent on sex and the consciousness of it. Yet, we have all kinds of endorsements from priests."

At the Central, the "show" includes a brief sex-education lecture and the peddling of sex-education booklets for men and women at \$1 a copy. "I don't see anything wrong with it," commented Babb. "People used to come out from seeing the films and start asking the theatre manager all sorts of intimate questions. He's not equipped to answer them. So we decided to make up the books."

In odd contrast to his "educational" films, Babb also has produced religious pix, "The Life of Christ" and "The Prince of Peace." He plans to do two new films. One, "The Marriage Bed," will treat marital problems. The other will be the story of "Pretty Boy" Floyd, the bankrobber who was finally trapped by the FBI in 1934.

Babb noted that the Roman Catholic Church hadn't fought "Mom and Dad" anywhere but in the U.S. However, the film has had to undergo certain changes for foreign exhibition. In the American version, the boy who has seduced the girl (who then has a child) is killed in an accident. In Britain, the picture brings him back, with a promise of marriage.

'Shinbone'

Continued from page 2

However, Doubleday, which published the stories in book form, has the rights to 15-minute, non-musical serial dramatizations.

Kleinsinger and Darion have previously had a concert version of the stories presented in Town Hall, N. Y., and an LP album, narrated by David Wayne, with Bracken and Carol Channing portraying the title parts, is in the Columbia catalog. Because of this, the diskery has a 60-day option to meet any recording offers that might be made. However, if Columbia does wind up with the property, Miss Kitt will be caught in a waxing conflict since she's under contract to RCA-Victor.

The production is scheduled for an April 13 opening at the Broadway, N. Y., with the usual out-of-town tryout to be replaced by a series of previews. The production staff includes Jerry Leider, production associate; Elias Goldin, general manager; George Ross, pressagent; Frances Lewis, production assistant; and Grace Mendelsohn in charge of theatre parties.

Norman Lloyd will be director, Rod Alexander, choreographer; Elden Elder, scenic designer; Motley, costume designer; and Maurice Levine, musical director and orchestra conductor.

DIRECTORS GUILD TOP AWARD TO GEO. STEVENS

Hollywood, Feb. 5.
George Stevens won the accolade of his fellow directors for the most outstanding directorial achievement of the year, for his direction of "Giant," before a capacity audience of 1,000 at the annual Screen Directors Guild award dinner at the Biltmore Bowl Saturday night.

Annual tv film award for best direction went to Herschel Daugherty, for his direction of "The Road That Led Afar," on GE Theatre (CBS-TV).

Other citations for outstanding direction in 1956, went to Michael Anderson, "Around the World in 80 Days," (Michael Todd-UA) and his assistants, Ivan Volkman, Ronnie Rondell and Dennis Bertara; William Wyler, "Friendly Persuasion" (Allied Artists), and his assistant, Austen Jewell; Walter King, "The King and I" (20th-Fox), assistant, Eli Dunn; King Vidor, "War and Peace" (Paramount), assistant, Piero Mussetta.

Vidor also was given the D. W. Griffith award for his many directorial achievements over the years. Critics' award was presented to John Rosenfield, motion picture editor of the Dallas News.

Comfy-Like-Home

Continued from page 1

back-to-back. The first row of seats will be back 30 feet from the screen. Special party-group loge sections, with smoking, along with the most modern of air-conditioning, acoustical qualities and equipment will be included.

Bert Piroch, N. Y.'s chief film buyer, cited a number of outstanding pix, either currently in release or soon to go out, which point the way for continued improving theatre business. Films named included "Anastasia," "Heaven Knows Mr. Allison," "The Wings of Eagles," "Raintree County," "Ten Commandments," "Spirit of St. Louis," "Men in War," "Pride and Passion," "Battle Hymn," "The Great Man," "Bundle of Joy," "Giant," "Baby Doll," "King and I," "War and Peace," "Teahouse of the August Moon," "Boy On the Dolphin" and "Around the World in 80 Days."

"Cinemascope Adventure" National's first in its own three-strip process is now in production under Louis de Rochemont's helming and is expected to be ready for fall release. It will preem at the Carthay.

British Disks

Continued from page 1

inated by two companies, the EMI and Decca groups. EMI, who issue the HMV, Columbia, Parlophone, Clef, MGM, Angel and Capitol labels, and Decca, with the Brunswick, London, Felsted, Durium, Vogue, Yogue-Coral, Tempo, Decca, Telefunken L'Oiseau-Lyre, and now RCA Victor labels, between them account for around 80% of the total sales.

The Philips label, who also control American Columbia, took third place with an estimated 11% of the market, followed by the Pye group, controlling Nixa, Vanguard, Mercury, EmArcy and Pye labels with about 6%. The remaining 3% of the sales was spread out over the remaining smaller labels such as Oriole, Vox, Deutsche Grammophon Gesellschaft and Argo.

A good deal of the credit for the socko disk year goes to rock 'n' roll, and to Bill Haley in particular, who introduced the music to this country. Haley's recording of "Rock Around the Clock," released on the Brunswick label, has made history by being the first disk to sell over 1,000,000 copies in the UK alone.

In the field of microgroove platter, business hasn't been so brisk. The more popular 45 rpm disk accounted for less than 10% of the total turnover, with the main interest concentrated on 45 extended playing records, but there was a general reluctance by retailers to stock 45 rpm's in place of the normal 78 rpm shellac disk.

A breakdown of the figures for home sales during 1956 shows that in the first quarter of the year, the public spent \$12,880,000; in the second quarter, \$9,520,000; third quarter, \$11,200,000; and in the last period, \$17,640,000.

'Anastasia,' Etc.

Continued from page 7

little publicity, "Doll" did not prove the smash hit was elsewhere. "Commandments," "Anastasia," "Teahouse" and "Doll" constituted the Big Four in January at the wickets, each pic topping the \$1,000,000 mark.

"Unwritten On Wind" (U) wound up a strong fifth, missing the million-dollar mark by a small margin. Since "Wind" did close to "Magnificent Obsession" (U) business in many localities, it is figured as the biggest pic that Universal has had in nearly a year. "Seven Wonders of World" (Cinerama) wound up sixth, this third opus in the Cinerama series, displaying amazing sustained strength in the face of so many new big pictures.

'Can't Help It' High

"Girl Can't Help It" (20th) copped seventh place, giving an excellent account of itself especially in view of the fact that 20th-Fox also had "Anastasia" around at the same time. "King and Four Queens" (UA) wound up eighth. "Hollywood Or Bust" (Par), latest Martin-Lewis comedy, finished in ninth place. Its chief strength was crowded into the first few weeks in January.

"Bundle of Joy" (RKO) copped 10th place. "Oklahoma" (Magna) and "Zarak" (Col) rounded out the top 12, finishing in 11th and 12th spots, respectively. "La Strada" (T-L) and "Westward Ho, the Wagons" (WB) were the runner-up pix.

"Around the World in 80 Days" (UA), now playing in six keys covered by VARIETY was not included in the top listings because not in enough spots to show up its real grossing potential. Mike Todd epic continues in New York, where still capacity; in Detroit, Balto, Frisco, Philly and L. A., where smash and capacity or near.

"Wrong Man" (WB), another newie, showed enough to wind in eighth place as the month ended. "Rock, Pretty Baby" (U), also new, copped 11th place the same stanza. "Wee Geordie" (Arthur), another newcomer, promises to go places in the arty houses, based on its showings the first week out.

"Great Man" (U), so far playing smaller arty situations, has racked up big to smash biz, and promises to be heard from additionally in the future. "Drango" (UA) also is a big new entry, being almost universally torrid to sock so far. "Men in War," likewise from United Artists, did well on its preem engagement in L. A.

"Rainmaker" (Par) shapes as a potentially strong new entrant. "Is-tanbul" (U) did well on several dates at the end of the month. "Iron Petticoat" (M-G) did nicely enough in the final week of January to hint some possibilities.

Forgotten Comedy

Continued from page 3

the Water;" Universal—"My Man Godfrey;" Columbia—"Full of Life," "The Mad Ball," "Lady for a Day" (Capra remake) and "Bell Book and Candle."

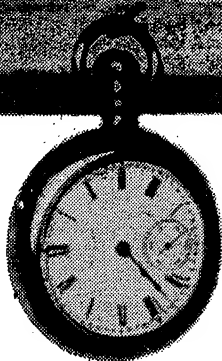
Many executives in the industry openly regret the absence of sturdy comedies from the release sheds. At the same time, they say, comedies today are among the most risky properties to make and to sell, public reaction to them being wholly unpredictable.

"When you put a couple of million dollars into a film, under present market conditions it takes a lot of courage to make an original comedy," observed a company exec. "It's more difficult than ever today to create a picture that will have laugh appeal to the broad audience."

In this connection, the growing gulf in taste levels between city and country audiences is noted and tagged a special obstacle.

Sentiment was echoed wholeheartedly by Gordon Duff, producer of CBS-TV's "Studio One" series. "We've tried it," said Duff, "but it's an elusive commodity. Regardless of how good the script is, there's never any certainty how it'll be received."

Even though everyone is agreed that the film biz could stand more comedy clicks, opinion is that, under present conditions, laugh fare will continue to bow before the "play it safe" desire of producers.



SHOOT THE WORKS!

THE "JEKYLL-
AND-HYDE
GIRL" LIVED
3 STRANGE
LIVES!

This is the kind of picture that gives showmen an irresistible urge to turn the town upside down with ballyhoo! A wonderful, exciting entertainment that will back up all the promises of your flying banners!

M-G-M presents

ELEANOR PARKER

*in the year's most remarkable performance
as three different personalities in*

"LIZZIE"
"LIZZIE"
"LIZZIE"

Co-Starring

RICHARD BOONE

with

JOAN BLONDELL • HUGO HAAS

Screen Play by MEL DINELLI • Based on a Novel
by SHIRLEY JACKSON

Directed by HUGO HAAS

Produced by JERRY BRESLER

A Bryna Production

A Metro-Goldwyn-Mayer Release



Union Exec Urges Laws

Continued from page 3

producers to get bank credit these days, whereas financing is easy abroad, particularly in a country like England, where they can even take advantage of the Eady Plan."

(3) "The clamor of some actors and directors who want to make pictures abroad. Even though the tax exemption for any actor 18 months abroad has been changed, they still keep at least \$25,000 on such a trip, and this is a big exemption."

Continued Clare: "The cheap labor angle is important only on real big pictures. I would almost have to agree with producers it's impossible to make them here, the cost of extras is so high. I can understand why pictures such as 'Pride and the Passion' and 'Quo Vadis' are made abroad. Some producers have gone abroad just because of cheap labor, but this doesn't mean movies aren't made abroad for good, compelling reasons apart from that. Mexico is one of the countries they go to because the labor is cheaper. Why can we hire a pretty good actor there for less than an extra costs here."

"I think legislation to prevent so many pictures being made in other countries is the answer, and we are now discussing joint action by a number of unions seeking such legislation. We are talking with unions outside of show business, too, because they have been hurt by foreign imports. We are talking with the hat and capmakers union, which has been hurt badly by imports from Japan; the fishing industries, hurt by imports from Iceland and other countries. The problem is the same, they are hurt by foreign imports and we are hurt by movies made abroad. We need a tariff or a barrier of some kind to protect American industries. Right now we are trying to get all the facts; then we will press for legislation."

Job Census

"In 1939, employment in Hollywood was around 20,000 for the crafts; it then dipped to 18,500, came up to around 22,000 in 1945; then the strike caused a big dip, but after that it soared to 23,000 late in 1945; in early '46 it hit 24,000; the '46 strike cut it to around 18,000 to 20,000; in '47 it was down to 18,000, for a short period hit 20,000, and then declined to 15,000 at the end of the year; it rose to 16,000 early in 1948, but was down to 14,000 before the end of the year; in early '49 it was 12,000, then hovered between 12,500 and 14,000 in 1950; it soared to 15,000 by the end of '50, and leveled off to 14,000 until 1953, when it dropped below 11,000; since then the figure has been from 11,000 to 13,000; '55 was a good year because of movies and tv; '56

was awful, with employment around 11,000, but it's beginning to pick up now because of more production at 20th-Fox, Warner Bros., Columbia and Paramount. But the important thing is the big decline began in 1947, when so-called run-away production first began and as more and more pictures have been made abroad the decline has increased."

"In our own union, we had 1,500 members from 1938 to 1946, and the number is now down to 1,200. But of the latter figure, they are not all in the industry. Since 1946 we have organized on the fringes of the industry, we have members who work at Disneyland, with nurseries and brush haulers who supply studios, warehouses, dog trainers and handlers. We would be down to 900 membership if we hadn't organized these other groups," said Clare.

Writers' 90 Low

Hollywood, Feb. 5. As a result of sizeable slashings by RKO and Metro, screenwriter employment has hit an all-time low of 98 at the major film studios, skidding considerably the past two months. At that time the figure for major studio pacts hit a record low of 24, but that figure is now up a bit, at 29.

Two months ago Metro led the majors insofar as writers were concerned, with 30 on the payroll; today that lot has only 13 working there, although it has 18 under contract. Of the 13 at Metro, nine are pacts; the other nine pacts are on leave or vacation. The second biggest slash came at RKO, where the figure slipped from 17 to two over the two-month period.

Leading the field today is UI, which has held to a steady 29 writers, two of them under contract. Next is 20th-Fox, down from 25 to 20, is still second, followed by Columbia with 17, off from the previous 19. Warner Bros. has seven writers; Paramount, six; Allied Artists four; RKO two, and Republic, none.

Metro leads in the number of writers under contract, with 18, while 20th-Fox is second, with five, up from two of two months ago. Columbia has three pacts; Warners one, Paramount, RKO, Republic and AA none.

Harris Adds Sun, B'klyn

Harry A. Harris, New York circuit operator, last week acquired the 1,000-seat Sun Theatre in Brooklyn on a 21-year lease from the Endicott circuit.

Harris plans complete modernization of the house including air-conditioning. Deal was consummated through Berk & Krungold, theatre realty specialists.

YOUTH GOTTA 'RESONATE'

Psychologists Say That Explains Teeners' Love of Presley

"Teen-age revolt, a phenomenon by no means new to our time and society," translates into a million dollar business via Elvis Presley, and motivational research, newest handmaiden to advertising, is attempting to explain it all. "The Presley rage is a non-destructive aspect of revolt" per the February issue of Motivations of Ossining, N. Y.

"Man needs to resonate, to respond in tune with his world . . . where is the teenager to get his sense of identity? From the family which can no longer be the centre of his life? From himself when he does not yet know himself?" Elvis Presley is a teenage hero because he has succeeded with little formal schooling and "without first achieving any of the adult graces and polish."

Chicago Ops

Continued from page 5

sult of the much publicized tv showing of "30 Seconds Over Tokyo" in Chicago.

Neighborhood flimeries have sought refuge from tv by featuring more offbeat product. Many are now showing art product. "Riffa" will be playing about 30 Chicago area locations this month, upping the previous foreign lingo record holder "Diabolique" which last year was booked into 25 such houses. Fear is expressed that subtitled pictures, earlier found unpalatable on small tv screens, may also eventually find their way to large screen tele sets.

Another out for nabe houses has been shown by the increasing number playing to Spanish speaking audiences the product that would not have mass video appeal. Chicago has seven houses which have started playing Mexican films in the last eight years.

Tv is not a complete villain. It is seeing frequent use as an advertising vehicle for theatre product. United Motion Picture Organization's midwest representative Tom Dowd is spending \$3,500 on local stations to publicize "Riffa" in its neighborhood release. Also Warner Bros. is using tv to plug neighborhood releases of "Baby Doll." One midwest house ran "Charge of Light Brigade" reissue for four of its most profitable weeks in '56 after its local television presentation had been widely advertised.

One fact was generally conceded by downtown showmen. Early hopes that their currently billed stars would be aided by their pre-1949 pictures appearing on home screens were smashed by the observation that many stars past their heyday don't compare with their earlier film appeal.

Zanuck

Continued from page 4

signed to enter the indie field. Explanation at the time was that, being in a very high tax bracket, he'd do better on his own, relieved also of the responsibility of running the whole studio.

Taking the speculation a step further, some also refer to the stubborn reports that Howard Hughes is now really the largest 20th shareholder, with a reported total of some 300,000 shares. Zanuck owns around 125,000. Zanuck has denied any intention of joining forces with Hughes, but in a business that has seen some remarkable changes and new alliances in recent times, the suspicion lingers that something may be in the wind. If this were true—and it is emphatically denied at 20th—it would be logical for Zanuck to establish himself on the 20th board.

'THRILLARAMA' OPENINGS

Due in San Diego, Milwaukee and Philadelphia Theatres

San Diego, Feb. 5.

"Thrillarama Adventure," initial entry in the new Texas-financed Thrillarama process, Coast prems here Friday (1) at California Theatre. System involves two cameras and two projectors, with a portable screen of 60-foot width.

Film later opens in Milwaukee Feb. 15 and in Philadelphia Feb. 21. It had an experimental showing in Houston some months ago.

Stanley's 25c a Share

Board of directors of Stanley Warner declared a dividend of 25c. per share on the company's common stock.

Melton is payable Feb. 21 to stockholders of record Feb. 8.

Yanks Favor

Continued from page 4

New York. Consequently, British producers want a differentiation made between their films and American films when it comes to tapping the Eady subsidy fund.

Pound Okay

One American company topper in Gotham last week said he could see no reason why parts of the foreign earnings of American-British productions couldn't flow back to London. "To us the pound is as good as the dollar," he said. "We spend it in Britain anyway, whether it's on production or theatres or what have you."

One of the main reservations appears to be rooted in the feeling that the MPEA gesture might be completely futile either way. "It's Allport's job to establish the British Government's attitude for us now," was one comment.

(Allport in London last week flatly denied that there had been a N. Y. meeting on the question, or that he was discussing the matter with the British Film Producers Assn. He did not, however, mention the British Government.)

A discriminatory amendment has been added to the Films Bill in Britain. It would allocate less Eady coin to American-made films in Britain. Discussion on the amendment is due at the end of this month, and an MPEA course of action will be decided upon by then. At the moment, only Columbia follows the policy of returning to Britain monies earned outside the UK by the pictures it produces in Britain.

Companies that would be most affected by any change in Eady policy would be 20th-Fox, Metro and Columbia.

Blockbusters

Continued from page 5

turn out more films is seen in the light of their realization that the survival of the small house depends on the delivery of volume product that can be turned out at very low cost.

There looms in addition the prospect of additional revenue from possible tv sales in the years to come. 20th-Fox, Metro, Warner Bros. and Paramount all are reported stepping up their production of lowbudgeters, with 20th going to over 50 pix for 1957. The only company that is actually reducing its release total is United Artists.

The way the companies reason is that they can only gain, not lose, by keeping the smalltown theatres alive. And they can afford to do so if a formula is found under which the budget and overhead can be reduced to more normal levels that allow recoupment even on low rental terms.

Argument has been advanced that the return to "mass" production is a mistake and that it ignores an expensive lesson learned in recent years. However, the recent experience has been that the top-budget and the very lowbudget films have done well. The product that's been in trouble has been the in-between films.

Stellings last week said he figured that 1957 would see some 40 more pictures delivered than in 1956, which would bring the total to close to 400. He said there were lots of situations where the small product was usable; and he pointed to the double-bill areas where it was particularly needed.

Stellings also complimented distribution for having released "a large number of good pictures during the past few months on an orderly release basis." Because of this, he said, "exhibitors are now enjoying the best boxoffice condition in recent times. There is no problem in this industry that more good pictures can't solve." Stellings added he and the TOA directors were "extremely grateful and appreciative" of the cooperation now received from the various film companies to this end, and he expressed the hope that "this enlightened policy" would be continued.

RE: ARCHBISHOP CUSHING

He Did Not Personally Attend DeMille Luncheon

Boston.

Editor, VARIETY:

It's a small matter, but I would like to offer a correction on an Albany story published by VARIETY Jan. 16 (p. 4).

Archbishop Cushing, though he "gave enthusiastic support" by allowing several all-out references to the worth and suitability of "The Ten Commandments" in the official publication, "The Pilot," did not, as your correspondent reports, attend a civic luncheon for Mr. DeMille.

Several representatives (unofficial) of the Archbishop did attend the luncheon, including seminary professors, the editors of this newspaper, etc., but His Excellency did not.

As a matter of fact, the Archbishop was otherwise committed at the time of the luncheon and, instead, received Mr. DeMille and his party at the episcopal residence that morning, a meeting duly photographed and reported in the daily press and in "The Pilot."

George E. Ryan.

ARCHDIOCESAN NEWS BUREAU.

Dozier

Continued from page 3

the final polishing job. Although RKO has ad-pub staffs in N.Y. and L.A., however skeletonized, outside unit headed by Richard Weaver has been employed to tub-thump for "Stage Struck," which is now shooting. Weaver is to hire his own aides and call the turns, working in association with the RKO-ies. This is to be the modus operandi.

What it amounts to is that RKO will have perhaps 10 or more individuals plugging away for each picture even before there's a tieup with a releasing agency.

Then, of course, comes the distribution phase. RKO has at its election to channel new product, as well as the old, through Universal but there's no commitment. It's all flexible; RKO will be free to turn in any direction with a completed and publicized picture that's ready for market.

The distribution deal, clearly, will be made with the distributor offering the best terms. And it's conceivable that a distributor who particularly needs a film at a particular time to round out its own schedule will be sought out.

RKO has it thought out further, of course. The distributor, not having participated in the production financing, will be taking no risk. And there's to be no meaningful increase in overhead in taking on the RKO film; it's releasing fees will amount to just so much added income. Therefore, the distrib's cut on the rentals is to be, according to the RKO blueprint, exceptionally low.

The one possible rub, of course, lies in the fact that the RKO picture, having been made, happens not to be a promising boxoffice contender. That's the gamble we're taking," said Dozier.

Harry Meyer, manager of Loew's Fairmont Theatre transferred to Loew's Post Road, exchanging posts with Post Road's Irving Gross.

FOR SALE

Practically new grip equipment. Hollywood specification. Now stored in Nairobi, Kenya, Africa. Interested party write Box 940, Daily Variety, Hollywood, Calif., for detailed inventory and prices.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
JOHN WAYNE • DAN DAILEY
MAUREN O'HARA
starring in METROCOLOR in
"THE WINGS OF EAGLES"
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

This advertisement is neither an offer to sell nor a solicitation of an offer to buy these securities. The offering is made only by the Offering Circular.

NEW ISSUE

393,000 Shares

National Musitime Corporation

(A DELAWARE CORPORATION)

Common Stock

(Par Value \$.01 per share)

Offering Price: \$.75 per Share

The Corporation is engaged in the business of providing background music service to factories, stores, restaurants, offices, banks, private and public gathering places through exclusive franchise holders for each broadcasting area. Music programs are arranged for morning, afternoon, evening and night for "The Right Music at the Right Time," to be transmitted over leased telephone lines or by a new method of transmission through FM stations commonly known as Multiplexing.

Offering Circular will be sent upon request

Churchill Securities Corp.

Investment Securities

39 Broadway Whitehall 3-2662 New York 6, N. Y.

CHURCHILL SECURITIES CORP.

39 Broadway, New York 6, N. Y.

Please send me Offering Circular relating to National Musitime Corp.

Name (Please Print)

Address

City

Telephone

Elephants never forget?



Elephants can never forget something they do not understand. Humans, too frequently, forget what they know...and that includes exhibitors. Don't let your theatre become a white elephant because you forgot the importance of trailers. Remember that trailers have stood the test of time with a jumbo patronage potential at small cost. Don't take them for granted. Play trailers regularly and continuously with every show. Remember, trailers are not time fillers . . . they're seat fillers.



NATIONAL *Screen* SERVICE
PIONEERED BY THE INDUSTRY

SINDLINGER

Survey showed 34.2 per cent went to the movies because of TRAILERS!

NATIONAL THEATRES CIRCUIT IN 21 STATES

Survey showed 43 per cent went to the movies because of TRAILERS!

Trailers—Showmen's Socko Salesmen!

CBS-TV Plans Series of 90-Min.

'News in Perspective' Programs

Newest direction in which television news coverage will move during the coming year is in the production periodic special hour and half-hour news reports wrapping up world problems and events, in the opinion of CBS director of news John F. Day. CBS itself plans a minimum of six such shows during the coming year, and even has a sponsor on the string who's interested in taking on all six.

Idea stems from two CBS-TV special shows done last year, the "Cyprus Today" segment and the "World in Crisis" hour treating of the Hungarian and Middle East situations. Day says the reaction to these shows stirred new interest in what he believes to be one of the problem areas of television news coverage, the "wrapup" show. "We do spot coverage well enough," he observes, "but what's missing in the day-to-day spot coverage is the overall view. Spot coverage isn't enough to put a story in perspective."

Hence the extension of the news "specials." Day wants to keep the topics themselves under wraps because some projects are several months off. But obviously, he states, the Middle East situation is one. Also, some areas of the world which aren't current trouble spots but which have been or may be. Shows will consist of specially shot footage plus the best of the day-to-day spot film footage.

The "specials" project will come up for further consideration on Feb. 11 and 12, when the CBS domestic bureau chiefs will be called into N. Y. for one of their annual training sessions. Day has built this training program, little known to the trade, into a regular CBS institution. The foreign correspondents held their session around the first of the year, when they all came home for the year-end wrapup show, and now it's the domestic chiefs' turn.

Sessions are closely knit clinics on the latest techniques and advances in news coverage, along with skull sessions on past failures and future plans. When the meetings, which take place at least once a year, were first inaugurated three years ago, Day recalls, the key problem was the conversion of the correspondents from radio reporters to television newsmen. They had to learn to cover news pictorially, and also had to be "a reporter, a good writer, a good film producer and director as well as editor—because they had to tell the cameramen what to shoot and how—and a good narrator to boot."

That problem has been pretty much overcome by now, though Day admits it wasn't easy, and the sessions are now looking to new ways of improving coverage. The technical end of news coverage is coming in for more attention, particularly problems in getting good 16m sound and the portability of 16m soundfilm cameras. Both are

(Continued on page 46)

Winchell Exiting Sun. Mutual Slot

Walter Winchell bows out of his Mutual Sunday at 6 p.m. news berth on March 3, ending a two-year association with the net.

Winchell's resignation came a few months after Seaboard Drug pulled out as sponsor of his weekly 15-minute news show. Since then, net has been pitching show to affiliates on a co-op basis, with the show, like other co-op news shows, running into tough sledding lining up local coin. Columnist was getting \$3,000 weekly for broadcasts.

The ending of Winchell's tie with Mutual leaves columnist without a broadcast hookup. Earlier in the season Winchell's variety show on NBC-TV was dropped.

Winchell, who has been a news broadcast personality for the past 27 years, came to Mutual from ABC.

Seaboard dropped its Winchell sponsorship in a hassle over what it considered a controversial Winchellism against Democratic Presidential candidate Stevenson.

Greeks Sponsor AM Show

American Mission to Greeks has inked a firm year-long pact as bankroller of "Voice to Greece" over seven ABC-Radio stations. A 5:30-5:55 Sabbath stanza, it begins Feb. 17.

Iverson-Ford Associates negotiated the deal for American Mission to Greeks.

Viceroy Ankling Steve Allen Show

Viceroy is pulling out of the Sunday evening Steve Allen show on NBC-TV at the end of the current 13-week cycle. Ciggle outfit had a stake in the show since Allen took it over and was one of its mainstays. Cancellation, ironically enough, comes day-&-date with Allen pulling the Trendex rug from under the Ed Sullivan competition.

However, Viceroy feels that even by topping Sullivan, the cost-per-thousand problem isn't solved since the dividing up of the 8 to 9 audiences makes the costly purchase unrealistic, at least in Viceroy's eye.

In view of Allen's new status, NBC expects little difficulty reselling the sponsor participation.

NBC Exceptions On Station-Break Issue Stall AFTRA Pact

Signing of the industry contract with American Federation of Television & Radio Artists is being stalled by NBC. Network is said to object to certain stipulations in the station-break clause. CBS and ABC accepted all conditions of the new two-year pact some days ago, but it's expected it will not be signed until agreement is reached with NBC.

Station-break issue involves NBC network staff announcers. Details of the hassle were not disclosed. Under the old contract, which will continue in use until the 1956-'58 pact (retroactive to Nov.), is signed, announcers are paid \$36 for cut-ins, hitch hikes and cow-catchers, plus a \$3.80 fee for rehearsal time.

TIBBETT, ILL, BOWS OUT OF MBS SHOW

Because of ill health, Lawrence Tibbett will give up his Mutual nightly music show which he hosted. The former Metropolitan Opera star has been ordered to take a rest.

He began his deejay stint with MBS last December. Sufficient tapes are on hand to continue show through Saturday night (9). Following, net will pick up WOR's, N.Y., "Music From Studio X," pending new programming. Tibbett show was fed to net nightly weekdays from 10:05 p.m. to midnight, as well as Saturday afternoons.

No. American Insurance Buys Fri. 'Monitor' Segs

North American Insurance Co., which until now has restricted its network radio expenditures to CBS ("Christmas Sing With Bing"), has bought into the new Friday night extension of "Monitor" on NBC Radio. North American will sponsor four five-minute sports capsules every Friday night on "Monitor" for 26 weeks starting in March. It's the first bankroller in the Friday night segment, and is laying out \$100,000 in net billings for the briefies.

Deal was set via N. W. Ayer. The sportscasters on the show will handle the commercials, together with insurance salesmen spotted throughout the country.



SAMMY KAYE

wasn't horsing around when he recorded "SAMMY KAYE SWINGS AND SWAYS BELLS ARE RINGING" for Columbia, as anyone who has heard the album will agree. For thoroughbred music for hoofing, it doesn't take much horse sense to turn to—and turntable a Sammy Kaye disc.

Russell Parlays B'cast Hobby Into Local-Boy Phenom

By BOB CHANDLER

Don Russell, vet New York announcer and newscaster who currently holds down one of the key "communicator" posts on NBC Radio's "Monitor" series but who perhaps is better known for his eight years as chief announcer and newscaster on DuMont, leads a double life. Not like the ordinary doubling-in-brass stints that are common in Gotham either.

Russell works two days and one night a week in Gotham and spends five days a week in his hometown of Stamford, Conn., as the town's hottest radio personality and civic conscience. What began actually as therapy for Russell following a period of extreme nervous tension last May has developed into a lucrative and exciting career for Russell at the very station at which he broke into broadcasting back in 1941.

It all started last spring, when Russell, after eight years as head announcer at DuMont (including stints as announcer-host of the old Jackie Gleason show and "Cavalcade of Bands"), was doing a nightly news show. Station's then-new g.m., Ted Cott, differed with Russell quit in a state of extreme nervous tension, even collapsing at one point.

When his doctor told him to continue with "Monitor" but to find a hobby during the week, Russell went down to WSTC, his old station in Stamford, and pitched the idea of a local show to the 250-watt just to keep him busy. He decided to build a studio in his carport, with the station paying line costs but Russell footing the equipment and building bill. Then started "Don Russell Time" as an 11 a.m. to noon strip, with records, live music, local news and probably most important, editorials.

There's no particular format, but Russell now sings and plays the Hammond organ from his home studio, with a guitarist and disk-spinner in the studio, plus all the local fireworks. Russell uses a midjet tape recorder to cover local events like fires, interviews (he got a 15-minute exclusive with Adlai Stevenson during the election campaign when Stevensons' train came through Stamford), and the like.

More important, he editorialized, more often than not, with a view opposite to that of the local newspaper, the Stamford Advocate. This

(Continued on page 46)

Hildy Quits 'Truth' TV'er to Await Stork

Hildy Parks has checked off the "To Tell the Truth" CBS-TV quizzer—to have a baby this month. She plans to retire permanently from the show. (She's the wife of Alexander H. Cohen, the legit producer.)

"Truth," effective last night (Tues.) began rotating guest panelists in the vacant chair.

'Tugboat' in Theatre 'Sneak'

Television Programs of America last week staged the first "public" sneak preview of a telefilm series, playing its "Tugboat Annie" pilot together with a twin-bill Friday night (1) at the Lake Theatre in Oak Park, Ill., a Chicago suburb.

Telefilm producers and networks have sneak-previewed shows before but never in a motion picture theatre. Previews have been held in the networks' own theatres with an audience picked from people who know they're going to see a new show and will be asked questions, with door prizes as the inducement. There, also have been on-the-air sneaks of pilot films.

Deal was set up between TPA and Essaness Theatres, one of the largest Illinois chains. On the bill with the pilot, which was sneaked between the final showings of the two features, were "Dakota Incident" and "You Can't Get Away From It." Audience was asked only three questions—how they enjoy the film, their ages and their occupations. Sneak was arranged, according to TPA, because a film house offers a larger test audience, that the audience was not pre-conditioned and that the audience sample was more random than normally.

Pay-TV Can Help Break the Back Of Network Control, Sez Wheeler

Washington, Feb. 5.

MAX FACTOR TO SHARE 'PANIC' SPONSORSHIP

Hollywood, Feb. 5. Sponsorship of new NBC-TV "Panic" series, to bow on replacing "Noah's Ark" March 5, has been completed, with inking of Max Factor cosmetics for alternate weeks. Chesterfield, which sponsored "Ark," is picking up other half.

"Panic" already has five segments in the can, filmed since McCadden started the project a year ago, according to creator-producer Al Simon. Westbrook Van Voorhis, of "March of Time" fame, will narrate the series and Maurice Geraghty has been set to direct upcoming stanzas.

Project, a joint property of Simons, McCadden and NBC-TV, is budgeted at \$1,250,000, with \$250,000 already expended on the first five episodes. Present plans are to lens 13 more, mostly on location, then repeat nine stanzas during summer months before resuming production.

\$4,000,000 Radio Splash by Colgate

Starting Feb. 11, Colgate-Palmolive will be spending at the rate of \$4,000,000 gross a year on CBS Radio, the largest current network radio outlay of any radio advertiser—with the possible exceptions of Bristol-Myers and Brown & Williamson in their buys of '85 news shows a week on NBC.

Colgate is expanding its current \$3,000,000 annual outlay by another \$1,000,000 and is doing it by converting 13 of its seven-and-a-half-minute weekday segments to 10 minutes each. Expanded segments, in "Our Gal Sunday," "Strike It Rich" and "Second Mrs. Burton," will be used for the new Erik toothpaste. Billings on the 52-week deal were set through three agencies, Lennen & Newell, Bryan Houston and Ted Bates.

All of Colgate's \$4,000,000 in CBS expenditures have come within the past eight months. First was made in May, when the soap company dished out \$1,500,000 for 10 seven-and-a-half-minute segments per week. In August, Colgate doubled that order to make it 20 a week and \$3,000,000 a year. It's 13 out of its current 20 which are being expanded under the new deal.

ETTINGER SELLOUT TO McE's BALLY WING?

Margaret Ettinger, currently in N. Y., is reported negotiating for the sale of her long-established publicity-public relations outfit to Communications Counselors Inc., the publications arm of McCann-Erickson agency. Understood Miss Ettinger under the new affiliation would run the Coast setup. (Her hqs. are presently in Hollywood.)

Miss Ettinger is no stranger to McCann-Erickson and its accounts having long repped Mrs. Dorothy McCann's "Death Valley Days" and the Chrysler Corp.'s "Climax," out of the McE shop.

Former Senator and Chairman of the Interstate Commerce Committee Burton K. Wheeler last week advocated subscription tv to enable independent tv stations to free themselves of "network control." With supplementary income from pay tv, plus revenue from local advertising, said Wheeler, "most independent stations could do just as well without a network." In a statement released by "Spotlight," distributed by the Government, Wheeler charged that "two-man control of tv already exists to a dangerous degree." He asserted that NBC is attempting to dominate "not only five major markets through station ownership but all the major markets if the Commission permits them to own as many tv stations as they desire."

Employing language similar to the report of Sen. John Bricker (R-O.) on network monopoly, Wheeler declared that "NBC and CBS domination of tv advertising and programming is such as to give them the power of economic life and death over most independent tv stations. NBC and CBS affiliates that get the good network programs and advertising prosper. Stations without network affiliation have a difficult time surviving. Local programs and public utterance by station owners are carefully tailored to the networks' position because the owners are all too well aware of the economic whip that the networks hold over them."

He said that "if there can be any question of the danger to the public this involves, the present Dept. of Justice suit against RCA and NBC (charging conspiracy in the acquisition of the Westinghouse stations in Philadelphia) should provide the answer."

Wheeler charged that when NBC announced the Justice action on the network, commentator Chet Huntley "devoted more time to NBC defensive propaganda than he did to the government suit."

Wheeler said the Justice suit, along with industry efforts to repeal the "equal time" law, which he authored, and the ceilings on station ownership have "ominous implications for the future of free speech in the U. S."

'Flicka's' Sustainer Subs 'Giant Step'

"My Friend Flicka," which played its last sponsored show on Friday (1), will be pressed into service as a sustainer by CBS-TV Wednesday nights at 7:30 as a replacement for "Giant Step," which General Mills is axing at the end of the month. Web hopes the kid appeal in the 20th-Fox series will be more effective against the ABC-TV "Disneyland" competition.

"Flicka," which was axed by Colgate after a year run, was renewed by CBS itself via a special deal with 20th for the remainder of the season. Originally, it was to have switched times with "Beat the Clock," which assumes its Friday 7:30 spot this week (8) and vacates Saturdays at 7. But the web pulled a last-minute switch by expanding the Vincent Lopez musical show from a local to a network affair and installing it Saturdays at 7, ousting "Flicka" from that spot.

IT'S NOW 'BOB' & 'BOB' AT NBC

Ed Sullivan & The Critics

Boston, Feb. 5.

No more Presley for Sullivan. That was the upshot of Ed Sullivan's confab with Hub tv critics at the University Club Wednesday (30), arranged by Phyl Doherty, WNBC-TV ad and p.r. director, preceding his guest p. a. at the Broadcasting Executive's Club and a night stand to kick off the Heart Fund campaign at Sheraton Plaza hotel.

Sullivan also took exception to Hub tv critics whamming of his presentations of the Elvis. Boston tv writers made him out "to be the villain of the whole affair" la Presley, he said.

"I am an employee of CBS. Regardless of your position on the show, on big matters of policy, the sponsors always have the last word on everything. That is only fair because they are paying the freight, Sullivan pointed out. If everything is going along well, as is the case most of the time, the host gets full credit and the sponsor is rarely mentioned in publicity.

"In the case of Elvis Presley, I recognized that he was a controversial performer, and so informed the factory. They okayed the Presley signing immediately and hailed it as 'an amusing coup.' After Presley's appearance, the factory wanted to cancel out. I advised against this because my word wouldn't be worth the paper it was written on in future contracts."

Sullivan whammed critics for switching off when opera and cultural subjects are presented and not reviewing them. He said Presley would not be signed for future programs. He said the night Presley made his first appearance on Steve Allen's show, the tv writers reviewed Allen switching out from his show.

The great acts don't get the big publicity in the newspapers, he said, pointing out, "Each time I've included opera segments on my program I've taken a trimming on the ratings."

He reported he had inked Abbe Lane and Xavier Cugat for two shows.

Eastern Airlines All Hopped Up Over National's Miami TV Bid

Washington, Feb. 5.

Efforts to stop the FCC from granting Channel 10 in Miami to National Airlines took a new turn yesterday (Mon.) when Eastern Airlines petitioned the FCC to reopen the proceedings to determine the impact of an airline-operated station on its competitors for the New York-Miami run.

Award of a tv license to National, said Eastern, would give it "an undue, unfair and unsurmountable competitive advantage," and would so affect Eastern's Business that it would have to spend up to \$1,000,000 for advertising on competing stations.

National promptly replied to the petition with a charge that "for a long time there have been extrajudicial efforts" to block a decision on Channel 10 and that "Eastern, by at last coming out of the shadows, reveals itself as the source of such extrajudicial activity."

Pointing out that the record of the Channel 10 hearings was closed two and one-half years ago and that the examiner's decision (favoring WKAT) was argued before the Commission back in the summer of (Continued on page 46)

Polly Exiting Pepsi For CBS-TV Pact

Polly Bergen is dropping her longtime identity as the Pepsi-Cola commercial spokesman in television to sign a new long-term deal with CBS-TV which gives the network exclusive rights to her appearances in dramatic shows and on variety programs. While terms of the new CBS-TV deal weren't disclosed, her Pepsi stint was a six-figure deal, so that the Columbia pact is obviously on the fat side.

Singer-actress already appears on the web's "To Tell the Truth," and she'll also star in the web's "Playhouse 90" broadcast of Helen Morgan in April once the web clears the legal air over the property. Deal was negotiated by her husband, MCA veep Freddie Fields.

Allen Preps 2 Coasters

Hollywood, Feb. 5.

Steve Allen is in town on a week's stay, during which he's surveying Burbank facilities with an eye to emanating his NBC-TV Sunday show from here a couple of weeks. Likely dates are March 30 and April 7.

He'll plane back to N. Y., Thursday.

Palace's 'Last Tycoon'

Hollywood, Feb. 5.

Jack Palace will make his second appearance on CBS-TV "Playhouse 90" in March 14 presentation of F. Scott Fitzgerald's "The Last Tycoon." Palace's first appearance was on "Requiem for a Heavyweight."

Don M. Mankiewicz penned the adaptation of the Fitzgerald novel, which John Frankenheimer will direct for producer Martin Manulis.

MBS Wooing Affils With Round-Clock News Barter Setup

Another attempt to effect some major alterations in Mutual's contract with affiliates is being explored—this time the wedge being employed is proposed extensive round-the-clock news programming.

About six months ago, MBS, plagued like other nets with the time clearance problem, gave up in its attempt to line up affiliates under the then proposed contract, which sought to ease the clearance question with an affiliate time commitment in exchange for programing barter formula.

Now, net is proposing scheduling of news programming from 7:30 a.m. to 11:30 p.m. on the half-hour, with the net taking on the hour-five-minute news shows for national sale and affiliates taking the newscasts for local sale on the half-hour. Affiliate sentiment on this proposal, as well as others, was initially sounded out Thursday (31) and Friday (1) at the Chicago meeting of the Mutual Affiliates Advisory Committee. Further affiliate sentiment in the net's top 100 markets is being canvassed by (Continued on page 48)

SB's 'Queen' Coin

Standard Brands is adding to its already extensive NBC-TV daytime schedule by picking up an alternate-week quarter-hour of "Queen for a Day" being dropped on April 2 by Chicken of the Sea Tuna. Slot is a Tuesday segment which Standard Brands has been sharing alternately with the tuna outfit, so the effect of the new buy is to put Standard Brands into the period on an every-week basis. New sponsorship is effective April 16. Deal was set via Ted Bates.

KINTNER HEADS PROGRAM, SALES

NBC this week is announcing the appointment of Robert Kintner as executive vice-president in charge of programs and sales, assuming full responsibility in the two most vital bread-and-butter areas within the network operation. Change in Kintner status thus approximates the "Bob & Bob" administrative setup, though obviously not spelled out that way since there are five exec vicepres, that had been fore-ordained since Kintner initially transferred his allegiance from ABC to NBC.

Kintner takes over the program-sales berth from Tom McAvity, whose new title becomes "executive vice-president, NBC Staff," reporting directly to prexy Robert Sarnoff. The move frees McAvity from the day-to-day administrative functions to operate more on a creative level. As such, he becomes chairman of the Talent and Properties Committee; in which he'll be involved in key negotiations, and will also be on assignment from Sarnoff on all talent development. McAvity continues as a member of the Executive Council, which is responsible for formulating network policy, and, of course, remains on the five-man Program Board, of which Sarnoff is chairman.

Reporting to Kintner will be Manie Sacks, veepee in charge of programming, and Billy Goodheart, veepee in charge of sales. Kintner will continue to direct color coordination in the program-sales picture. (He was initially brought in with that status.)

Actually, the new Kintner status doesn't come as too great a surprise. Although he's only been in active operation for the last few weeks at the network, his move-in on important program-sales areas and on a policy level has been apparent from the start.

Even during his tenure as ABC prexy virtually all the flash plays on sales and setting properties were Kintner-incepted.

Aside from the new Kintner-McAvity designation, the upper echelon representation remains unchanged.

Linkroum Moves in On 'Tonight'; Frank on Leave To Prep ABC's 'UF 61'

Dick Linkroum, NBC's exec producer over "Today," "Home" and "Tonight," will step in for a six-week period to take over the producer's job on "Tonight" while Norman Frank, show's regular producer, takes a six-week leave of absence to film a pilot for ABC-TV. Linkroum will transfer supervision of "Today" and "Home" to someone else for the six-week period, which may be shortened if Frank can manage it.

New ABC-TV pilot is titled "UF 61," with the UF meaning Uniformed Force. It's a police series which Frank is producing with Stanley Niss under the production name of Norss Productions Inc. ABC-TV will foot the bill for the pilot, which Fran. is producing and Niss scripting (he did "21st Precinct" on CBS Radio for many years when Frank was a programming exec there), with the web getting options on the property in return. Filming on the series, undertaken with the cooperation of the Detectives Endowment Assn. of the N.Y. police, starts Feb. 21, either at Hi Brown's Manhattan studios or at Gold Medal studios in the Bronx. Once the pilot is finished, Frank returns to "Tonight" and Linkroum shifts back to his "T-H-T" exec producer spot.

Linkroum said that Frank took over the "Tonight" stint with the understanding that should the property, which he's been developing for two years, be sold, he'd have to take a leave. Frank took off for his six-week stint this week. Meanwhile, Linkroum has put sev- (Continued on page 42)

Henry & Saul Jaffe Get 'Divorce' In Decision to Go Separate Ways; Who Gets Showcase Productions?

Another Probe

Washington, Feb. 5.

Another Congressional investigation of the FCC is in prospect. Chairman Oren Harris (D., Ark.) of the House Commerce Committee stated today (Tues.) that the committee would begin an investigation of Federal regulatory agencies, including the FCC, to check contentions that they are not properly administering the law.

Rep. Harris announced the investigation shortly after Speaker of the House Sam Rayburn called for such probes. Curiously, Rayburn's nephew is Robert Bartley, an FCC commissioner.

Henry and Saul Jaffe, perhaps the most successful "brother act" among show biz lawyers and as tv entrepreneurs on their own, have decided to go their separate ways. Dissolution of the firm of Jaffe & Jaffe was agreed upon over the weekend, leaving in doubt the future status of their ambitious and lucrative theatrical enterprise, Showcase Productions, which is responsible, among other things, for the one-a-month series of "Producers' Showcase" specs on NBC-TV, along with the Sunday night Alcoa-Goodyear hour dramatic shows.

Henceforth each of the brothers will go his own way, dividing up their prominent roster of clients and continuing separately their tv packaging ventures. Of the key legal aides in the J & J office, Mort Becker and Jack London will go with Henry Jaffe, the senior partner in the longtime brother relationship, with Peter Pryor shutting over to the Saul Jaffe camp.

Decision to call it quits as a team and split up came on the very weekend which found Showcase Productions at the peak of its career and engaged in its most frantic two-day round of tv contributions—Sunday night's (3) musical tint version of "Ruggles of Red Gap," followed immediately by the Alcoa Hour's presentation of "No License to Kill," along with Monday night's (4) production of "Mayerling," probably the most ambitious the costliest spec ever presented on tv.

Breakup, too, came the same week that the brothers emerged at "personalities" on their own, with (Continued on page 48)

Ann Sothern In Tirade at Emmy; Demands a Probe

Hollywood, Feb. 5.

An investigation of the Academy of Television of Arts and Sciences nominations setup has been demanded by Ann Sothern, star of the "Private Secretary" series. Comedienne's outburst in which she calls the Academy list of "reminders" and pre-nomination ballots is the first blast of this season at the video academy. Last year the Academy was hit by a heavy barrage of criticism of its awards structure by such figures as Dick Powell, Groucho Marx, Jack Webb, Jerry Lewis, Frank Ferrin and Ben Fox. Webb was so incensed he withdrew two nominations.

Miss Sothern minced no words in denouncing the Academy for omitting "Secretary" from its "best series" list. "I'm on the warpath. Out of the list of 20 series, my show has beaten more than half of them in the ratings. It's most unfair. Who is authorized to name those 20 shows on the list; who says it must be only these 20 shows. I think this could bear an investigation. My show has had a 39.8 rating this year, and isn't even on the list. They have no right to do this," she declared.

Star sent a letter to Academy prexy Johnny Mercer, in which she said "I have been under the impression that 'Private Secretary' was a series. Curious, that it is not considered such by the Academy." Mercer, in his reply, informed her Price-Waterhouse has charge of the tabulation of entry forms.

An Academy spokesman explained: "Price-Waterhouse makes (Continued on page 48)

DON SHERWOOD'S NBC DEAL; SHIFTS TO CHI

San Francisco, Feb. 5.

TV emcee Don Sherwood's signed an NBC contract to do five one-hour shows weekly in color out of Chicago.

That, at least, is the report on doings of Frisco's "Bad Boy of tv," who's just departed ABC's o-and-o KGO. On KGO Sherwood had done a nightly, hour-long variety show.

Report is that Sherwood was signed by Jules Herbubeaux, of WNBC, Chicago, this week and that new show will start in April on NBC's 6-and-o stations in New York, Philadelphia, Washington and Los Angeles, in addition to Chicago.

Report came out of L.A. Angeles, was supported here by fact that NBC officials inquired in November about Sherwood's capabilities.

Sullivan 34.9; 'Ruggles' 19.6

Ed Sullivan bounced back from his Trendex defeat by Steve Allen of the weekend before to administer a solid trouncing to NBC's spec version of "Ruggles of Red Gap" this weekend. In fact, "Ruggles" had been leading in the 7:30 to 8 period against "Private Secretary" by a score of 22.4 to 21.1. But at 8, Sullivan stepped in with a 34.9 average on the hour while "Ruggles" dropped to a 19.6. ABC competition was "Amateur Hour" with a 10.2 at 7:30 and a 6.3 at 8 and "Open Hearing" with a 1.3 at 8:30.

On Saturday night (2), Perry Como continued his domination over Jackie Gleason despite the latter's new musical format, with a 30.3 average against Gleason's 21.8. ABC's "Famous Film Festival" averaged a 4.9. Friday night, CBS's new "Mr. Adams & Eve," which had been deluged by "Bob Hope the week before, bounced back to No. 1 position with a 23.5 rating, against 15.7 for ABC's "Treasure Hunt" and 12.8 for NBC's "On Trial."

'Mayerling's' 24.2

NBC-TV's lavish "Mayerling" spec on "Producers' Showcase" Monday night (4) managed to squeak by the CBS-TV 90-minute competition and in the process topped all its Columbia competitors but "I Love Lucy." The 90-minute "Mayerling" Trendex average was 24.2 as against a 24.0 for "Burns & Allen," "Talent Scouts" and "Lucy" on CBS.

The half-hour breakdown read 21.5 for "Mayerling," 19.1 for "B&A" and 10.4 for Danny Thomas on ABC at 8; 25.2 for "Mayerling," 22.2 for "Talent Scouts" and 4.1 for "Voice of Firestone" at 8:30; and 25.8 for "Mayerling," 30.8 for "Lucy" and 5.4 for Bishop Sheen at 9. The ABC 90-minute average was 6.6.

Politicos Poured \$9,818,000 Into TV & Radio for '56 Elections

Washington, Feb. 5.

The broadcasters struck gold in the 1956 elections.

In a little over two months—from Sept. 1 to the Nov. 6 Election Day—all political parties and candidates spent \$9,818,000 for television and radio.

The complete picture was disclosed for the first time, past weekend by a Senate Elections Subcommittee which sent questionnaires to all broadcasters. The committee got answers from the four national networks, 97% of the tv stations, and 90% of the radio stations.

Of the total amount, \$5,381,000 was spent in behalf of Republican candidates for national, state and local offices. Another \$4,120,000 was on behalf of Democrats. The remainder was for minor parties.

The Democrats, according to the survey, put \$2,747,000 into video and \$1,373,000 into radio time. The Republicans spent \$3,736,000 for video and \$1,645,000 for radio.

Great innovation of the 1956 campaign was the intensive use of spots. The two major parties spent virtually as much on spots as on full-length program time. In radio, they poured \$2,185,000 into spots and only \$777,000 for programs. In tv, the money was divided, \$2,205,000 for spots, and \$3,641,000 on programs.

The Senate subcommittee took a look at contributions by officials of the 10 largest radio and television station licensees. They contributed a total of \$37,800 to the Republicans and only \$1,000 to the Democrats. Biggest chunk was given by CBS officials, all to the G.O.P.

The national networks did well. The Democrats bought a total of \$176,295 in web radio time vs. \$144,645 for the Republicans. In television, the Demos purchased \$1,197,000 in net time, while the G.O.P. bought \$1,733,000 worth.

ABC got a total of \$327,335 from the Democrats and \$289,752 from the Republicans.

CBS received \$589,273 from the Democrats and \$982,258 from the Republicans.

NBC was paid \$440,172 by the Democrats and \$695,937 by the Republicans.

Mutual got \$16,956 from the Democrats and \$9,771 from the Republicans.

The report includes a number of show biz figures among those who reported political contributions of \$5,000 or more. They included, these Republican contributions:

Eric Johnston, \$5,700; Mr. and Mrs. Harry Warner, \$24,250; Mr. and Mrs. Jack Warner, \$11,000; Mr. and Mrs. Samuel Goldwyn, \$12,500; Bob Hope, \$7,500; Louis B. Mayer, \$5,000; Mr. and Mrs. Robert Montgomery, \$9,000; and Mr. and Mrs. William S. Paley, \$15,600.

James C. Etrillio gave \$5,000 to the Democrats.

Spyros Skouras gave \$7,050 to the Republicans and \$1,100 to the Democrats.

Sherwood's 'Night' As Hallmark Spec

"There Shall Be No Night," one of the late Robert E. Sherwood's three Pulitzer Prize winners, is set for the March "Hallmark Hall of Fame," with Charles Boyer and Katharine Cornell set to star. Play, which originally starred Alfred Lunt and Lynn Fontanne when it was done on Broadway in 1940, will go into the regular 7:30 to 9 Sunday night Hallmark spot March 17.

Morton Wishengrad has been signed to adapt the work. George Schaefer, the regular Hallmark producer-director who is currently doubling on Broadway as director of "The Apple Cart," will produce and direct.

Don Mettett Upped

Columbus, Feb. 5. Don Mettett, former floor boy and parttime producer-director, has been named fulltime producer-director at WLW-C, local NBC tv affiliate here.

\$32,281,000 BILLINGS FOR NEEDHAM, LOUIS

Chicago, Feb. 5.

Needham, Louis & Brorby, one of the few ad agencies to annually reveal its profit figures, netted \$144,000 last year with total billings setting a new high at \$32,281,000. NL&B's '55 earnings were \$83,000.

It's estimated the agency billed better than \$12,000,000 in television and radio last year.

Emerson Foote Exits McCann-E

McCann-Erickson's announcement over the weekend of the resignation of Emerson Foote as executive vice president of the agency came as a Madison Ave. "shocker" with widespread speculation as to the reasons. Announcement came within a week after McCann-E, as the climactic touch to its new sphere of affluence as an agency now billing in excess of \$200,000,000 a year, moved into its 16-floor hqs. in the new Urish Bldg. on Lexington Ave., N. Y.

Foote, former president of Foote, Cone & Belding agency, joined McCann-E as an executive vice president of No. 2 man. In the recent reorganization of the agency, his sphere of operation was changed and he was no longer the agency's sole executive vice president.

McCann-E's public relations arm, Communications Counselors, merely sent out the terse two-line announcement that Foote had resigned. Some close to the picture are of the opinion that the move was precipitated by a stepped-up rivalry between high echelon factions within the agency. Foote let it be known that he'll be very much in the ad agency picture in the future. Likelihood was seen that he may set up shop in San Francisco.

GOOD HOUSEKEEPING IN 200G CBS DEAL

Unusual new deal pointing up both the compatibility of radio with other advertising media and the flexibility of network radio has been set by Good Housekeeping mag in a yearlong contract with CBS Radio, with the Hearst publication laying out \$200,000 gross in the deal.

Good Housekeeping is buying a schedule calling for the use of seven seven-and-a-half-minute daytime segments per week, but only one week out of each month. The periodic layout will be timed to the mag's monthly publication dates and will be used in a strictly promotional vein.

Herbert Hoover to Get NARTB Keynote Award

Washington, Feb. 5.

NARTB convention this year will honor former President Herbert Hoover with the Keynote Award for distinguished service to the Broadcasting Industry. The award will be presented at the April 9 session of the convention in Chicago.

Hoover is the first non-broadcaster to receive the award, previous recipients being RCA board chairman David Sarnoff, CBS chairman William S. Paley, former ABC tepper Robert E. Kintner and Mark Ethridge, vicepres of WHAS and WHAS-TV, Louisville, Ky.

As Secretary of Commerce before he became President, Hoover called the first conference of broadcasters and manufacturers and was instrumental in securing legislation creating the Federal Radio Commission in 1927, which preceded the FCC as the regulatory body for the assignment of broadcast frequencies.

'Brothers' Gets A TV Reprieve

"The Brothers," the CBS-TV Gale Gordon-Bob Sweeney situation comedy series, has been given a new lease on life and will continue at least through June. Lever Bros. has decided to buy into the series as alternate-week sponsor, replacing Procter & Gamble (which switched to Phil Silvers), and Sheaffer Pen has decided to remain with the stanza as the other bankroller until CBS-TV finds someone to replace it.

Lever and Ford Motors, both through J. Walter Thompson, had put in options on the Tuesday 8:30 time period when P&G pulled out and Sheaffer indicated it would do the same, and had tried to come up with several new properties for the time, among them a half-hour musical starring Gordon MacRae. But none of the properties panned out, and Ford withdrew. So Lever decided to pick up the time and continue "Brothers," and Sheaffer decided to come along until CBS-TV can find a sponsor to alternate with Lever. Latter's skip-week sponsorship starts Feb. 19.

DR. CROTHERS UPPED IN CBS PUBAFFAIRS

Dr. George Crothers, longtime director of educational and religious broadcasts in the CBS Public Affairs department, has been upped to CBS director of public service broadcasts. It's a new post, in which he'll take over all special programming involving outside groups, as well as special shows for educational, welfare and charitable purposes.

Pamela Hott replaces Dr. Crothers as director of religious broadcasts. She's been supervisor of CBS-TV's "Lamp Unto My Feet" religious series since 1954.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Allen Funt back from a two-week trip to London and Paris with "Candid Camera" sequences for the Steve Allen show. Funt starts another sequence Feb. 5 . . . Meade Brunet, v.p. of RCA and managing director of RCA International Division in N.Y., named vice-chairman of the board of trustees of Union College in Schenectady . . . Lanny Ross planed out to Chicago to plug his latest record album over the weekend . . . John Henry Faulk, is the dinner speaker at the National Convention of the Women's Auxiliary of the Veterans of Foreign Wars in Washington tonight (Wed.) . . . Channing W. Hadlock upped to v.p. for radio and tv at Rose-Martin agency . . . Two promotions at RCA: Carl W. Zemke upped from director of administrative services of RCA Labs to manager of finance and services of the special systems and development dept. of RCA Defense Electronic Products, and James A. McFadden Jr., controller of RCA Labs, succeeds Zemke as director of administrative services . . . Sunday's (10) "Let's Find Out" marks the WCBS show's fourth anniversary and the third anniversary of Martin Weldon as moderator . . . City Buick signed for sponsorship of the Marty Glickman-Les Kaiter basketball warmup segment on WINS . . . Martin Goodman, personal manager and packager, off to Nassau for a 10-day vacation . . . Irving Richlin's "Most Dangerous Man" original on NBC-TV's "Matinee Theatre" today (Wed.) while the Feb. 13 entry is a rerun of "A Case of Pure Fiction" by Jerome Ross . . . Comedian Joe Silver did a "Stanley" segment, and before that appeared on one of the Phil Silvers installments . . . Rod Serling's "The Comedian" on next week's (14) "Playhouse 90" was adapted from a story by Ernest Lehman.

Sandra Dee, 15-year-old commercial telefilm model, inked by Universal as ingenue lead in "Too Young" . . . Mike Wallace guesting on "The World of Fashion," Al Davidson's WHBI (Newark) on Monday (11) . . . Julian Anthony of ABC was voted and installed as prexy of the Radio-Newsreel-Television Working Press Assn. last week, with Charles Collingwood doing installation honors; Anthony succeeds CBS' Larry Radley . . . Mike Wallace's "Night Beat" guests this week over WABD: last night (Tues.), Cyril Ritchard; today, Emile Zola Berman, trial lawyer, and Dick Maney, B'way flack; Thursday, Myer Levin, author of "Compulsion"; Friday, Anna May Wong . . . Jose Ramon Diaz picking up Puerto Rican World Series this week and last from the wire and broadcasting to Latinos in New York via WWRU . . . Richard Dyer-Bennet guested on WQXR "Folk Music of the World" last Sabbath (3) . . . WABC-plus-tv expands by getting new local art department under Zaro Calabrese, presently art manager of the ABC network . . . Fred W. Yardley, formerly with Guild Films, has joined the sales force of C & C Television . . . Mutual is going all-out to support the 1957 National Crime Prevention Week campaign, beginning Sunday (10). Each of nets evening block of mystery and adventure programs, 10 in all, has been specially prepared to outline purposes of the week. In addition, MBS newscasters and commentators have prepared special announcements for web airing.

Galen Drake will receive the annual brotherhood award of the Jamaica (L.I.) chapter of B'nai B'rith on Feb. 20 . . . Donald O'Brien upped to manager of accounting and budgets at California National Productions . . . Boy Scouts of America to present their award to CBS Radio's "The Woolworth Hour" and conductor Percy Faith this Sunday (10) . . . Industrial film producer Peter Elgar commissioned by Winthrop Rockefeller to do a color documentary on his Winrock Farm, depicting the latest methods of modern farm management. Elgar will produce and direct, Jerry Bronfield will script . . . South Shore Committee for Asthma & Allergy Research honored WCBS' John Henry Faulk for his work in behalf of the new Children's Asthma Research Centre & Hospital at Oceanside, L.I. . . . Terri Calabrese back from the Coast where she worked with Oscar Levant and has rejoined NBC researching a new project for the public affairs dept. . . . Kaye Ballard and Alice Ghostley signed to the stepstiller roles in "Cinderella," the upcoming Rodgers & Hammerstein tele musical on CBS . . . WCBS' Bob Hall and WRCA's Harry Fleetwood among those participating in the opening ceremonies of Yale's new classical music station, WYBCA, next week . . . Dan Sobol moves from WRCA-TV sales staff for the NBC-TV network sales dept. . . . WRCA-TV exec producer Ted Nathanson upped to mobile unit director for N.Y. on "Tonight" . . . Dr. Alan Willard Brown, provost and English prof at Union College, Schenectady, named president of the Metropolitan Educational Television Assn.; Dr. Brown will divide his time between Union and N.Y. till June, then take over his META duties fulltime . . . Florence Reif appointed supervisor of religious programs and educational features at NBC Radio, succeeding Mrs. Dorothy Culbertson, who's been named a producer on the NBC educational television project . . . John Dorsey of the "Tex & Jinx" staff named WRCA-TV studio coordinator . . . Jack Gage in from the Coast to direct the pilot on "21st Precinct" for CBS-TV, with Franchot Tone starring in the initialer and Bernard Prockter producing . . . Jack Reber, director of NBC Spot Sales, addresses the advertising and selling course alumni of the Advertising Club of N.Y. tomorrow (Thurs.) . . . KLM Royal Dutch Airlines tossing reception and press preview of new color film "Caribbean Carousel" honoring Carl Christian Steensma tomorrow (Thurs) at Netherlands Club . . . Dale Remington, talent coordinator on NBC-TV's "Tonight" in the erstwhile Steve Allen version, to Al Rylander's exploitation dept. at the network . . . The two Bobs at NBC (Sarnoff & Kintner) pale beside one show at CBS-TV where "Stand Up and Be Counted" lists these Bobs: producer Wald, star Russell, director Rowe, cameraman Schwartz, studio mgr. Spence, technician Ruggerio; and an usher at Studio 51 where show originates is Bob Wilcox.

IN HOLLYWOOD . . .

Bill Bacher in town to line up tv firsts for Hollywood stars to appear on his "Washington Square" . . . Billy Pearson, the jockey-art expert, looms large for the title role of Erle Stanley Gardner's "Donald Lam," which the Cornwall Jacksons are prepping for CBS . . . Andrews Sisters had their choice of guesting with Ed Sullivan and Perry Como and took Como . . . Phil Rapp starts shooting "Merlin the Magician" in two weeks likely for NBC. It's a hunk of King Arthur's court that Rapp calls "an anachronistic comedy" . . . Ed Ebel, General Foods tv veep, and Young & Rubicam's Bob Mountain and Rod Erickson shopping around for next season . . . Tom Harmon gets another year as Texaco's sportscaster on KNXT . . . NBC's new office building on the Burbank lot to be ready by March 15 will have only a small cafe for execs . . . Ben Barrett and John Groen, deposed prexy of Local 47, are contending for the music contractor job at ABC. No decision, however, until the condition of Mickey Gillette after two brain operations is determined . . . Alberta Nichols, ASCAP-rated songwriter and wife of Mann Holmer, veteran agency exec, gravely ill from a malignancy . . . Reg Twigg, who joined McCann-Erickson last April, named manager of the agency's L.A. office replacing Burt Cochran, with the company since 1926.

IN CHICAGO . . .

Earl Muntz has bowed out as president of Muntz TV. Walter Popransky was named new general manager of the tele set manufacturing firm . . . WGN-TV has set aside the Monday night 8-9:30 period for the NTA Film Network, starting April 1 . . . NBC veep Jules Herbeuieux chairing the radio-tv activities of Brotherhood Week to be observed here Feb. 17-24 . . . Olga Blohm appointed general manager of Standard Radio Transcription Services . . . Jerry Abbott back with Kling

(Continued on page 46)

Is Mike Wallace for The Stix?

Discontent has cropped up in some ABC circles over the hiring of Mike Wallace. Fear expressed is that the half-hour "Profile" stanza, which Wallace will begin in the next several weeks, may create some embarrassments outside of New York and a few other large urban centers.

"Profile," slated for a Sabbath-at-10 slot and sponsored for 20-weeks by Philip Morris, is modeled after the show Wallace is currently doing locally on WABD, New York. WABD's "Night Beat" features interviews, noted for their aggressiveness, with famous names in all walks of life.

The detractors of the new ABC-TV showcase expect that "Profile" might just as easily offend regional beliefs as create apathy in the sticks.

John Daly, ABC veep in charge of news and pubaffairs, was reported for one, as voicing opposition to hiring Wallace. However, the executive-news analyst would offer no comment on the matter late last week.

It has been explained by various ABC execs, on the other hand, that signing Wallace to a \$100,000-a-year exclusive radio-tv contract was done in an effort to develop additional talent in the news and public affairs area. One network executive said that Elmer Davis, news analyst who retired a few years ago, has not been replaced. Moreover, Martin Agronsky, another highly respected newshawk, is quitting ABC for an NBC berth. As a result, Wallace is seen as a possible replacement in that area.

Another thing provided by the contract, which, incidentally, is just about to be finalized, are Wallace's services in entertainment. It allows him to be moved into both fields.

In the past couple of months, "Night Beat" has resulted in large amounts of favorable publicity for Wallace. With him, the network also feels it can create "some noise" about ABC.

ABC'S 'SING ME A NETWORK'

WB to Fight Helen Morgan TV'er

Warner Bros. has raised a legal storm over CBS-TV's plans to televise a Helen Morgan biopic before the motion picture studio can release its own film version of the singer's life. WB has not only called CBS to protest the planned telecast, but reportedly has written a "legal letter," which is to say a warning notice, to the effect that it has prior rights to the story.

Both Warners and CBS-TV made their deals with Mrs. Lulu Morgan, mother of the late singer. Warners was first, but apparently in its contract neglected to include a clause forbidding Mrs. Morgan to deal with any other medium. She subsequently made a deal with CBS-TV for a live 90-minute treatment of her daughter's life on the web's "Playhouse 90" scheduled for an April production. Production on the Warner pic version just got underway with Ann Blyth starring and won't be ready for release before the summer at the earliest.

CBS-TV has taken the Warner protests under advisement, but has made no plans to cancel the telecast. Network feels that Warners hasn't a legal leg to stand on, since Mrs. Morgan's WB pact in no way restrained her from other deals, but is still taking a long look at the situation before proceeding with the telecast. Polly Bergen has been scheduled to play the television title role, but an announcement of her new longterm pact with the web (see separate story) made no reference to the "Playhouse 90" stint. Plans are for Miss Bergen to record the tunes in the show via the Columbia label in an LP version.

Magnuson's TV Probe to Resume March 5; May Separate Toll Issue

Washington, Feb. 5.

Senate Interstate Commerce Committee will resume its inquiry March 5 with testimony from the FCC on progress of its allocation proceedings. Efforts to hold the probe earlier, it was learned, failed because of inability to arrange consecutive hearings when all commissioners can be present.

In addition to allocation matters, the Committee may hold separate hearings on subscription tv and alleged network monopoly. In a letter to the Senate Rules Committee requesting funds for the inquiry, Chairman Warren G. Magnuson (D-Wash.) said that hearings on toll tv may be required "to bring out a decision" from the FCC.

"One of the factors that has aggravated the entire tv problem," Sen. Magnuson asserted, "is the slowness of the FCC in reaching decisions."

Referring to the Committee's allocations hearings last year and its report of last July urging the FCC to move with deintermixture "on as broad a basis as possible," Magnuson said his group "must continue its efforts in this field to assure the public of a sound, competitive nationwide television system."

Sen. Magnuson also revealed that the Committee is analyzing and evaluating material received in special reports and questionnaires

(Continued on page 46)

Closed-TV Booms On Three Fronts

Closed-circuit television activity is booming on all fronts, with three different firms involved in staging events or holding demonstrations.

As its first event in the closed-circuit field, TelePrompster, which recently acquired Sheraton Closed Circuit Television, is handling the "Tell-Sell" hookup to 34 U. S. and Canadian cities on Feb. 28 and March 5.

Theatre Network Television staged a closed tv demonstration yesterday (Tues.) for the I. B. Kleiner Rubber Co., manufacturer of notions and infants wear items. The Kleiner show originated from suburban Detroit and was piped to department store personnel throughout the country.

Closed-circuit Television System, which has launched a program of color telecasts only, is holding a week-long series of demonstrations of its new equipment starting today (Wed.) at its studio at 237 W. 54th St., N. Y. It's the opinion of Fanshawe Lindsley, CTS proxy, that the new color equipment available for closed-circuit has made black and white telecasts obsolete.

'Favorite Son' Pilot

Hollywood, Feb. 5.

William Russell has been set by Harry Ackerman to direct the pilot for "Favorite Son" series, starring Peter Lind Hayes, slated to roll Feb. 18 at Fox Western Ave. lot.

James Fonda was set to produce the pilot, under Ackerman's Ticonderoga banner.

Hub's Hot Hassle For Channel Five As Daily Squawks

Boston, Feb. 5.

With the big fight for Hub's Channel 5 going into its fifth year, the situation became more heated this week with the petition filed by the Boston Globe Newspaper Co. asking the FCC to make no decision before it can testify why it believes the Boston Herald Traveler Corp. should not get the third tv channel.

Dating back to 1953 when six applicants filed statements asking for Channel 5, the struggle has become increasingly bitter and complicated. The Globe charges that giving Boston's third VHF commercial tv channel to the Herald would raise questions of infringement of antitrust laws, as it says the Herald-Traveler would use the station to injure the Globe and attempt to drive it out of business.

The networks are closely watching the situation. There are now only two commercial VHF channels in Hub for the three major nets. Allocation of Channel Five might mean a shift of net commitments. Hub's 1,500,000 viewers are often unable to get national network programs they want because Hub, sixth largest tv market in U. S., still has only the two channels.

During the fight, WMUR-TV, Manchester, N. H., has invaded the Boston market and has opened sales offices in the Hub.

Two of the original six applicants for Channel 5 withdrew during the fight, the Boston Post (now defunct) and CBS. The four remaining contestants are: Herald-Traveler, in the name of WHDH, Inc., its radio station; Greater Boston Television Corp., Mass. Bay Telecasters, Inc., and Allen B. DuMont Laboratories, Inc.

WBZ-TV's Red Sox Pact

Boston, Feb. 5.

WBZ-TV signed to carry the entire 51-game Red Sox baseball sked for '57 season. The sked includes 33 home games and 17 away games. Of these 51 games, seven are night games to be played at Fenway Park, Boston.

GOLDENSON VENS TONSIL TALENT

If present plans materialize, ABC-TV will wind up as the "network with the tonsils." There's no doubt that the new program command at the network is on a personality kick, particularly as singers are concerned, and the pacting of Frank Sinatra and Pat Boone could well be only the beginning toward "warbling up" the video skein.

On the "singing front," negotiations have been in progress over the past week to wrap up Guy Mitchell and Julius LaRosa as exclusive tv properties. In the non-singing area, the network is also wooing Art Carney, who is scheduled to break loose from his Jackie Gleason commitments at the end of this season.

Thus the Sinatra-Boone-Mitchell-LaRosa-Carney if-&-when parlay would vest Leonard Goldenson's operation with a solid front of major personalities in its quest for '57-'58 laurels in the three-network competition. Also on the personality front is the signing of Mike Wallace.

It's interesting to note that Mitchell leaves next week for a tv-personal in England with a "Guy Mitchell Show" scheduled as a video entry the night of Feb. 16. This could be pre-testing of the showcase designed for U. S. audiences should he negotiate the ABC deal, which now looks fairly certain. Also on March 6 he's scheduled to take over the Arthur Godfrey Wednesday night hour show on CBS-TV.

There's one other revealing facet of ABC's shooting for the personalities. With the exception of the projected Sinatra series, which will be filmed on the Coast, all the others would probably emerge as "live" entries—a sharp departure from the "celluloid-happy" status of the network in the past few years.

13 Unlucky Number, So Flock of New Veepees On Tap for ABC-TV

ABC-TV will replenish its diminished supply of vice presidents with five new strippers by next week, after the board meeting on Wednesday (13). Currently the network has only 13 veeps operating in the tv network, with a 14th working exclusively in ABC radio. Gene Accas will join ABC-TV probably day and date with his appointment as veep as administrative assistant to Oliver Treyz, veep in charge of the tv network. Jason Rabinowitz Accas' "administrative twin" (with emphasis on financial matters) also is skedded to get a stripe.

Third new stripper is said to be Robert Stone, who is general manager of WABC-TV, network's Gotham o.o. Al Beckman, in charge of ABC-TV station relations, and Don Coyle, head of research and promotion, will get similar promotions.

Accas, Rabinowitz, Coyle, Beckman are part of the six-man "cabinet" surrounding Treyz. Other two members are James Aubrey, programming-talent veep, and Slocum Chapin, sales veep.

Don Durgin, veep in charge of ABC Radio, has no strippers under him as does Treyz, except for those three or four shared by both the radio and tv networks.

ABC-TV's 'Snowfire'

ABC-TV has bought a juve telefilm series from Snowfire Productions Inc., in a deal brought about by the network's sister organization, ABC Film Syndication. Half-hour stanza is called "Snowfire," about a white stallion and the five-year-old girl who befriends it.

Snowfire Production's original contract is with ABC Film. Pilot was shot at McGowan Studios and Utah's Bryce Canyon.

NBC-TV's Major Daytime Advances; Forge Ahead on Sales, Ratings

Stromberg Staying Put

ABC-TV negotiations to hire Hunt Stromberg Jr. as the network's No. 2 program executive have fallen through. Stromberg and James Aubrey, ABC talent-programming veep, huddled most of last week before Stromberg decided to stick with CBS-TV in program development on the Coast.

Stromberg is believed unwilling at this time to leave Hollywood. Taking the ABC job would have meant spending a good deal of time in New York, he explained last week.

Hint at Antitrust Action in Celler's Network Report

Washington, Feb. 5.

Antitrust Subcommittee of the House Judiciary Committee, under the chairmanship of Rep. Emanuel Celler (D-N.Y.) is expected to report in about a month on its investigation of tv monopoly, with recommendations for legislation to tighten enforcement of the Sherman Act in its application to the broadcasting industry.

A hint of the Subcommittee's plans was contained in a staff report issued yesterday (Mon.) recommending legislation reinforcing Department of Justice jurisdiction in the enforcement of the antitrust laws. The report points out that while telephone and telegraph mergers approved by the FCC are exempted from antitrust application, "there is . . . no comparable provision empowering the Commission to provide an antitrust exemption in the case of merger or other activity of radio broadcasters."

The report, entitled "Judicial Doctrine of Primary Jurisdiction as Applied in Antitrust Suits," suggests that the courts, in decisions on antitrust cases, have been misconstruing the role of the FCC in the broadcast field. The Commission, it asserts, "manifestly lacks the power to 'sanction' violations of the Sherman Act and has no statutory authority to regulate the networks as such. Not only does the Commission lack power to condone antitrust violations by radio networks but it apparently has no intention to sanction such acts."

The FCC's Chain Broadcast Regulations, the report declares, "operate only upon individual broadcasting stations by providing that the Commission will not grant licenses to those who enter into contractual arrangements containing specific restrictive terms effectively hampering their ability to operate in the public interest. They sanction nothing done by the networks."

The report finds that "industry" (Continued on page 42)

WABC-TV Dickers Swayze Cross-Board News Slot

John Cameron Swayze, who lost out a few months ago to Chet Huntley and David Brinkley, as NBC-TV's nightly newscaster, is now up for a cross-the-board slot locally on WABC-TV, network flag (N.Y.) for ABC-TV. Station is attempting to peddle Swayze in the 11-11.10 p.m. anchorage currently filled by Cecil Brown.

Station wants a full sponsorship for Swayze before a deal can be signed. Brown, who has been in the WABC nightly 11 p.m. slot since last July, is sold by participations. It's possible, according to some station sources, that if Swayze is brought in, Brown will be moved to another local hour.

The competitive battle between CBS-TV and NBC-TV in the nighttime television arena has all but overshadowed a major reversal of fortunes in the vital and lucrative daytime field. In the course of just a year, NBC has advanced from stepchild status to No. 1 network on the rating front in the afternoon and has cut CBS-TV's morning advantage in half.

Both in sales and ratings, the daytime picture sees a dramatic change—an overall decline by Columbia, which for the past three years has reigned supreme in the entire daytime scheme of things, and a cross-the-board increase by NBC from its seemingly hopeless situation of a year ago.

The major news is that NBC-TV is in the No. 1 rating position—according to January figures of all three major rating services, Nielsen, Trendex and American Research Bureau—in the 2:30 to 5:30 period. Nielsen advance figures for the first January report show NBC-TV with a 1% lead over CBS, where in January of 1956 NBC was 35% behind in average ratings. The 2:30 to 5:30 average rating for NBC is a 10.2, for CBS a 10.1. A year ago, it was 10.9 for CBS and 7.1 for NBC, so that the latter has increased its ratings by 44% while CBS has declined by 7%. The Trendex and ARB figures are more impressive—Trendex gives NBC a 2% advantage and ARB a fat 21% lead over CBS in the afternoon.

In the morning, the NBC climb is almost as impressive, with NBC up 29% and CBS down 15% in the 11 a.m. to 1 p.m. period. And that's in the face of the fact that the ratings are the first to come in on one of NBC's new shows in the time, "Truth or Consequences," and only the third for another newcomer, "The Price Is Right." The CBS 11 to 1 average rating is 10.0, down from an 11.7 a year ago, while NBC is up from 5.6 a year ago to 7.2 as of the new Nielsen.

As a point-with-pride example of the new NBC daytime look, the web points to the 4 to 4:45 "Queen for a Day" slot, which has increased its rating by about 110% in the last year over the three quarter-hour shows that held down the time a year ago. Moreover,

(Continued on page 46)

CBS Nixes Silvers Guesting for Dinah

Turnabout is fair play, and with NBC-TV having recently nixed appearances by its top stars on CBS shows, Columbia last week did the same thing. Case came up when Dinah Shore asked Silvers to do a guest shot on one of her Chevy shows, in exchange for which she would appear in one of his CBS vidpix. Additionally, a money consideration was involved.

Silvers took the offer to the CBS brass, who promptly turned thumbs down with the flat observation that they didn't want their talent doing NBC shows. Silvers has also received a bid to appear on NBC's baseball spectacular in March, but by the same reasoning CBS has put the kibosh on that deal as well. Incidentally, the comic was bedded down last week with a virus and missed filming his show; no serious schedule problems resulted, however, since the series is five or six shows ahead.

NBC placed a ban on guest shots by its talent on CBS just a couple of months ago, when it nixed an appearance by Eddie Fisher & Debbie Reynolds on "What's My Line" to plug their "Bundle of Joy" pic. The ban was subsequently lifted for a one-shot by Fisher on the "At 65" salute to Eddie Cantor, but that was a courtesy in recognition of the close Fisher-Cantor relationship and didn't affect the overall policy.

Television Followup Comment

Kaiser Aluminum Hour
 "Kaiser Aluminum Hour" delivered one of the most distinguished television plays of the season last Tuesday on NBC-TV. Not, in fact, since Kraft TV Theatre's "Patterns" have tv viewers been treated to such a forthright, penetrating sociological study of an acutely disturbing problem—the expendable middle-aged man in American enterprise. In fact, it was the selfsame Fielder Cook, having established a unique niche for himself in his directorial helming of "Patterns," who once more, as producer-director of the Kaiser entry, tackled an assignment with superb artistry. By one of those ironic circumstances, "Throw Me A Rope," adapted from a play by Franklin Barton, came two weeks after the sponsor and its agency, Young & Rubicam, had served notice on Unit Four Productions, which was responsible for "Rope," that its services were no longer wanted.

"Throw Me A Rope" starred Franchot Tone as a 46-year-old senior editor of a book publishing house who was assailed by fears after losing his job in the process of a merger. Eighteen years have gone down the drain and total assets from his \$18,500-a-year job are \$9,000. Pride and respectability must be maintained, also a fine home in the suburbs and a child put through college. Fear snowballs into panic as six months of desperate searching for work while perpetuating a pretense to friends and neighbors avail him nothing. The realization of a present-day economy that discards creative talent at the height of their productivity and the false standards engendered by living up to the Joneses in suburbia are shattering. The fact that it all ends happily in no way detracts from the problem posed, for in "Throw Me A Rope" all the aspects of a seemingly successful professional man losing his financial security were thoroughly probed.

Franchot Tone as the protagonist gave a sympathetic portrayal with complete understanding of the man and the issue. For that matter, every member of the cast, including the bit players, betrayed a sensitive awareness of the social comment. In particular, Roland Winters as the friend-in-need, Louisa Horton as the wife and William Redfield as a personnel placement executive gave restrained and intuitive performances. Cook's direction heightened all the nuances in what emerged as one of the most mature and worthwhile drama entires of the season. *Rose.*

Studio One
 Robert Allan Aurthur got into the newly fashionable act of doing a tragedy piece on a television comedy via his "Tale of a Comet" on "Studio One" Monday (4). But Aurthur's comic, with Hal March in the role, departed from the usual pattern—instead of simply being a loud, nasty egomaniac, the Tim Tully of "Comet" was a loud but unhappy character with a giant inferiority complex and a compulsive fear of failure.

This characterization and the construction of the teleplay perhaps are the reason it didn't quite come off. Story was done in flashback form from the middle of a production conference at which March blows his top. As such, it constituted what amounted to a long self-analysis, and its general grimness was on the monotonous side.

This lack of humor or even variation in the "boy, am I miserable" theme, added to the fact that the conflict which did exist was diffuse, left the show with at best a watery dramatic edge. Beyond this, Aurthur's ending was far too pat—the girlfriend telling him she loves him wrought a miraculous change in his outlook, one that would have taken a top psychiatrist years to perform. One other point; Aurthur's lines and business demonstrating his hero as a funny man never came off, and one wondered how the big comic on the make for a comeback ever hit the top at all.

In the face of an unsympathetic and at times unbelievable script, March did a superb job, building a solid characterization of a truly miserable loudmouth. March has always been a pro in the true sense of the word, but not until recently has he had the chance to prove it. His "Comet" performance should open more doors for him. Kathleen Maguire, as the "nice" girlfriend who finally achieves the reformation, equaled March's stint, making the girl an entirely

believable and sympathetic character and bringing a touch of reality back to the play.

Comic, incidentally, is modeled on Red Buttons—or at least the circumstances outlined (three years on the network and then off, 19 writers' fired)—and if that's the case, then the manager of the story is attorney Jonas Silverstone. And here was a pleasant surprise in casting—Paul Tripp, tele's "Mr. I-Magination," turned in a fine thespian stint as the manager. (Ironically, Tripp was playing his own manager—he's a Silverstone client.) He too should find a new outlet for his talents as a result of this stint. Gene Sacks, as a comedy writer, topped an excellent supporting cast.

As went the acting, so went the direction and production. Robert Mulligan kept the story moving quickly, and his staging of the flashbacks—bringing the story to life on the same set where March stood musing was deft and original. Gordon Duff's production trappings were like a restoration of the "Studio One" of a couple of years ago, slick and thoroughly professional on every level. It's just that Aurthur was so intent on dissecting his comic that he made him a little too dull and bleak. *Chan.*

Jackie Gleason Show
 Since Perry Como in the competing NBC-TV slot has turned part-comic, it's tit for tat that Jackie Gleason should become part-vocalist. For the first time last Saturday night (2), the Gleason show was formatted as a musical comedy with songs by Lyn Duddy and Jerry Bressler integrated into the script. It was an entertaining session, although basically, the Gleason stanza must stand or fall on the calibre the comedy, not the music.

The score and the musical sequences were okay as dressing, but the routines between Gleason and Art Carney were still decisive. The plot for this "musical" revolved around a global tour which Gleason and company, playing "The Honey-mooners," copped in a jingle contest. The opening embarkation number, with chorus and ballet troupes, was cut from the standard cloth used for this type of production scene. Some good special material numbers, such as "You Can See It In Paree," "I Never Felt Better In My Life" and "If I Must Die," were neatly tailored for the Gleason-Carney team who, while no threat to Como in the vocal department, carried off the songs with their customary savvy.

The basic script used some of the oldest bits in show biz, but there are apparently still laughs in garish shipboard garb, the short blanket routine, the old schoolroom gags, the husband-hates-wife bit, etc. The most ancient lines, in fact, were the funniest and both Gleason and Carney apparently played the script with relish. Incidentally, although Carney is due to exit the Gleason show, he's still being given big assignments and, on the last show assumed or was assigned, the role of the show's top voice-getter.

Gleason announced that the musical format would be used again on his show. The kickoff was competent, but strictly conventional, and it may take a little more originality in musical conceptions to beef up the ratings vis-a-vis Como. *Herm.*

Kraft TV Theatre
 Any resemblance to the true story of the current disk phenom, Elvis Presley, in the Kraft play, "The Singing Idol," on NBC-TV last Wednesday night (30) was intentionally concealed. In order to lend dramatic cogency to the story Presley was apparently used as the pattern for the hero. As played most effectively by Tommy Sands, the hero was also a guitar-picking country boy with long sideburns and a sexy vocal style that stimulated his juve audience into squealing insanity.

At this point, the Paul Monash script departed from the real-life script into a dramatic essay on the pitfalls of success in show business. Although the drama's basic conflict of big city sin as against small town virtue was old hat, a savvy script and some excellent performances in the lead roles sustained the show at a high interest level over the full 60 minutes.

Sands was completely persuasive as the attractive kid out of the hinterlands who finally makes a corrupt choice of fame and fortune as against old fashioned religion. A good singer who belted a couple of rock 'n' roll tunes and one spiritual, "Rock of Ages," in

solid commercial style, Sands impressed as even a better thespian, even handling the most sentimental situations with credibility.

Fred Clark, as boy's cynical manager, and Jamie Smith, as the press agent tool of Clark, also limned some sharp portraits of show biz characters who, even if they don't exist, easily could. Incidentally, Col. Tom Parker, the manager of Presley, reportedly approved this script, including the acidulous delineation of the manager.

The big city sequences, in the hotel room and in the theatre, with the suggestion of the frenzied teenage fans, were handled with complete realism. The drama lost some of its punch when the locale shifted to the boy's southern hometown. The provincial characters were cut from a familiar mold even though Vaughn Taylor, as the boy's grandpa who urges him to return to religion, gave a touching performance.

The denouement was also somewhat ambiguous. Monash attempted to eat his moral cake and have it too. At the curtain, the boy surrenders his ideals, but there's also the suggestion that he will yet be redeemed. After, no doubt, he makes a couple of million and can afford to be idealistic. *Herm.*

Person to Person
 When Ed Murrow feels at home with his "Person to Person" guests, the show comes off as a pleasant, fast-moving and informative half-hour. When he doesn't, for whatever the reason, it's a halting, hesitant, what-do-we-do-now session. In Roberta Sherwood and her family and the Kirk Douglasses, Murrow was at home, and the Miami-Beverly Hills-N.Y. parlay came off as one of the best "P to P" sessions of the season.

Douglas visited started on the right note, with an unusual pickup from the tennis court where Douglas and his wife were slugging it out so busily that Murrow asked if he should go away and come back later. Then followed a relaxed session with a couple of down-to-earth, happy and talented people. Apart from the personal incidents such as the fact that Anne, a Belgian, used to do publicity for Douglas before they were married, Douglas got in a plug (and artwork) for his upcoming Bryna Productions pic, "The Viking," and explained that Bryna is his mother's name and when she saw his name up in lights for the first time, he promised her that her's would too. Anent awards—Douglas wouldn't talk about his Oscar chances on the grounds that in the past nothing has happened—he says he sends them to his mother so that he doesn't have to look at past performance but must look to the future.

In Miami, the first "P to P" remote from there, producers Johnny Aaron and Jesse Zousmer pulled off a real coup by getting Miss Sherwood a night off from the Eden Roc just the night after she opened. Again, the folksiness pervaded, with a picture of a happy and completely unaffected family comprising Don Lanning, her husband-manager and an ex-actor, and three boys, one of whom, 16-year-old Don, displayed some real guitar-playing-vocalizing rock 'n' roll talent. Others played the drums and trumpet, and the entire group got in some hot licks. Family lives in an unpretentious Miami home, and Miss Sherwood spends most of her time housekeeping when she's not on the road. On the pro side, she said she'd do it all over again if she had the chance, in spite of the 20 years of struggle before she hit the top.

Murrow is a good newsman, but he's also a poor actor. When he dislikes or is bored with someone, it shows up, and when he does like people, that shows in a smooth, playing and rewarding half-hour. *Chan.*

Alcoa Hour
 "No License To Kill," a documentary style drama about careless driving, found "The Alcoa Hour," Showcase Productions and NBC-TV courageous enough to give over the 9 to 10 prime time Sunday (3) to a grim and depressing slice from daily life. "Sudden death" dramas have been aired before—namely in radio (CBS' public affairs special of a few years ago with Red Barber narrating comes to mind as the standout) and occasionally in television. But rarely has the subject been developed so vividly, never in a time period where millions could be exposed to the gruesome facts of death on the

highway, and never so interestingly (if not "entertainingly").

For these reasons, "No License to Kill," written by Alvin Boretz and assembling a splendid cast (emoted from Hollywood in color (since the network's Brooklyn tint studios were otherwise taken up), represents a milestone; not as a drama—there have been better ones produced covering actual incidents—but in subject matter forcefully expressed and competently constructed.

Whatever the degree of dramatic value, it was subordinated to the tragedy potential that confronts everyone who's a driver—the innocent, the guilty, the mentally and/or physically unfit, the ones with perfect reflexes as well as those with imperfections that somehow add up to legal "normalcy" in the case of the lords at the wheel. Here was shown not only the main "little drama" of the persons and families involved in death on a great artery (the Merritt Parkway in Connecticut) but the technique used by the highway police in pinning responsibility for murder on the road. For it is murder, as so strikingly shown—murder that requires the same kind of approach by the police as other major crimes which also involve "negligence" and "innocence" before the fact.

Playwright Boretz had his police in Connecticut (a state which, under Governor Abe Ribicoff, is in the very forefront of progressive approach to careless driving) introduce a psychologist—medico equipped to "simulate" the behavior pattern and emotional state of those suspected of "negligent homicide," complemented by the punch-card Drovotrainer device furnished by the Aetna Casualty & Surety Co.

Martin Ritt directed the play-documentary with honesty and with a very minimum of waste motion, avoiding the melodramatics that are customary for tracts of this kind. The leads and bit players carried all of it off well, these including principals Hume Cronyn, Eileen Heckart, Jack Klugman, Edward Binns; and Carl Betz, Bobby Eyer, Helen Wallace, Steve Penleton, William Traylor, Ned Wever, Dennis Cross, Tyler McVey, William Roerick and Philip Pine.

The only incongruous note was installing Victor Riesel as the narrator. Although he spoke his role well, on and off screen, there seemed no connection between his particular personal tragedy, that of being acid-blinded by criminals, and death on the highways.

Trau.

Sunday Night at the London Palladium

For the second time within a fortnight Eartha Kitt headlined in "Sunday Night at the London Palladium." That was a rare achievement and a gilt-edged way of insuring a high rating. In her own highly personalized style, the colored songstress (who was in Britain for a film chore) made a smash impact with her slickly styled 20-minute stint. She achieved an unusual degree of intimacy, particularly in an outstanding rendition of "Mo'notonous," which made a sock closing item for a sturdy all-round bill.

Apart from "Beat the Clock," which remains a standard part of the show, the talent lineup included Britain's local rock 'n' roller, Tommy Steele (and his Steelmen) giving out with another exuberant sesh. Anne Rogers and Anthony Hayes sang and danced an excerpt from "The Boy Friend," the long-running musical hit at Wyndhams. The Dangolais, a juggling family, were stout openers. Tommy Trinder, who's been with the show from the outset, continues as a lively emcee, and was given full rein in the panel game. *Myro.*

See It Now

The unfamiliar country of Burma, its leaders, its people and culture, were given the once-over by CBS' Edward R. Murrow and Fred W. Friendly, co-producers of "See It Now." Titled "Burma, Buddhism and Neutralism," the Sunday telecast contained many arresting shots and provocative interviews. But after the first half-hour, this tv journalistic essay began to ramble a bit, lacking cohesiveness in structure.

Overall though, it was a rewarding hour. For the telecast, reporter Paul Niven and cameraman Bill McClure made a three-month tour of the country, traveling 2,000 miles. Their familiarity with the scene appeared evident in the telecast. Ex-premiere U Nu also provided an interesting portrait, de-

spite his difficulty in explaining the role that the Buddha religion played in his life. An interesting interlude also was supplied by Dr. Gordon Seagrave, famed "Burma Surgeon" of World War II, still treating the sick as head of his hospital in that strange country.

The issue of neutralism was explored by U Nu, a history professor at the university, and a student, all in general agreement that Burma's proximity to Communist China made any but a neutral role in world politics difficult. Yet, the sentiment of the government and other leaders in favor of democracy, as opposed to totalitarianism, was made vivid.

Pictorially what was intriguing was the complexity of the civilization there, its incongruities, modernity amid an ancient framework. Helping the show, too, was the fact that the Burmese leaders spoke English. In such shows as this, "See It Now" appears to be functioning as an ambassador of goodwill, making the "foreign" understandable. *Horo.*

Canada Chrysler Festival

After two chaotic spectaculars which saw many bored viewers twisting the dials to an American station, Canada's 60-minute "Chrysler Festival" is more in the groove in its third try but still needs more comedy effects in that general accusation of too much long-hair entertainment. Immediate changes see a new director, Norman Campbell, taking over, with Franz Kraemer still in as executive producer; but Hume Cronyn dropped as emcee, this chore being taken over by the ad lib (?) introductions of Elaine Grand who has to overcome acoustics snafus—or stay close to the mike—plus the viewer handicap of a femme emcee for that 60-minute stretch.

Meanwhile, the "Chrysler Festival" is the topper of variety shows put out by the Canadian Broadcasting Corp. for a 38-station coast-to-coast network, this for some \$70,000 a performance, with Chrysler Corp. of Canada picking up 85% of the tab and the CBC the remaining 15%. (Series is being staged, with invitation audience, at the Uptown Theatre here, with Loew 2,745-seater sealed off on a rental basis for that six-program "Chrysler Festival" setup.)

Some inspiration is evident in the booking of international artists but the pattern of opera and ballet has little general appeal for the Canadian buyers of Chrysler cars. Top audience applause went to Dorothy Collins of "Hit Parade" note for her friendly delivery; the novelty piano playing of Ferrante & Teicher; and the seven-people cast of "New Faces," this pointing up the need of comedy values.

On word-of-mouth comment, what "Chrysler Festival" needs for audience attention is a good comedian or comedienne, be this monologist or ventriloquist. As the highest budgeted variety show on the CBC network—and with three programs to go—"Chrysler Festival" should get off the longhair hook and realize that a listening and viewing audience wants the interpolated relaxation of laughs. Lucio Agostini's 40-man orch lent able support to all acts and the commercials were sensible and unobtrusive. *McStay.*

OLD DUTCH REVIEW

With Johnny Andrews, Jonathan Andrews, Allegro Trio, Cathy Carr, Al Russ and his orch

Producer: Gene Carroll
 Director: Jim Breslin
 30 Mins.; Sat. 7 p.m.
INTERNATIONAL BREWERIES
 WEWS, Cleveland

(Marcus)

This is an easy-to-take 30-minutes for polka lovers who can watch studio visitors, in a cafe scene, dance; gaze on the band, performers, etc. and that's about all. Performers-wise, Johnny Andrews handles the emcee chores with charm and adds to the program with a bit of piano playing and singing. In one song, "Little Man You've Had a Busy Day," Andrews introduced his four-year-old son, Jonathan, and despite throwing the youngster some hot leads just couldn't come through with a Foy-like showcase. Young Jonathan, though, despite his shyness, is handsome enough to embark on a video moppet career of his own.

Cathy Carr's offerings of "Ivory Tower" and "Uno Momento" were professional; the music of Al Russ good and Nelson Presley's vocalizing a decided asset, and the Allegro Trios comic tactics were entertaining. Commercials were in good taste. *Mark.*

ERROL FLYNN THEATRE

(Wife for the Tsar)
With Patrice Wymore, Francis De Wolfe, Margorie Chard, Enid Lorimer, Valerie Ward, others
Producer: Norman Williams
Director: John LeMont
Writer: Paul Tabori
30 Mins., Wed., 8 p.m.
KTLA, Hollywood (film)

Upon his recent return to this country, Errol Flynn is reported to have bewailed the lack of production knowhow abroad. He's got a point, if this British-made series is any example.

It's not that the first teleplay, penned by Paul Tabori, is a bad one. Nor can the production be faulted on such details as settings and costuming, surprisingly lavish. However, the direction is hapless and the acting ranges from adequate downward through embarrassingly inept.

Flynn portrays one of the more likeable Romanoffs, Alexei, second of the line. An old Muscovite custom was the parading of the Nobility's maidens before the Tsar, for his choice of a Tzarina. Flynn becomes enamoured of Patrice Wymore, ward of one of his wisest statesmen, Francis De Wolfe. She doesn't know he's the Tsar, so there has to be considerable maneuvering, but all comes out all right in the end.

Flynn manages some of his familiar gusto in this part, and Miss Wymore, his real-life wife, is properly fiery as his intended. Among the large supporting cast, De Wolfe and Margorie Chard, as the dowager empress, are the best. John LeMont's direction is disorganized and heavyhanded. Kove.

EAST VERSUS WEST BOWLING CHAMPIONSHIP

With Lou Marks, narrator; contestants
60 Mins., Sat., 10:30 p.m.
SARA LEE, INC.
WOR-TV, N. Y.
(Cunningham & Walsh)

This three-week old Ram Productions entry is just what the title implies. An eastern bowler and a western bowler compete each Saturday night, with the winner taking on a new opponent the following stanza. For fans of the game, the program has definite appeal, while for others there's given the gimmick that carries a measure of excitement, providing the players are skilled.

There was no questioning the ability of last Saturday (2) night's competitors. Lou Campi, repping the east, was on for the third successive time, while Bill Lillard, from Chicago, challenged. The two made the game too easy, throwing an almost steady stream of strikes. That's where the big money lies. Anybody scoring a perfect 300 game on the show wins \$100,000.

Considering that both players have bowled clean games in the past and that Campi started off the first of three games played on the program with six straight strikes, the possibility of one of them winning the top prize wasn't too far-fetched. It didn't happen, however. Campi's score on each of three games was 246, 242 and 254, while Lillard's tally was 235, 268 and 221.

The one with the highest total score wins, which means that Campi returns next Saturday (9). The top-scorer gets \$250, while the winner of each game gets a cash payoff, \$25 for the first, \$50 for the second and \$75 for the third. The loser also gets \$100.

Commercials for Sara Lee frozen cakes are routine. Jess.

CAMERA TWO

With John Coughlan, host; Carl Sandburg, Ralph Newman, guests
Producer: Sis Atlas
Director: Phil Kussing
30 Mins., Sat., 8:45 p.m.
WBBM-TV, Chicago

The new enterprise out of the WBBM-TV public affairs department got off to an auspicious start (2) with the first installment, a video tribute to Abraham Lincoln. That "Camera Two" shapes more than just another standard "public service" throwaway for the FCC log, was demonstrated by the fact that producer Sis Atlas brought in Carl Sandburg for the opener. The poet-biographer probably knows more about the Civil War president than anyone else, and he's a fascinatingly personal in his own right.

Also on hand was Ralph Newman, likewise a Lincoln expert and owner of the Abraham Lincoln book store. He and Sandburg, as old friends, worked smoothly together drawing on their vast knowledge of their subject so what emerged was the flesh and blood man rather than the historical legend. Staffer John Coughlan handled the opening and closing.

The binding thread for the half-

HOLD THAT NOTE

With Bert Parks, emcee; Peter Van Steeden, music
Exec. Producer: Herb Wolf
Producer: Jack Rubin
Director: Lloyd Gross
30 Mins., Tues., 10:30 p.m.
LANOLIN PLUS
NBC-TV, from N. Y. (color)
(Russell M. Seeds)

Packager Ed Wolf and sponsor Lanolin Plus pulled what must go down as the surprise cancellation of the year when they mutually axed "Break the \$250,000 Bank" in their Tuesday at 10:30 NBC-TV time slot and substituted another Wolf show, "Hold That Note," a week ago Tuesday (22). So sudden was the switch that even the press wasn't notified, so that this review catches the second show of the new season, which means that they should have gotten the kinks out of the new stanza.

No matter, though—"Note" is like a half-dozen quizzers that have made their weary way across the tv screens in the past few years. Obviously, there's gotta be a gimmick, and this lies in the scoring of the game. Each song consists of a given number of notes up to 30, and when the band starts playing each note is chalked off, so that when the title is guessed, the remaining number of notes is multiplied by \$50 and tossed into a jackpot. The contestant who guesses the title three times in a row gets the whole haul and takes on a new competitor.

In spite of these and other trappings—like the jackpot being reduced when nobody can guess the tune, or a competitor being eliminated with three incorrect answers—the show still boils down to a succession of capsules of tunes interrupted by a buzzer. Some additional entertainment facets were added last week with Ethel Waters doing a clog and Charleston and later singing with Bobby Sherwood accompanying her on trumpet (he was her quiz competition). Emcee Bert Parks also does a song—he's a competent and likable vocalist, but the step out of character from quizzmaster to vocalist is abrupt and somewhat disconcerting.

Parks is a genial emcee who also knows how to handle himself and the show, and this show puts him to the fullest test. Basically, it's boring, and it's Parks' job to buoy it up, a demanding assignment which he fulfills in part. A more serious lapse is the music on the show—the Peter Van Steeden orchestra plays somewhat loosely, and when a contestant is trying to identify a song from just a few opening notes, the least Wolf could do is to furnish him with a clear and sharp opening chorus. Black-and-white signal off the "compatible" color camera was on the muddy side. Chan.

OPEN HEARING

With Edward P. Morgan, Martin Agronsky, moderator, John Secondari, guests; Sens. John J. Sparkman, William F. Knowland
Director: Richard Stratton
30 Mins., Sun., 8:30 p.m.
ABC-TV, from Washington

"Open Hearing," a new ABC-TV public service airer designed to "develop in depth the top story of the week," is an illuminating and informative half-hour on the basis of its Sunday (3) debut. The number one story as ABC's Washington bureau saw it was the Senate's investigation of the Eisenhower administration's Mid East policy.

Background of the story, in line with the show's format, is provided by several film clips. One such excerpt of a Nov. 14 Presidential press conference had Gen. Eisenhower asserting "I don't think we will find any question of 'drifting' in the Mid East." ABC Washington bureau chief John Secondari, who served as moderator, took it from there to intro Senate Republican leader William F. Knowland and Sen. John J. Sparkman (D-Ala.). "I think it's the duty of everyone," Sparkman told ABC's Edward P. Morgan, "to investigate this (Mid East policy) and find out the truth." On the other hand, Sen. Knowland told ABC's Martin Agronsky that he hoped a resolution implementing President Eisenhower's Mid East program would have "overwhelming bi-partisan support."

The interviews, live and unhearsed, obviously had a spontaneous quality. Discussion between Sen. Sparkman and Morgan as well as the Sen. Knowland-Agronsky huddle were presented separately. This afforded the viewer a more intimate effect than if all concerned were involved in a roundtable session. Secondari, who closed on the note that here "may be a new trend in American foreign policy," nicely tied it all together as moderator. Glib.

Foreign TV Reviews**TWO FOR THE MONEY**

With Bernard Braden, Daniel Fardon, Arthur Adair, Dave Shand and his Band; guests
Producer: Maurice Winnick
Director: John Phillips
30 mins., Monday 9:30 p.m.
Associated-Rediffusion from London

The British version of this Goodson-Todman telequiz suffers a great deal at the hands of contestants, who never seem to grasp the point of it all, but somehow manage to leave the studios richer than on arrival. A lot of patience and tact are employed by emcee Bernard Braden, and adjudicator Daniel Fardon, who between them keep the show moving at a fairly lively pace, and most of the contestants in check. The show itself is solid tv. Competitors pair up to answer questions alternately in a set period of time. In the first round, each correct answer is worth \$1.40 each. In the second round, answers are worth the total amount won in the first round. And so on till the third and last round.

Top winners in the show caught walked off with \$352. At the other end of the scale, another couple succeeded in answering only \$17 worth of questions correctly, but one of them, egged on by Braden worked for his money and sang a song with the Dave Shand Band, who otherwise do little except play entry and exit music. Comedian Braden handled his assignment nicely, though sometimes he indulged in too much chit-chat with contestants.

Production was good, and camera work got the most out of a limited visual field concentrating mainly on effective closeups. Bary.

SCHWARZER PETER

(Black Peter)
With Herbert Heldrich, Irmgard Huber, Adolf Meyer-Bremen, Wilhelm Walter Dicks, Fritz Gollnitz, Otto Albrecht, Hans-Ludwig Schmidt, Anni Assion, Hildegard Jachnow, Peter Finkbeiner, Heidi Menckhoff; Choir of Norddeutscher Rundfunk (NDR) and latter's children's choir.
Director - Writers: Dr. Herbert Junkers, Norbert Schultze
105 Mins.; Sat. 8:15 p.m.
NDRV, from Hamburg, Germany

German tele is still a far cry from being perfect. In particular, that applies to its programs which, if seen through more fastidious eyes, are mainly on the mediocre side. But every now and then, the domestic video comes along with a show which is compensating for so many a disappointment recently. A positive exception like this was the tv presentation of Norbert Schultze's opera-type fairy-tale "Schwarzer Peter" (Black Peter). Apart from its technical plus (reception was very clear), success of this presentation was primarily due to Schultze's exceptionally catchy and highly melodious score and the amusing lyrics by the (late) Walter Lieck which easily make "Black Peter" one of the most charming pieces of its genre. Entertainmentwise, this appeals to both adults and juveniles, indeed an ideal family program. Piece, written by Schultze 20 years ago, has not yet seen stateside release, but it appears to have the ingredients to appeal to U. S. viewers as well.

Schultze has transferred himself and his musical work into a tv presentation and has, by adding a short prelude, done a fine job. Dr. Herbert Junkers (who also helped Schultze on the script) direction is firstclass and he has maintained with this presentation his reputation as one of the few tv directors on whom one can truly depend. Musical fairy-tale, in brief, centers around a king who wants a son to succeed to his throne but gets a daughter instead. His daughter falls in love with a poor boy and the king naturally objects. After a series of complications, however, everything is straightened out and the two kids become a couple, with the boy taking over the crown of his father-in-law. The title of this piece is taken from an old German card game of the same name. This game, "Black Peter," happens to be the hobby of the king and he plays it whenever occasion arises.

The singing voices are of fine quality. It's primarily an ensemble achievement with no particular outstanding individual performance. The kids have, of course, special appeal. Erich Bender's conducting of the children's choir is a fine asset. Hans.

RUGGLES OF RED GAP

With Michael Redgrave, Imogene Coca, David Wayne, Peter Lawford, Jane Powell, Joan Holloway, Paul Lynde, Fred Stewart, Chris Snell others; Garry Moore, host
Staged by Charles Friedman (for Showcase Productions)
Director: Clark Jones
Music: Jule Styne
Lyrics: Leo Robin
Adaptation: David Shaw (from Harry Leon Wilson novel)
Music Director: Buddy Bregman
90-Mins.; Sun. (3) 7:30 p.m.
SWIFT
NBC-TV, from New York (color)
(McCann-Erickson)

It's always astonishing when a medium as modern as television, with such creative and resourceful artisans at its command and with inventive capacities, can dissipate its enormous potentials by resorting to properties and even a style of presentation that have long since become outdated. Take, for example, the NBC-TV production last Sunday (3) of "Ruggles of Red Gap" (out of the Showcase Productions shop), presented as a 90-minute tinted spectacular as the first of a series of three entries on behalf of the Swift meat packers.

"Ruggles" is the Harry Leon Wilson story of the perfect English gentleman's gentleman who suddenly finds himself catapulted into a small American town back in the early 1900s. When, some years back, it was translated into a Paramount release with Charles Laughton and Charles Ruggles, it had a genuine, comic ring about it, and was endowed with vitality spirit and even warmth that made it a classic of its time.

But in converting it to tv, they lost the comedy and created a framework for half a dozen stylized musicomedy love songs. It rushed from scene to scene, never developing the comedy when the opportunities presented themselves. The major flaw in this adaptation by David Shaw was that it was neither clever, fresh nor ingenious. Too often it was just maudlin and in place of a good-natured laugh at a frontier town's nouveau riche there was only a broad and hurried sideswipe as a lead-in to the dances, songs and the lavish production trimmings.

Swift, with a fistful of money (production alone ran close to \$350,000), ordered "nothing but the best" to preempt its bigtime spectacle. Such formidable talent as Michael Redgrave, David Wayne, Imogene Coca, Peter Lawford and Jane Powell, among others, were recruited for this all-star musicomedy version; it boasted an original score by Jule Styne with lyrics by Leo Robin. They got one of tv's topflight directors, Clark Jones, to put them through their paces and Charles Friedman to stage it.

But with all these rich components assembled, "Ruggles" was bogged down with a literal transposition which failed to capture the feel of the original Wilson comedy, or replace it with any other warmth or humor. Some individual scenes were rewarding, but overall it lacked cohesive qualities.

Redgrave was well cast as the valet and acquitted himself within the limitations of the script and delivered a fetching number or two, best of which was "Oh Those Americans" in duet with Peter Lawford. Later played Lord George Brinstad, Ruggles' master. Unfortunately, he didn't in any way enhance an inadequately-evolved part. David Wayne and Imogene Coca portrayed Egbert and Effie Floud, the high-stepping western social climbers. Miss Coca was her brittle self in a broad and brash caricature of the social climber. Wayne was pretty much lost behind his moustache.

Jane Powell as Clementine, the milliner, fared better than the rest. She was lovely to look at, and sang the Styne-Robin songs beautifully. Best of the lot is "Did You Ever Ride On a Rainbow?" "Klickapoo Kick," as sung by Joan Holloway in one of the show's production numbers, and "It's Terrific, Horribly, Frightfully Nice," sung as duet by Miss Powell and Redgrave, are also cliff pluses.

A Fourth of July fireman's ballet detoured the cliché; the mountings and trappings were lavish, profuse and detailed. A lot of other things were also thrown in to fill the gap. All it needed was a light hand and a feel for comedy.

Garry Moore served as host in his usual competent way, with Swift rounding up Art Linkletter, Tennessee Ernie and Bob Crosby & family for the commercials. Rose.

MAYERLING

(Producers' Showcase)
With Audrey Hepburn, Mel Ferrer, Raymond Massey, Basil Sydney, Diana Wynyard, Judith Evelyn, Isabel Elsom, Nehemiah Persoff, Lorne Greene, Ian Wolfe, David Opatoshu, Nancy Marchand, John McGovern, Monique Van Voorst, Pippa Scott, Michael Evans, others.
Producer-Director: Anatol Litvak
TV Director: Kirk Browning
Executive Producer: Mort Abrahams
Settings: Otis Riggs
Costumes: Dorothy Jenkins
Musical Director: George Bassman
90 Mins., Mon. (4), 8 p.m.
RCA-WHIRLPOOL, JOHN HANCOCK INSURANCE CO.
NBC-TV, from New York (color)
(Kenyon & Eckhardt; McCann-Erickson)

"Mayerling" was given a stunningly beautiful presentation Monday night on NBC-TV's "Producers' Showcase," bringing into sharp focus the full potentialities of a medium when highly skilled creative people take over. And even though this was a tv first for the three principals involved, Audrey Hepburn, Mel Ferrer and Anatole Litvak, who produced-directed and staged the presentation; they embraced the medium with devotion and sureness that added to their stature.

This simple, tragic story of Austria's Archduke Rudolph and his ill-fated love affair with Maria Vetsera was brought alive in a magnificent fusion of acting, color, settings, direction, music and eloquent sensitivity.

"Mayerling" has been variously estimated to cost between \$500,000 and \$600,000. That's a tough rap for any sponsor, in this instance shared jointly by RCA-Whirlpool and John Hancock Insurance, but whatever the cost-per-thousand charts show, the artistic achievement justified the outlay, the only unwarranted extravagance being the onetime exposure.

Litvak brought to "Mayerling" a scope, a dimension and an artistry that reincarnated the era of Franz Joseph's Vienna in all its opulence and splendor. It seemed, indeed, that the studio walls had been pushed aside and at times it was difficult to believe that this was live tv done within the confines of its Brooklyn origination. The intricate mechanics of cameras shifting to the multiple sets (one more magnificent and detailed than the next) and the occasional use of film to enhance the mood gave "Mayerling" a movement and pace rarely experienced on live tv programming. And seldom has there been such a happy marriage of production and color, for the compatible tints with their brilliant multiple hues beautifully backgrounded the lyrical tragedy; RCA's "10 times better in color" commercial was justifiable bragging.

It's not often, too, that tv could boast such a star-studded marquee, for aside from the Hepburn-Ferrer teamup, each of the supporting players—Raymond Massey, Basil Sydney, Diana Wynyard, Judith Evelyn, Isabel Elsom, rare star billing in their own right. And all fulfilled their allotted roles superbly.

Sharing top honors with Litvak was Miss Hepburn, for her vibrant and controlled love scenes and her unsophisticated youth captured the charm and compassion of this Viennese idyll. What could have been sentimental and maudlin was brought to life as a warm and feeling story. She was exquisite in her child-like beauty.

Ferrer was the embodiment of soulful tragedy and if hardly the equal of Miss Hepburn in histrionics, this rates as one of his best performances to date.

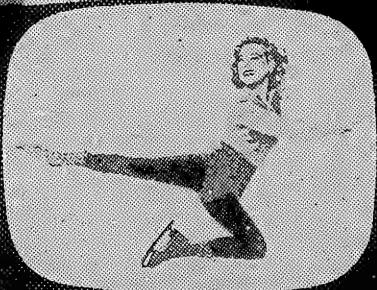
Litvak spared nothing to make the individual scenes gem-like vignettes. The Prater with its movement and color, the Opera House with the Royal Party in attendance, the puppet show with its beautifully costumed children; the ballroom scene with its ceremonial procession and dancing; the gay parties at Sacher's; the crowded street scenes with marching soldiers and even a horse-drawn carriage—they all breathed the Vienna of the 1880's.

Similarly, the gowns and the costumes were lavish and imaginatively conceived. The manner in which George Bassman's musical direction integrated, backgrounded and heightened the dramatic continuity was on a par with the production's other credits. Rose.

UP

AT

NBC





AUDIENCES ARE UP, UP, UP!

In comedy, variety, mystery, quiz shows, spectaculars—virtually every type of program, nighttime and daytime—NBC is building bigger and bigger audiences. Here are some representative examples of the dramatic audience increases being registered at NBC:

% gain over last year for same time period

- The Steve Allen Show... UP 53%
- Twenty-One... UP 38%
- Perry Como Show... UP 33%
- Bob Hope Show... UP 30%
- Dragnet... UP 83%
- People Are Funny... UP 51%
- Noon to 6 pm (Mon.-Fri.)... UP 41%
- Spectaculars and "out-of-schedule" shows... UP 25%

DAYTIME OR EVENING, MORE PEOPLE VIEW THE
NBC TELEVISION NETWORK
 THAN ANY OTHER NETWORK*

*Nielson Coverage Service, Study #2 (Spring 1956)
 Weekly Viewing Data

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a month's basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
PHILADELPHIA				<i>Approx. Set Count—2,000,000</i>			WRCV (3), WFIL (6), WCAU (10), WPFH (12)		
1. Waterfront (Adv)	WCAU	MCA	Sun. 6:30-7:00	126.6	51.4	51.8	Do You Trust Your Wife	WFIL	16.1
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	22.0	63.1	34.9	Newsreel	WFIL	6.9
3. Soldiers of Fortune (Adv)	WCAU	MCA	Sat. 6:00-6:30	19.7	78.9	25.0	News—John Daly	WFIL	7.2
4. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	18.3	53.7	34.1	Weekend News Roundup	WFIL	4.2
5. San Francisco Beat (Dr)	WFIL	CBS	Mon. 10:30-11:00	17.7	37.1	47.7	Color Recital	WRCV	2.2
6. Amos 'n Andy (Com)	WRCV	CBS	M-F 6:25-6:55	17.5	48.0	36.4	Studio 57	WFIL	10.2
7. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	17.4	70.4	24.7	Studio One	WCAU	13.8
8. Headline (Dr)	WCAU	MCA	Sat. 6:30-7:00	14.6	63.9	22.8	Starr Theatre	WFIL	11.6
9. Wild Bill Hickok (W)	WCAU	Flamingo	Tues. 7:00-7:30	14.4	39.9	36.1	Larry Ferrairi	WFIL	4.7
10. Man Called X (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	14.3	42.3	33.8	International Police	WFIL	6.5
							Celebrity Playhouse	WRCV	12.5
							Rosemary Clooney	WRCV	12.9

DETROIT				<i>Approx. Set Count—1,610,000</i>			<i>Stations—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)</i>		
1. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	26.5	58.4	45.4	Federal Men	WWJ	9.5
2. Superman (Adv)	WXYZ	Flamingo	Tues. 6:00-6:30	22.3	61.2	36.5	6 O'Clock News & Sports	WWJ	7.4
3. Sheriff of Cochise (W)	WWJ	NTA	Sat. 7:00-7:30	20.6	53.9	38.2	Weathercast; Box 4	WWJ	6.5
4. Mr. District Attorney (Myst)	WJBK	Ziv	Fri. 10:30-11:00	20.0	38.6	51.8	San Francisco Beat	WJBK	9.9
5. Frontier Doctor (W)	WXYZ	H-TV	Sun. 6:00-6:30	19.7	49.4	39.9	Person to Person	CKLW	18.0
6. Buffalo Bill, Jr. (W)	WXYZ	CBS	Wed. 6:00-6:30	19.4	62.4	31.1	See It Now	WJBK	13.6
7. Public Defender (Dr)	WXYZ	Interstate	Fri. 6:30-7:00	19.3	55.4	34.9	6 O'Clock News & Sport	WWJ	7.1
8. Brave Eagle (W)	WXYZ	CBS	Mon. 6:30-7:00	18.1	54.3	33.4	Weathercast; Box 4	WWJ	4.8
9. Secret Journal (Dr)	WXYZ	MCA	Mon. 10:30-11:00	17.7	38.3	46.2	Lions Quarterback Club	WJBK	5.4
10. Wild Bill Hickok (W)	WXYZ	Flamingo	Thurs. 6:00-6:30	17.6	62.9	28.0	Western Marshall	WWJ	5.4
							Break the \$250,000 Bank	WWJ	18.1
							Waterfront	WWJ	11.9
							Studio One	WJBK	11.9
							Family Theatre	CKLW	3.3

SAN FRANCISCO				<i>Approx. Set Count—1,350,000</i>			<i>Stations—KRON (4), KPIX (5), KGO (7), KOVR (13)</i>		
1. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	33.4	58.5	57.1	Lone Ranger	KGO	17.2
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	27.8	63.8	43.6	Western Marshall	KPIX	8.8
3. Science Fiction Theatre (Adv)	KRON	Ziv	Sat. 7:00-7:30	23.4	49.6	47.2	Waterfront	KPIX	21.1
4. Crunch & Des (Adv)	KPON	NBC	Thurs. 7:00-7:30	22.2	47.9	46.4	Success Story	KGO	13.3
5. Waterfront (Adv)	KPIX	MCA	Sat. 7:00-7:30	21.1	44.7	47.2	Science Fiction Theatre	KRON	23.4
6. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	18.6	50.5	36.8	Bucaneers	KPIX	11.2
7. Superman (Adv)	KGO	Flamingo	Thurs. 6:00-6:30	17.2	37.8	45.4	Shell Newscast	KPIX	16.6
8. Will Bill Hickok (W)	KGO	Flamingo	Tues. 6:00-6:30	14.8	34.3	43.2	CBS News—D. Edwards	KPIX	14.8
9. Buffalo Bill, Jr. (W)	KGO	CBS	Wed. 6:00-6:30	14.4	32.3	44.5	CBS News—D. Edwards	KPIX	14.2
10. Mickey Rooney (Com)	KGO	Screencraft	Fri. 6:00-6:30	12.4	29.4	42.2	Shell Newscast	KPIX	17.5
10. Susie (Com)	KGO	TPA	Sun. 6:30-7:00	12.4	24.7	50.2	Shell Newscast	KPIX	16.6
							CBS News—D. Edwards	KPIX	17.8
							Shell Newscast	KPIX	16.9
							CBS News—D. Edwards	KPIX	16.3
							Fabulous Features	KPIX	20.7

BALTIMORE				<i>Approx. Set Count—664,500</i>			<i>Stations—WMAR (2), WBAL (11), WAAM (13)</i>		
1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	24.5	64.4	38.0	7 O'Clock Final—Paul Ford	WMAR	9.0
2. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	22.3	53.8	38.8	CBS News—D. Edwards	WMAR	10.1
3. Man Called X (Myst)	WBAL	Ziv	Sat. 10:30-11:00	21.2	45.6	46.5	7 O'Clock Final—Paul Ford	WMAR	9.9
4. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	19.4	50.0	38.8	CBS News—D. Edwards	WMAR	11.0
5. Death Valley Days (W)	WMAR	McC-E	Sat. 7:00-7:30	19.3	46.9	41.2	American Original	WMAR	16.0
6. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	19.0	59.6	31.9	Duckpins & Dollars	WBAL	10.7
7. I Led 3 Lives (Adv)	WBAL	Ziv	Mon. 7:00-7:30	18.8	60.3	31.2	Beat The Clock	WAAM	15.1
8. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	18.0	59.0	30.5	7 O'Clock Final—Paul Ford	WMAR	8.1
9. Science Fiction Theatre (Adv)	WBAL	Ziv	Sun. 10:30-11:00	17.1	34.4	49.8	CBS News—D. Edwards	WMAR	9.6
10. Racket Squad (Myst)	WMAR	ABC	M-F 6:30-7:00	17.0	66.4	25.6	7 O'Clock Final—Paul Ford	WMAR	10.1
							CBS News—D. Edwards	WMAR	11.3
							7 O'Clock Final—Paul Ford	WMAR	8.4
							CBS News—D. Edwards	WMAR	11.3
							What's My Line	WMAR	30.4
							Little Rascals	WBAL	6.2
							Dateline; Weather, Sports	WBAL	4.0

CINCINNATI				<i>Approx. Set Count—662,000</i>			<i>Stations—WLW-T (5), WCPO (9), WKRC (12)</i>		
1. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	25.0	50.4	49.7	See It Now	WKRC	12.5
2. Sheriff of Cochise (W)	WLW-T	NTA	Mon. 10:30-11:00	19.3	49.9	38.7	Studio One	WKRC	11.5
3. Secret Journal (Dr)	WKRC	MCA	Tues. 10:30-11:00	19.0	47.3	40.3	Science Fiction Theatre	WLW-T	16.1
4. Great Gildersleeve (Com)	WKRC	NBC	Tues. 7:00-7:30	16.6	47.2	35.2	Sohio Reporter; Weather	WLW-T	10.4
5. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	16.3	50.4	32.4	Pantomime Hit Parade	WCPO	8.0
6. Science Fiction Theatre (Adv)	WLW-T	Ziv	Tues. 10:30-11:00	16.1	40.0	40.3	Soldiers of Fortune	WCPO	9.2
7. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	16.0	51.0	31.4	Secret Journal	WKRC	19.0
8. Western Marshall (W)	WKRC	NBC	Tues. 6:30-7:00	15.9	54.9	29.0	Flash Gordon	WCPO	8.2
8. Highway Patrol (Adv)	WCPO	Ziv	Thurs. 10:00-10:30	15.9	29.1	54.8	Pantomime Hit Parade	WCPO	6.6
10. Frontier Doctor (W)	WCPO	H-TV	Fri. 9:30-10:00	15.0	27.9	53.9	Playhouse 90	WKRC	19.9
							Playhouse of Stars	WKRC	15.8

FEATURE COIN VS. NETWORKS

Kissin' Ain't for Disney

Where Walt Disney is concerned, romance and his corporate name should not be mixed—at least not so it's noticeable.

For the first time in the history of his company, a production will not capitalize on the Disney name. "Zorro," the half-hour vidfilm he's producing for the fall ABC-TV lineup, is going to have romantic angles, something none of Disney's pix have emphasized before, and, to keep his monicker clean with the moppets, he's going to settle for a fleeting production credit on the crawl instead of a big Disney blast at the beginning.

Crawl might read, it's said, "A production of Walt Disney," and if that's too strong Disney's going to circumscribe the kissin' problem by flickering a quick "Produced at Walt Disney Studios."

NO WHOLESALE WEB DEFECTIONS

By MURRAY HOROWITZ

Blue-chip advertisers will not desert network shows to any major degree to ride the feature bandwagon on a national spot basis in 1957.

For a variety of factors, all indications at this time (when budgets are being prepared for the new season) point to this fact. This is not to say that the major soaps, cigs, auto companies and other blue-chippers will not participate in theatrical programming on a spot basis, but rather they will buy theatricals as a media purchase for circulation, as opposed to national spot program buys.

There may be some defections from this forecast, a prediction based on a poll of many top agency execs, but the danger of wholesale defection from networks by blue-chippers, raised about six months ago when the fresh backlogs of Metro, 20th-Fox, Warner Bros., et al, began hitting the market, drawing some phenomenal ratings even in fringe time periods, has passed. And it is argued that if it does not occur in 1957, on the crest of the feature excitement, it is very unlikely to happen in future years.

The Warner-Lambert Pharmaceutical buy for two-thirds sponsorship of a weekly feature film on the NTA Film Network does not materially alter the picture. Warner-Lambert remains very much in the major network picture and its NTA purchase represents supplemental coin, plus. Nor do the separate market purchases earlier of Colgate on KTTV, L. A., and Bristol Myers on Triangle stations and other outlets change the foreseeable pattern, for they, too, are basically market buys, not markedly changing their network program commitments. The same is true of Revlon, which has plans for a \$3,000,000 expenditure on theatricals. Such separate market deals may result in fewer web program sponsorship in some few cases, but hardly portend any radical alteration in the network setup.

The possibility still looms that one of the major nets may showcase top theatrical "specs" for web airing, but here again the previously seen element of "defection" from the nets is not present. Despite the hullabaloo over local ratings of features, with 25's, 30's and even over 40's hit in "fringe" time periods, these are the hard nuts which put the screws on the upsurge of features taking the blue-chippers away from the nets to ride top theatricals on a national spot basis.

Factors

Costs: WCBS, N.Y., for Saturday night programming of Metro product sought about \$42,000 weekly from a single sponsor, or about \$2,000,000 yearly. Based on a national spot projection of what it would cost in the New York market, the total cost for national spot for equal feature programming would be about \$14,000,000, a cost prohibitive to all but a very few advertisers, even if WCBS would have settled for less.

Limited Appeal: Agency execs feel that only sponsors with a multiplicity of products in the house should take full sponsorship of theatricals. There are cases of one-product sponsors and cases of plans of one-product sponsors, but they are in the minority.

Time Slots: With the theatricals sold locally, and with many of the buyers being network o&o's and affiliates, cinematics still are being unreel in non-prime time periods. The indies are programming differently and in many instances reaping a rating harvest and bolstering their overall station position with prime time theatricals. But the polygot nature of the time periods and the extensive use of late hours and early afternoon

(Continued on page 44)

More TV Film News
On Pages 39 and 40

CBS-Filmaster Pix for 'Playhouse'

May Be Shown in Theatres Abroad

Hollywood, Feb. 5.

Russo-Styled Vidpix

During a sales meeting at Television Programs of America last week, question came up of increasing tv set circulations overseas. Someone observed that Russia now has 1,300,000 sets. This led Mickey Sillerman, TPA exec v.p. to observe facetiously that maybe TPA should change the names of some of its telefilm series, viz:—

"Hawkeye and the Last of the Commissars."
"Ramar of the Steppes."
"Private Secretary" to "Public Secretary."

Also that "Lassie," now owned by Jack Wrather, should be recast— with a Russian wolfhound, natch.

At a time when the major film studios are decrying the shortage of stars and the upward trend of production costs, CBS-TV is going to film a trio of "Playhouse 90" dramas, each with a star-studded cast, for approximately \$150,000 each. While the 90-minute films are being made primarily for the network's Thursday night show, there is some possibility that they may also be released abroad as theatrical features.

In event this is done, the participating actors will receive additional compensation, according to prearranged stipulations in their contracts.

By applying the know-how of tv production to what amounts to feature filming, CBS-TV is able to gather an array of top name talent at budgets that are less than "quickies" at the major studios. When the net decided on the move, it handed production reins to Filmaster Productions, which makes the web's "Gunsmoke" teleseries. However, CBS will make the important decisions on the films, with Filmaster actually the physical producer of the pix, no more.

To be filmed back-to-back in four weeks are "Lone Woman," starring Kathryn Grayson, Scott Brady, Vincent Price, Raymond Burr and Jack Lord, now being shot both at California studios and in Tucson; "Carbine Webb and the Four Sisters" (tentative tag), starring Helen Hayes, Ralph Meeker, Katy Jurado and Janice Rule, shooting in Tucson Feb. 16; and "Without Incident," toplining Errol Flynn, Ann Sheridan, John Ireland and Julie London, also to be shot in Hollywood and Tucson, starting Feb. 28.

Filmasters and CBS, in preparing the films, are blocking each one out carefully, scene by scene, to keep production costs at a minimum. Application of cut-corner but not quality methods learned in half-hour vidpix production is being made on the trio of "Playhouse 90" films. As an instance, instead of duplicating props for the Hollywood and Tucson filming, CBS is shipping them from point to point, a far less costly proposition than building two of each item needed.

WATV to Tint Up Its 20th Features

WATV intends to become the fourth station in New York City to go tint. Plan to acquire necessary color facilities is targeted for autumn, and is closely allied with the station's acquisition last week of 76 more 20th-Fox pix from National Telefilm Associates.

Compared to establishing color facilities for live programming, it's a relatively inexpensive proposition buying the necessary equipment to air multichromed celluloid. In addition to the new 76 pix, WATV is already running 52 others from 20th. From that total, it's understood, there are at least 15 or 16 color features.

The station runs each picture it controls for 16 performances over a full week. By holding out the tint product from the rest, WATV is assured, on this basis, of 15 weeks of color programming.

Station, which paid approximately \$10,000 for each of the first 52 20th's it bought from NTA, paid the distributor an estimated \$13,000 each for the next 76. The 76 were part of an overall NTA package called "Rocket 86." Pix are running on the station at 7 p.m. and 10 p.m. nightly and twice extra on weekends under the title of "Famous All-Star Movie."

In addition to color planning, the station has started beefing up its sales staff. Eight out of the 10 availabilities on "FAM" are sold.

(Continued on page 44)

Breakdown of Europe's TV Sets

England's 6,200,000 Far Out in Front With Russia's 1,300,000 Second

Nearly 8,000,000 television sets are now in operation in Europe, with England accounting for the lion's share with 6,200,000 but Russia second with 1,300,000. Compilation was completed last week by Manny Reiner, foreign sales manager of Television Programs of America, who's been researching the European market's sales potential for American vidpix.

Reiner observes that three Iron Curtain countries have made progress with television. They are the Soviet Union, East Germany and Czechoslovakia. Other Iron Curtain countries—Poland, Hungary, Rumania and Bulgaria—have virtually no television at all. Similarly, circulation in the Scandinavian countries and in Spain and Portugal is quite small, though Sweden recently appropriated money for expansion of the current Stockholm facility to a nationwide service and Spain is planning seven stations.

Country-by-country breakdown follows:

England—6,200,000 sets of which about 2,500,000 can receive both ITA (commercial) and BBC channels. Conversion rate is approximately 200,000 sets a month, and total television coverage in the country is 97%.

Russia—1,300,000 sets and 22 stations.

West Germany—682,000 sets and 32 stations, with average monthly set sales at 60,000.

France—400,000 sets, but a far greater number of viewers because of public viewing facilities, via installations in public buildings, tv clubs and some 700 school installations.

Italy—328,000 sets, but also much public viewing, with no first-class restaurant without its tv set.

Belgium—150,000 sets.

Holland—88,000 sets.

East Germany—50,000 sets and plans for a new station in Leipzig to supplement service from East Berlin.

Czechoslovakia—60,000 sets.

Switzerland—19,000 sets.

Austria—5,000 sets.

Schubert's Safari On 'White Hunter'

Bernard Schubert has left for Africa to start shooting on a new vidpix series after sewing up the tv rights on J. A. Hunter's "White Hunter." Hunter is the dean of the white hunters in Africa and is not exactly new to the cameras, having led the safaris for Metro in the filming of "King Solomon's Mines."

Schubert is anxious to get enough exterior shooting for at least three half-hour skeins before the East African rains start in middle of March, at which time he'll return and do the remaining filming on the Coast. It was a quickie deal negotiated almost on the eve of Schubert's departure. Star of series will be set upon his return, along with dickers for sponsorship auspices, etc. Series will be shot in color.

Too Late the Lion

San Antonio, Feb. 5.

Because of the numerous complaints of viewers that the MGM-Theatre was running too late at night on WOAI-TV, the station has cancelled out its quarter hour sports and weather show at 10:15 p.m. Monday through Saturday.

Films are now moved up to 10:15 p.m. Monday through Friday and at 10:45 on Saturday nights.

Metro-TV Mulls Deals With Indies, Outside Talent

Hollywood, Feb. 5.

Outside deals with actors, producers and packagers, with program ideas acceptable to the operation heads of Metro's video division, are a possibility, according to Adrian Samish, director of the MGM-TV programming setup. Such indie arrangements have been integrated into the studio policy of the output of telepix series, he stated.

The setup would parallel the procedure utilized by the three nets for outside telefilming associations, according to Samish. Under the setup for outside financing, the studio would pay for the pilot and share down the middle on client sales.

At present, Sam Marx, in charge of production, is scanning the studio's vast library of unproduced literary properties with Samish, with a view to selecting an initial Metro telepix production entry. While several of the studio's old pix, suitable for adaptation to the telepix series form, have been singled out for telefilming, it is still to be decided whether these or an unproduced property will bring forth the first roar from Leo next season.

Of the properties now in the hopper, MGM is attaching most importance to an anthology series of hour-long dramas by top writers, whose stories were never produced. They will join the long from drama

(Continued on page 44)

'SECRETARY' RERUNS

GROSS \$1,500,000

Hollywood, Feb. 5.

Reruns of Ann Sothern's "Private Secretary" series, shown under the tag "Susie," have grossed over \$1,500,000 since they were put on the market a year ago. Figures cover the period through last Nov. 30. Miss Sothern has 25% of the net of the first 78 vidpix in the series and will get a hike in her percentage on the next group of "Secretary" tv pix to go into rerun.

Television Programs of America is distributing the series which went into reruns last January. It's estimated that the entire block of 104 vidfilms will hit a gross of over \$5,000,000 in the next two or three years. Miss Sothern is repped by the William Morris agency.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated home's factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

LOS ANGELES

TOP 10 TITLES AND OTHER DATA

- HONKY TONK**—Clark Gable, Lana Turner; 1941; MGM; MGM-TV
- BILLY THE KID**—Robert Taylor; Brian Donlevy; 1941; MGM; MGM-TV
- KISS OF DEATH**—Victor Mature, Richard Widmark; 1947; 20th Century Fox; NTA
- THE SEVENTH CROSS**—Spencer Tracy, Signe Hasso; 1944; MGM; MGM-TV
- PENNIES FROM HEAVEN**—Bing Crosby, Madge Evans; 1936; Columbia; Screen Gems
- LOVE FINDS ANDY HARDY**—Mike Rooney, Judy Garland; 1938; MGM; MGM-TV
- MY WILD IRISH ROSE**—Dennis Morgan, Arlene Dahl; 1947; Warner Brothers; Associated Artists Production
- CROSSROADS**—Hedy Lemarr, William Powell; 1942; MGM; MGM-TV
- THAT HAGAN GIRL**—Shirley Temple, Ronald Reagan; 1947; Warner Brothers; Associated Artists Production
- THE PEOPLE VS. DR. KILDARE**—Lew Ayres, Lionel Barrymore, Loralne Day; 1941; MGM; MGM-TV

TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE
Colgate Theatre; Fri. Jan. 11 8:00-10:00 p.m. KTTV	30.8	31.6	29.9	49.7
Million Viewer Theatre Mon. Jan. 7 10:15-12:00 a.m. KTTV	11.7	13.0	8.0	41.4
20th Century Fox Wed. Jan. 9 7:00-8:55 p.m. KTTV	10.8	11.6	8.9	16.3
Million Viewer Theatre Fri. Jan. 11 10:30-12:30 a.m. KTTV	10.1	11.6	7.2	39.1
7:30 Theatre Tues. Jan. 8 7:30-9:00 p.m. KTTV	7.2	7.5	6.5	10.9
Million Viewer Theatre Thurs. Jan. 10 10:15-12:00 a.m. KTTV	6.4	6.8	4.6	23.2
Premiere Showing Sun. Jan. 6 7:30-9:30 p.m. KTLA	6.4	6.8	6.0	9.2
Million Viewer Theatre 10:15-12:00 a.m. KTTV	5.9	7.2	4.1	23.8
Big Hit Movies Fri. Jan. 11 11:00-12:30 a.m. KNXT	5.8	5.8	5.6	28.2
Million Viewer Theatre Tues. Jan. 8 10:15-11:45 p.m. KTTV	5.4	6.3	3.9	19.8

JANUARY, 1957

TOP COMPETING SHOWS	ARB RATING
West Point.....KNXT	11.0
Zane Grey Theatre.....KNXT	13.9
Mr. Adam & Eve.....KNXT	10.6
Playhouse of Stars.....KNXT	10.9
Robt. Montgomery Presents.....KRCA	12.8
Big News.....KNXT	8.1
News-Jack Latham.....KRCA	4.1
Tom Duggan.....KCOP	2.8
Wednesday Night Fights.....KABC	17.4
Disneyland.....KABC	26.7
Big News.....KNXT	9.9
Big Hit Movies— That Hagan Girl.....KNXT	5.8
Do You Trust Your Wife.....KNXT	36.6
Phil Silvers.....KNXT	29.8
Wyatt Earp.....KABC	18.6
Playhouse 90.....KNXT	20.9
Big News.....KNXT	5.9
Tom Duggan.....KCOP	3.1
What's My Line.....KNXT	39.3
Ed Sullivan.....KNXT	50.0
G. E. Theatre.....KNXT	34.9
This Is Your Life.....KRCA	24.2
Twenty One.....KRCA	9.8
News-Baxter Ward.....KCOP	4.3
Tom Duggan.....KCOP	3.4
Million Viewer Theatre— The Seventh Cross.....KTTV	10.0
Channel 9 Movie Theatre— King Kong.....KHJ	14.7
News-Jack Latham.....KRCA	3.6
Big Hit Movies.....KNXT	2.9

DETROIT

- BEAUTY AND THE BANDIT**—Gilbert Roland, Ramsey Ames; 1946; Allied Artists; M & A Alexander
Plus A Lad & A Lamp (Three Rascals)
- BARRICADE**—Alice Faye, Warner Baxter; 1939; 20th Century Fox; NTA
- AFRICA SCREAMS**—Abbott & Costello, Frank Buck; 1949; United Artists; M & A Alexander
- BLANCHE FURY**—Stewart Granger, Valerie Hobson; 1948; Eagle-Lion; NTA
- FLYING TIGERS**—John Wayne, Anna Lee; 1942; Republic; Hollywood Television Service
- BROTHERS IN THE SADDLE**—Tim Holt, Richard Martin; 1949; RKO; C & C
- ESCAPE TO GLORY**—Pat O'Brien, Constance Bennett; 1940; Columbia; Screen Gems
FINAL HOUR—Ralph Bellamy; 1936; Columbia; Screen Gems
- WHAT A WOMAN**—Rosalind Russell; 1944; Columbia; Screen Gems
ONE-WAY TICKET—Lloyd Nolan; 1938; Columbia; Screen Gems
- MUSIC FOR MADAM**—Joan Fontaine, Lee Patrick; 1937; RKO; C & C
- GAY RANCHERO**—Roy Rogers, Tito Guizar; 1948; Republic; MCA-TV
- APACHE ROSE**—Roy Rogers, Dale Evans; 1947; Republic; MCA-TV

TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE
Milky's Movie Party Sat. Jan. 5 3:30-5:30 p.m. WXYZ	9.8	11.4	7.9	52.6
NTA Film Feature Sun. Jan. 6 2:30-4:00 p.m. CKLW	9.1	9.6	8.2	45.0
First Run Theatre Sun. Jan. 6 1:00-2:30 p.m. CKLW	7.6	9.0	6.4	35.5
Hollywood Screening Sat. Jan. 5 11:00-12:30 a.m. WXYZ	6.6	7.6	5.8	23.3
Saturday Nite Movie Date, CKLW Sat. Jan. 5 11:15-1:00 a.m.	6.4	7.0	5.8	28.4
Early Show, WJBK Sat. Jan. 5 5:00-6:15 p.m.	6.3	8.7	5.0	24.8
Nightwatch Theatre Sat. Jan. 5 11:30-2:00 a.m. WJBK	6.2	8.5	3.8	45.3
Nightwatch Theatre Fri. Jan. 11 11:30-2:00 a.m. WJBK	5.7	7.9	2.8	55.9
Nightwatch Theatre Sun. Jan. 6, WJBK 11:30-12:45	5.0	5.5	4.1	57.4
Family Theatre, CKLW Wed. Jan. 9 6:00-7:00 p.m.	4.6	5.0	4.1	12.6
Family Theatre, CKLW Tues. Jan. 8 6:00-7:00 p.m.	4.6	5.0	4.1	12.1

Pro-Hockey.....WJBK	7.8
Colorland.....WWJ	4.3
Early Show— Brothers In The Saddle.....WJBK	5.1
Johnny Stagle.....WXYZ	6.2
Zoo Parade.....WWJ	7.9
World Adventure.....WXYZ	9.6
Frontier Justice.....WXYZ	10.4
Grand Ole Opry.....WXYZ	5.0
11 O'Clock News.....WWJ	16.3
Miss Fairweather.....WJBK	11.1
Nightwatch Theatre— Escape to Glory.....WJBK	7.8
Miss Fairweather.....WJBK	11.1
Nightwatch Theatre— Escape to Glory.....WJBK	7.1
Milky's Movie Party— Beauty and the Bandit.....WXYZ	11.0
Championship Bowling.....WXYZ	13.6
Hollywood Screening— Blanche Fury.....WXYZ	6.2
Saturday Nite Movie Date— Flying Tigers.....CKLW	5.4
Tonight.....WWJ	4.0
Midnight Movie.....WXYZ	2.7
Hollywood Screening.....WXYZ	3.2
Buffalo Bill, Jr.....WXYZ	16.2
Realm of the Wild.....WXYZ	15.3
Superman.....WXYZ	17.5
Traffic Court.....WWJ	28.3

MULTI-STRIPPED SALES

LOS ANGELES

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
FLIGHT FOR FREEDOM —Jan. 6-7 Rosalind Russell, Fred McMurray; 1943; RKO; General Teleradio	KHJ	Channel 9 Movie Theatre	34.7	6	5.8	16.8 Tues. Jan. 8 9:00-10:55 p.m.
KING KONG —Jan. 8-11 Robert Armstrong, Bruce Cabot; 1932; RKO; General Teleradio						

DETROIT

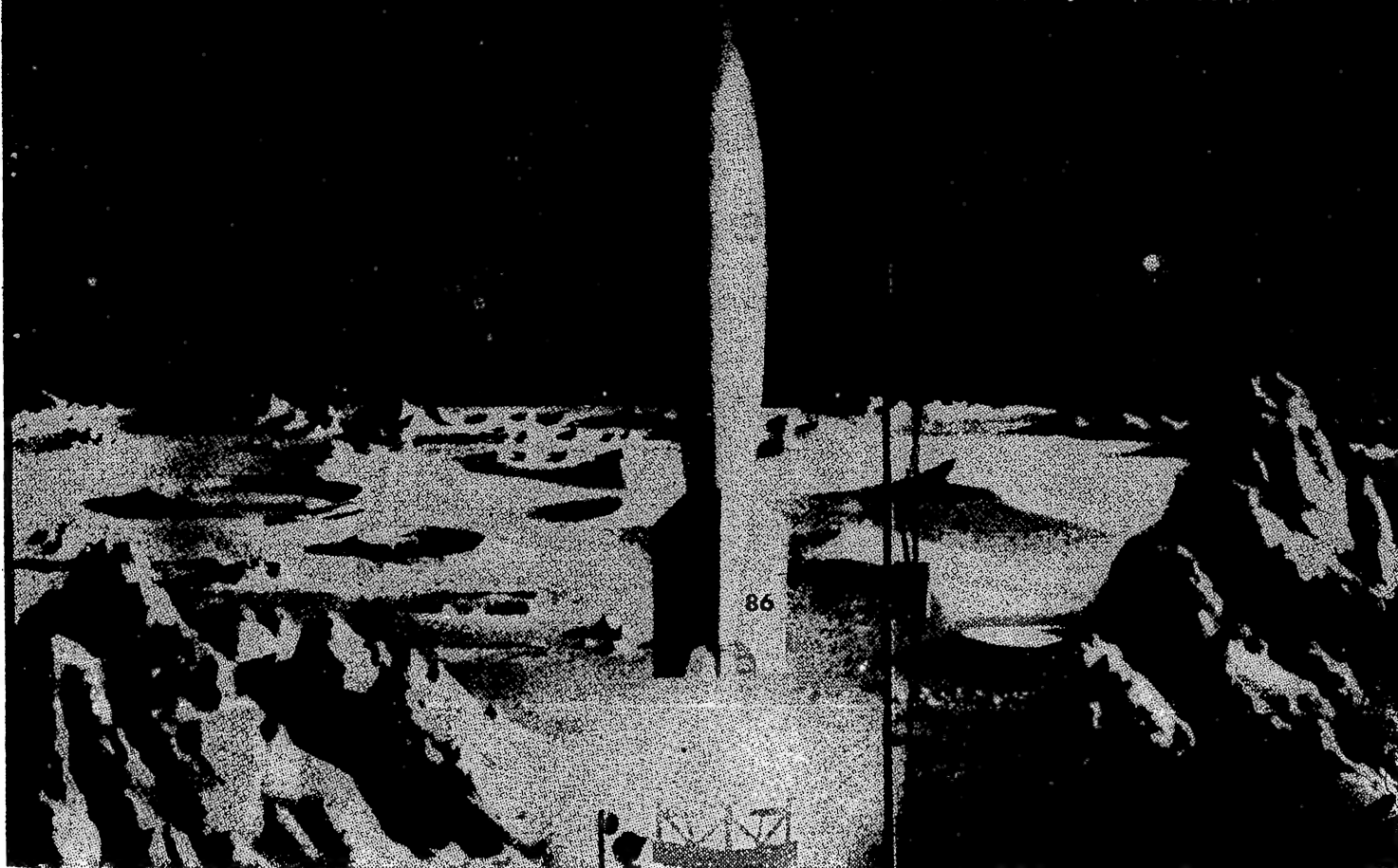
THE FARMER'S DAUGHTER —Jan. 6-8 Joseph Cotton, Loretta Young; Selznick Studio; NTA	CKLW	Million Dollar Movie	48.0	6	7.7	11.3 Sun. Jan. 6 4:00-5:30 p.m.
DRUMS ALONG THE MOHAWK —Jan. 9-11 Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA						

NOW...THE TV ROCKET OF THE 20TH CENTURY!



TWENTIETH CENTURY-FOX has produced some of the most outstanding entertainment of our time. Entertainment that represents the positive peak in quality as created by some of the most notable stars, writers and directors of this generation.

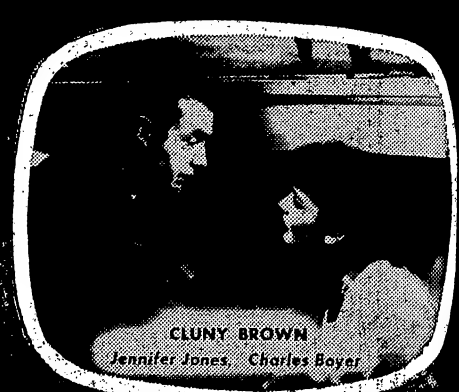
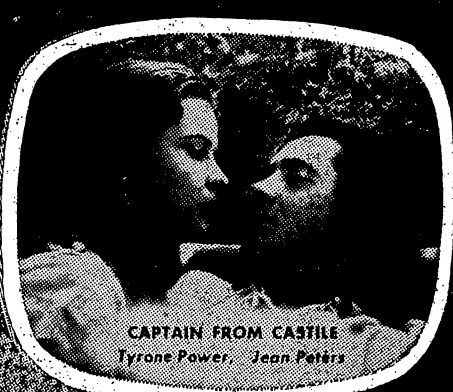
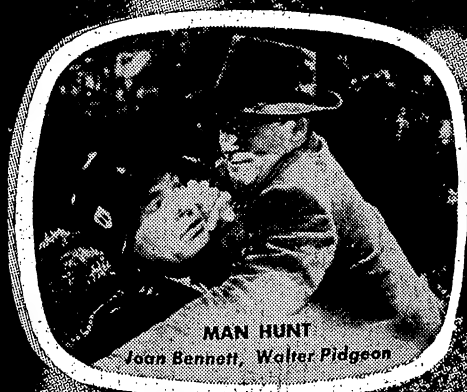
NATIONAL TELEFILM ASSOCIATES, INC., makes this fabulous entertainment available to all of America's 476 TV stations. Stations which can look forward to the largest viewing audiences in their history from projecting this superlative enjoyment.



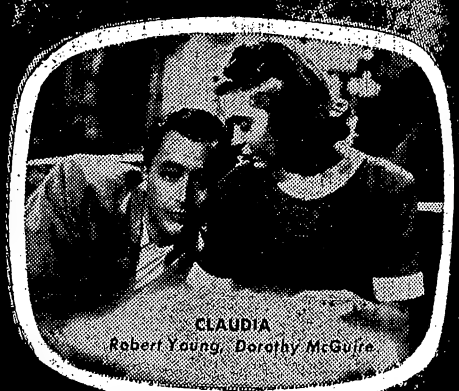
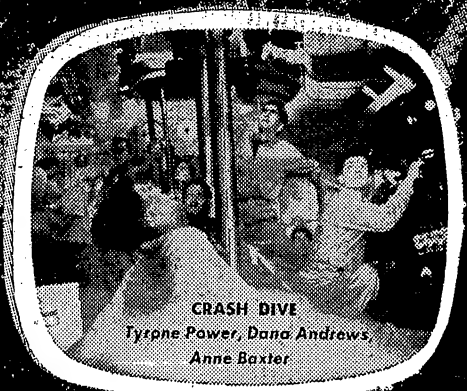
a few of the guided missiles...to stratospheric



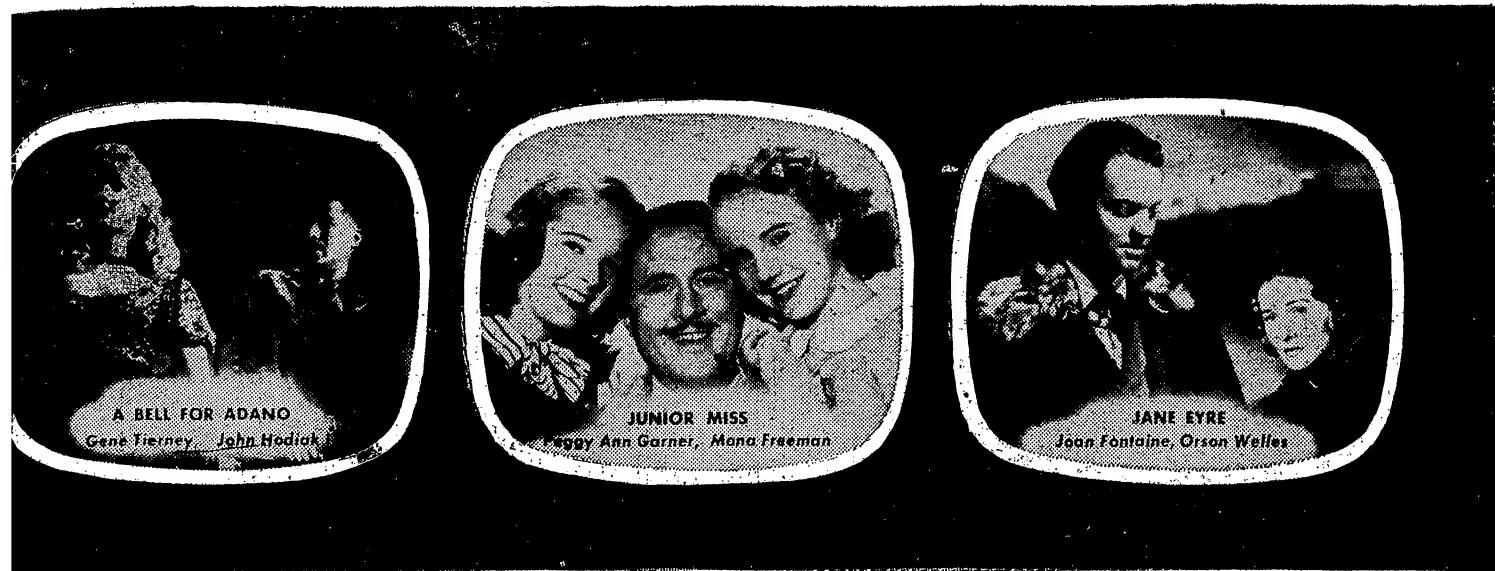
of feature film masterpieces... produced by



to all TV stations and all TV sponsors...from



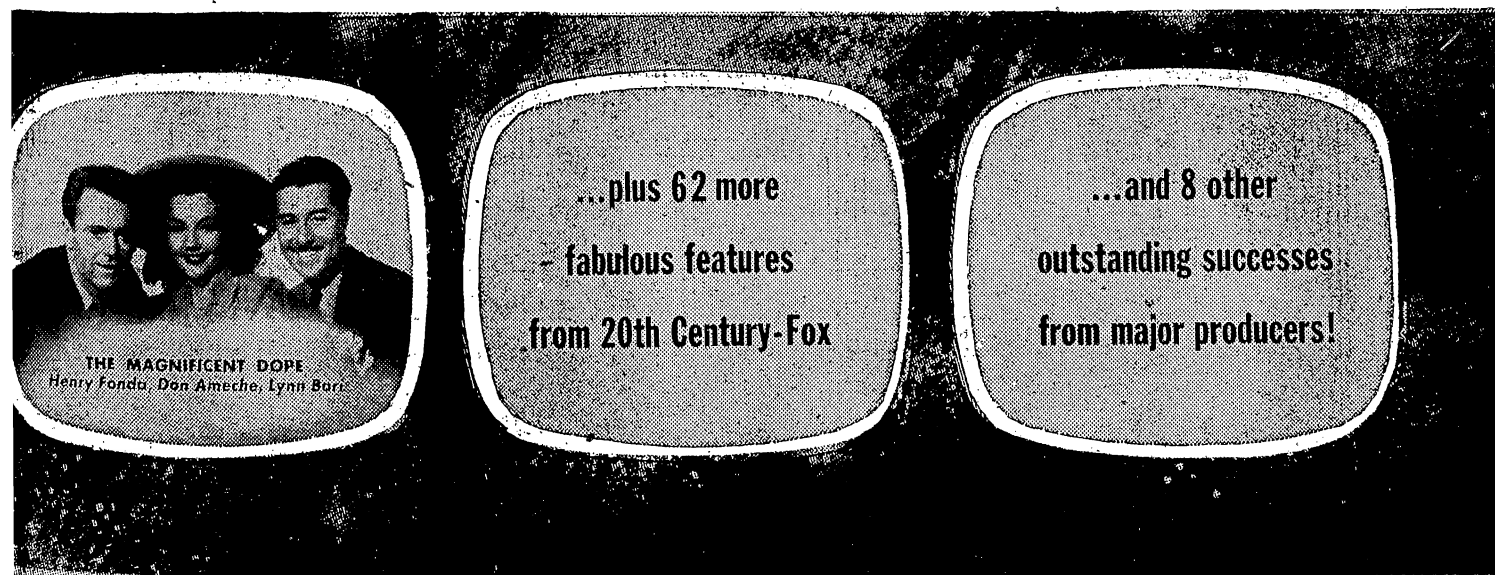
ratings...from the "ROCKET 86" group...



20th CENTURY-FOX... and available now...



NATIONAL TELEFILM ASSOCIATES

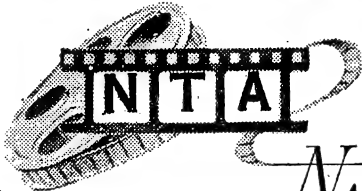


YOU, TOO, CAN CONQUER TIME AND SPACE ...with astronomical ratings!

TIME: You'll own the time that these outstanding 20th Century-Fox successes appear on TV, insofar as your competition is concerned. Feature films of this calibre have commonly caused station ratings to skyrocket from 600% to 700%.

SPACE: You'll own that precious 21-inch space on your viewers' TV screens, leading stations and sponsors to the greatest sales opportunities they've ever known.

So mount these assured blockbusters... while there's still time and space to accommodate you.
Climb aboard the TV Rocket of the 20th Century... now!



Today, Phone, Wire, Write, or Radar:

Harold Goldman, V.P. in charge of sales

NATIONAL TELEFILM ASSOCIATES, INC.

60 W. 55th STREET • NEW YORK 19, N.Y. • PHONE: PLAZA 7-2100

CHICAGO • HOLLYWOOD • MONTREAL • MEMPHIS • BOSTON • MINNEAPOLIS

'FEWER, BETTER': SYNDICATION

Telefilms Getting Feet Wet

Telepix is on a water-show spree. With Guild Films' "Captain Grief," skinn leading the pack, in the works are "Harbor Command," out of the Ziv stable and already sold in a 50-market deal to Hamm Beer; "Tugboat Annie," which Television Programs of America has set for 39-film production; and a new Cambria Productions frogmen series starring Buster Crabbe due to start shooting soon on the Coast. A half-way entry is Ziv's "Annapolis," which obviously will have some water-themed sequences, and California National is shooting "The Silent Service," submarine series, on the Coast.

Number of water-themed shows has been limited in recent seasons to four-Roland Reed produced "Waterfront" for MCA-TV distribution for a couple of seasons; NBC Film Division turned out 39 "Crunch & Des" shows shot in Bermuda, and Official Films set "Buccaneers," in the water-costume vein, as a network entry this year. There was also the CBS-syndicated "Long John Silver," Esther Williams, anyone?

Screen Gems Keys Canada Setup To Major TV Expansion in 5 Years

Canadian television has grown by leaps and bounds in four years and the probability is that the number of tv stations will double in the course of the next five years, according to Lloyd Burns, general manager and v.p. of Screen Gems, Canada.

Keeping pace with that growth is the Canadian outlet of Screen Gems which, since its organization only a year and a half ago, has a wide representation there on the air, both in national and syndication skinn, doing a gross business in the million dollar area. Screen Gems, Canada, also handles 400 features for the English speaking tv markets, as well as serving as a distribution outlet for other than Screen Gems properties. It also services the six French speaking tv outlets there with dubbed skinn and dubbed or native French features.

Indications seem to be, according to Burns, that the Canadian government will look with favor on the request of private interests to open up competing tv stations in those markets controlled by the oco's of the Canadian Broadcasting Co. The present setup finds the CBC in six English-speaking markets, including Toronto and Ottawa, with the remainder of the 34 or 35 tv stations privately owned. All markets in Canada, at this stage, are single station ones.

Concomitant with the request of private interests, CBC has made known its bid to open outlets in markets held by private interests. Considering both the CBC and private interest hopes and the current applications for tv licenses in so-called "fringe" markets, from 60 to 70 tv stations in Canada is seen in another five years.

With the limited number of stations, the single station factor and

(Continued on page 42)

'Grief' Grabs Fifth Regional Sponsor

Fifth regional sponsor has pacted for Guild's "Captain David Grief," which kicks off Feb. 10. Utica Beer, in the first major east coast purchase of the adventure skinn, bought an eight-station lineup.

Seven New York state tv stations and one Pennsylvania outlet are part of the purchase. Previously, Stroh Brewery of Detroit bought 22 markets and Pearl Brewing of Texas another eight, possibly nine, giving Guild a big play from the sudsmakers. Standard Oil of Calif. bought 14, and D-X Sunray 40 stations. The syndicator says another 15 stations were sold on individual deals.

"Grief," based on Jack London yarns, preems Feb. 10 in L.A., Frisco, Phoenix, Seattle, Portland, Houston, Dallas, Toledo and Honolulu. Other opening will follow in quick order, distrib said. There are 13 films completed.

It's believed possible that the next telefilm series produced by Guild will also be based on one of the London stories. Negotiations are said to be going on at present.

Esso Strips 'Em in P.R.

Esso Standard Oil has bought three Ziv shows for "stripping" in Puerto Rico, over WAPA-TV, San Juan.

The three shows, all dubbed in Spanish, are "Mr. District Attorney," "Boston Blackie" and "The Unexpected."

\$2,000,000 Gleam In GF's 'Popeye' Spot Purchases

General Foods becomes the latest national advertiser to buy into Associated Artists Productions' "Popeye" cartoons, in a deal that foreseeably can hit \$2,000,000 over a 60-market spread by year's end. Last week, it was learned, Flavr-Straws was ready to spend \$3,000,000 annually in 170 markets, naturally at a slower pace than General Foods' (for Post Cereals) five-spots-a-week per city.

With the uncovering of the General Foods deal, through Benton & Bowles, it was also learned that much of AAP's cartoon profits will be directly dependent on national spot sales. Conceivably, if these national spot deals keep on, the distributor will make more money than by means of ordinary station sales. As with the sale of Warner's features by AAP, it was revealed, considerable cartoon sales are made on the AAP profit plan.

The plan varies from ordinary direct sale of cartoon or feature product to stations. Sometimes, AAP waives an immediate cash transaction for approximately a 50% share of all time and talent revenue the station gets on the strength of the celluloid. The second type of AAP profit sharing deal provides that the station first pay off a guarantee on the film acquisition, then, after it recoups its own costs, shares 50-50 with the distrib on true profits.

Hostess Bakery has bought four "Popeye" markets, Frisco, L. A., San Diego and Tulsa, where it will play four to six spots a week each. Ted Bates handled the pact.

General Foods, this being its first spot campaign concentrated in a specific cartoon show, already has Detroit, Columbus, San Antonio, Tulsa and Lubbock and Wichita Falls, Texas. A Benton & Bowles spokesman explained that the client would pick up "Popeye" markets as they opened up.

Greggory Shifts East

Jack Greggory, western division manager of Ziv, has been shifted to the east, succeeding Albert Goustin, as eastern division sales manager. Goustin resigned recently.

Moving up in Greggory's place as Western division manager is Allen Martin, former assistant to Greggory.

50% DROPOFF BUT BIZ GOOD

Only a handful of new telepix series has been put on the syndication market since September—and all of them are doing fine. Besides factors such as quality, time availabilities, etc., the key to their success is their rarity, as compared to the new skinn launched on the market a year and two ago.

Since September, only six freshly produced skinn have been launched and are currently on the air. Upcoming are two new fresh series for syndication, already put on the market, but not as yet aired. Last year there were about 12 new series put on the syndication market during the same time period, and the year before an estimated 16. Compared to last year, the drop of new syndication product is about 50%.

Not considered in this analysis are second year productions for such series as "Dr. Hudson's Secret Journal." While such series do represent freshly-made product for the syndication market, they do not reflect new properties. Nor are first-run syndication series of network taken in, for the same reason, in addition to the fact that they are not freshly produced properties for syndication.

The new properties launched and aired since September include: "Hawkeye and The Last of the Mohicans," Television Programs of America, sold in England, Canada and a large West Coast regional; "Men of Annapolis," Ziv, about 125 markets linked with a multiplicity of regionals; "Sheriff of Cochise," National Telefilm Associates, in about 110 markets; "Whirlybirds," CBS Film Sales, about 104 markets; "State Trooper," MCA, Falstaff Beer has it in 71 markets alone with other markets linked; "O. Henry Playhouse," Gross-Krasne, 82 markets.

Kicked off saleswise, but not yet on the air, are "Captain David Grief," Guild Films, due to debut shortly, sold in about 85 markets; and "Harbor Command," Ziv, bought by Hamm Brewing in a 55-market regional. The only one of the lot that seemed to have run into trouble was Guild's "Grief," which hit a production snag, a situation now said to be corrected.

The drop in new syndication properties this season can be ascribed to a variety of reasons. Major distrib won't launch a series or a group of regionals until a large regional, or a group of regionals is hooked first, a pattern wrought by the hard economics of the market; local prime "A" station time is tighter now than it has even been, limiting the possibility of proper showcasing; the disappearance of many smaller operators in the field.

'Million' Easy Pickings For 'Line' & 'Bombay'

Formula with which WRCA-TV, N.Y., gained a brief Sunday night feature pix ascendancy in N.Y.—starting a feature at 10:30, breaking for 10 minutes of news at 11 and resuming at 11:10, five minutes ahead of the WCBS-TV "Late Show"—didn't work so well last weekend. Not only did the CBS-TV 10:30 "What's My Line" bounce back to double the WRCA-TV feature rating, but the WCBS-TV news and "Late Show" both topped the WRCA-TV offering.

With WRCA-TV (the NBC flagship) playing "Man With a Million," with Gregory Peck starred, "Line" pulled down a 28.2 Trendex to WRCA-TV's 14.9. At 11, the CBS news topped WRCA-TV's newscast, 21.6 to 16.3. And from 11:35 to midnight, "A Night in Bombay" on the "Late Show" topped "Million," 14.8 to 12.8.

'Luther' Ban Protestants Ask FCC For Hearing on WGN-TV License Bid

Washington, Feb. 5.

The FCC was asked today (Tues.) to hold hearings on a pending license application of WGN-TV in Chicago to determine whether the station changed its policy regarding broadcasting of controversial issues when it cancelled a scheduled telecast of the "Martin Luther" film.

Request was made by the Action Committee for Freedom of Religious Expression, organized under Protestant auspices, in connection with an application for a license to cover a construction permit which authorized WGN-TV to go full power.

ACFRE charged this application "did not disclose that WGN Inc. had changed its policy to let the public see and hear all sides of each important public issue which confronts the Chicago public."

Committee pointed to representations by WGN-TV in its last three license renewal applications that it believes its audience is "entitled to all sides of each important public issue . . . debated by competent authorities holding divergent views." Commission, ACFRE asserted, granted the applications "on the basis of this representation."

Cancellation of "Luther" film last Dec. 18, ACFRE contended, suggests that current policy of WGN-TV is "just the reverse of its representations to the Commission" and that station now feels public "is not entitled" to all sides of public issues.

Regarding a reported statement by WGN-TV that it cancelled the film because of an "emotional reaction" which its scheduled showing had aroused, ACFRE declared: "In other words, just as soon as the matter became one of public controversy, the station swept the entire thing off the air and did not follow its announced policy of letting the public hear both sides of the controversy."

"This is a matter of importance to the public and it should be a matter of importance to the Commission. We do not believe it proper for a station to shift its policy a full 180 degrees . . . without accounting to anyone."

If it is policy of WGN-TV to "protect the Chicago public from important controversial subjects" ACFRE told Commission, the station "should no longer be entrusted with this broadcast facility which it is supposed to operate in the public interest."

Committee suggested that hearings be held to determine "what is" WGN-TV policy on controversial issues and whether its stated policy is a "true and accurate" representation.

Lutheran Council Rebukes WGN-TV

Atlantic City, Feb. 5.

The National Lutheran Council would deal drastically with incidents like the cancellation of an agreement to show the film, "Martin Luther," over a Chicago tv station, it said in a strongly worded resolution adopted Thursday (31) as it held week long sessions here.

"Measures must be taken to prevent such de facto censorship from becoming a precedent to justify similar freedom-throttling activities in the future," the resolution declared. The council representing eight Lutheran branches with 5,000,000 members, said the cancellation followed "pressure reputedly emanating from Roman Catholic sources."

The resolution further charged that the Chicago television station WGN-TV violated American "freedom of expression" when it canceled "under pressure" an agreement to show the film, which depicts the life of the 16th century priest who sparked the Protestant revolt from Roman Catholicism.

(Continued on page 42)

Ziv Tries Its 'Wings'

Ziv, contemplating a series on the Air Force Academy, as a sequel to "West Point" and "Men of Annapolis," got its "wings" in the air force project with the upcoming "WP" episode to be aired Friday (8).

The episode, concerning West Pointers manning jet fighters, filmed at the George Air Force Base, Calif., allowed Ziv production crews to familiarize themselves with technical problems, prior to pilot shooting.

Cinader Sets Up Brit. Coproduction Deal for Cal Nat

California National Productions has set its first British coproduction deal, with the vidpix series marking a first in England as well. Deal is with Associated British Pictures, which while having done physical production on some television series, has never packaged a series and handled above-the-line production until now.

Deal was set in London by Bob Cinader, California National's program development chief. Cinader is keeping the name and description of the property under wraps because it will be a while before production gets underway "and I don't want to tip our hand this early." But other details are available, including the fact that Associated British is putting up some of the money as well as handling the production and will get Eastern Hemisphere rights while California National takes the Western Hemisphere.

Deal is a first in another sense, according to Cinader, and that's in the approach to the production of the show. It's basically a "hands off" situation, under which California National will let the British turn out the series on their own without help and with no other supervision than script approval and casting approval, the former to assure that the series is right for the American market, the latter just to cover accents.

With few exceptions, says Cinader, the British failed in the past to sense the requirements of the American market, and the films produced there for the Yank market which have been successful have been done by transplanted Americans like Hannah Weinstein and Sheldon Reynolds. Yet, when American firms seek a compromise by assigning an American producer or director to British crews, the result is invariably failure, he says.

Cinader believes the reason for the failure lies in the approach. Too often, the American company in attempting to explain the needs of the market talk down to the British with an "Americans are

(Continued on page 42)

20TH 'SEVEN STEPS' FUNNELLED TO TV

Hollywood, Feb. 5.

For the second time, 20th has funneled a property to its tv sub-sid, TCF-TV Productions, for entry as a "20th-Fox Hour" vidfilm. Yarn is Williams Fay's 1952 Satevepost story "Seven Steps to Murder" which had been handed to Henry and Phoebe Ephron to produce.

Telefilm version, tagged "Threat to a Happy Ending," will star Willah Bendix, Gene Barry and Lori Nelson. A few months ago, 20th handed an original, "Cheese Stands Alone," to TCF-TV after being unable to lick casting problems involved in making it as a theatrical feature.

National, Regional Spot Syndication Buys for '57 Put at \$125,000,000

The dimension of national and regional syndication spot buys by advertisers for 1957 is forecast at \$125,000,000, the figure encompassing program and time charges, according to a Ziv study of the U.S. market.

The study, bullish on syndication prospects despite features, difficulty in getting prime time periods and other factors, further predicts that the total spending for syndication shows by national and regional sponsors this current year will be about 20% higher than in 1956. The researchers confined their area of study to advertisers riding on syndicated shows in two or more markets.

The upsurge in telepix spot buying by national advertisers, the growth of large-scale regional deals and alternate sponsors team-

ing up in many markets, are factors in the bullish prediction.

The way the Ziv execs figure it out, about six out of every 10 syndicated program purchases in '57 by national and regional advertisers are likely to be full sponsorship, usually in a long list of markets. The remainder is predicted to be co-sponsorship, divided either between two companies, or between divisions or subsidiaries of top firms.

ZIV'S 'ANNAPOLIS' SALE

Ziv has sold "Men of Annapolis" in New York to WABC-TV and American Safety Razor for a March 26 start. That's a Tuesday at 10:30 slot.

"Damon Runyon" reruns, currently holding down that time, will be switched elsewhere by WABC-TV. McCann-Erickson handled the deal for American.

A Columbus Discovery

Feature films in N.Y. have found another sponsor adherent — out-of-town stations. WBNS-TV, Columbus, on the premise that the large colony of Gotham timebuyers also watch television at home, has purchased spots on WCBS-TV's "Late Show" on Feb. 8 and 11, at 11:30 at night, to plug the merits of its own coverage and programs in Columbus.

The use of spots in N.Y. as a pitch to timebuyers isn't a new gimmick, but this is said to be the first time a station is using features (Metro, by the way) as the vehicle for its timebuyer-directed spots.

Edelman's 'Californian'

Hollywood, Feb. 5.

A new teleseries, "The Californian," will be filmed by Lou Edelman for ABC-TV, with Robert F. Sisk to direct and Adam Kennedy and Sean McClory to topline.

Lensing starts this month, with a background of San Francisco during the Gold Rush.

OF Stripes for Junkin

Raymond Junkin has been given his veepee stripes at Official Films. Junkin, formerly head of Official's Dallas office, was brought to New York nine months ago to become an aide to prez Harold L. Hackett. His present areas of responsibility encompass relations and liaison with nets, agencies, advertisers, producers, talent, both in U. S. and Official's overseas interests.

The vacancy on Official's board of directors caused by the resignation of Herbert Jaffe has been filled by the election of Leonard O. Fischer to the board. Fischer is a general partner in the brokerage and underwriting firm of John H. Kaplan & Co.

Lesser's Features for TV

Irving Lesser's Major Television, Inc., has acquired four features for tv, "Roll Along Cowboy," "Rawhide," "Hawaiian Buckaroo," and "Panamint Bad Boy."

Deal was consummated with a group identified with producer Sol Lesser.

WOR-TV Explores New Areas to Get Off All-Pix Kick

WOR-TV, N. Y., which recently scotched some of its theatricals to add telefilms to its schedule, is now looking around for new areas to explore. Hence, the pioneer telecast of the bridge tournament in New York recently, the introduction of a "live" bowling program Saturday nights, the addition of a "live" travel show.

Thinking is to make WOR-TV, a film station-plus. When the other six stations in the New York market didn't telecast first-run features to the degree they do now, WOR-TV, with its emphasis on cinematems stood out in the field. But now, for example, with WATV aping WOR's "Million Dollar Movie" format with 20th-Fox product and with the Metro features on the late show, WCBS, the RKO Teleradio New York flagship is turning to other directions.

First, it was the introing of a number of skeins, with more indicated to be in the offing. Then, experiments such as the bridge show. Hope is to latch on to areas of "live" programming with special interest appeal, but of wide enough interest to get an audience. It's also felt that special interest shows in the New York market offers an audience equal to that of mass appeal shows in smaller markets, a belief that will be used in WOR-TV's selling pitch. Of course shows done and contemplated in the "plus" area must not be too expensive for station to handle.

Incidentally, despite the influx of theatricals in market, WOR-TV's "MDM" remains SRO sponsorwise and according to Pulse figures is doing better than last year.

In the "Ted Steele Show," beauty and glamour advisor Claire Mann made her bow Monday (4), chatting on tips to women and interviewing guests from 3:30 to 3:45 p.m., bringing with her a flock of participating sponsors including Tipetee, Glamour Bra, Grace Homes Club Plan, Albert Carter Hair Stylist and Pomatex. She will be heard Mondays, Wednesdays and Fridays. Previously, the women's features on the two-hour program was handled by Ted Steele's wife, Cell Loman, who has retired awaiting her baby's arrival.

ABC-TV Dropping Telefilm Discounts

A new ABC-TV rate card is due March 1. Two of the more significant inclusions, it's reported, will be elimination of a discount for telefilm stanzas and an increase by \$6,000 for a "minimum buy."

Network is dropping the 2½% discount it is currently offering on filmed shows. After March 1, time on all shows, except those which benefit from the new card's six-month protection clause, will be sold at parity. However, ABC-TV will, somewhat as compensation, double the discount on a firm 52-week network contract from 2½% to 5%.

Unlike CBS and NBC tv networks, which have "must buy" station lists, ABC maintains a "minimum buy" list. Simplifying, "must buy" concerns the minimum number of preferred stations an advertiser has to buy in order to qualify at NBC or CBS. "Minimum buy" is ABC's way of maintaining a minimum time expenditure by advertisers, with bankrollers having the option of which stations it wishes so long as the total time charges equal the minimum, which at present is \$30,000 per half-hour weekly. After the hike it will be \$36,000.

Increment is based on the time cost for 130 affiliated stations which is \$44,652 per half-hour. As usual, "Disneyland" will be exempted from the regular rate card, with a half-hour weekly in the juve show going for \$56,000. It was reported that figure will not increase substantially, if at all, after March 1.

day and night

WCPO-TV is 1st

in total station audience

WCPO-TV 37.3%

station "B" 32.3%

station "C" 30.3%

(from 6 a.m. to midnight)

SOURCE: A. C. NIELSEN CO.
December 1956

WCPO-TV
channel/9

CINCINNATI 6, OHIO

ABC-TV NETWORK

NATIONAL REPRESENTATIVES BLAIR-TV



EVERYBODY LOVES LEO!

OMAHA
50.5
WOW-TV Trendex
Wed. Jan. 2
10:30 P.M. to
1 A.M.

PHOENIX
40.8
KPHO-TV ARB
Thurs. Jan. 17
7 to 9 P.M.

ALTOONA
24.3
WFBG-TV ARB
Sat. Nov. 17
11 P.M. to
12:30 A.M.

LOS ANGELES
30.6
KTTV ARB
Fri. Jan. 11
8 to 10 P.M.

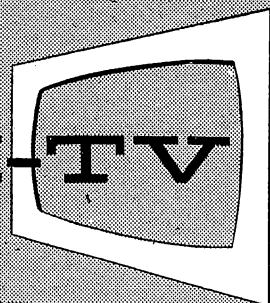
KANSAS CITY
33.1
KCMO-TV Trendex
Fri. Jan. 11
10:30 P.M. to
12:30 A.M.

ATLANTA
27.4
WSB-TV ARB
Sun. Jan. 6
12:30 to
2 P.M.

From coast to coast
M-G-M FEATURES
have captured the
heart of America!

In only a few brief months,
MGM-TV has revolutionized the
telecasting scene. In market
after market, the signs of success
are seen—not only in record ratings
but also in upped billings and
greater prestige and profits. If you
have not done so already, inquire
today as to the availability of
the M-G-M library in your area.

MGM-TV
A SERVICE OF
LOEW'S INCORPORATED



Write, wire or phone Charles C. Barry,
Vice-President, 1540 Broadway, New York

Linkroom—'Tonight'

Continued from page 25

eral changes into the works for the "Tonight" show, which premeditated to disastrous notices a week ago Monday (28) but has since shaken down some of the kinks.

On the production end, the staff will be split in half, with an associate producer heading each production team. Each crew will have a week on and a week off, working on the air the first week and doing preparatory work the second. Roger Gimbel has been named one of the associate producers and Linkroom is deciding on a choice for the second.

Another change is the assignments for the six columnists on the show, with Linkroom feeling that "we've made a mistake in using them as special events reporters instead of columnists." He feels show could make better use than it has of their talents as "experts on America after dark," and will keep them in their own field, though hoping to avoid the bad taste evident on opening night.

Search is still on for a fennec to play opposite Jack Lescoulle in the anchor spot. Reason a gal is needed is first of all for commercials (that's a sales dept. must) and because interplay between her and Lescoulle can live things up. Also in the works is more activity in the RCA Exhibition Hall anchor studio in N.Y., with freer camera

movements and more on-camera doings.

Two other changes are planned: first, to slow down the pace of the show to a more "comfortable" gait—"I'll admit we were switching at an almost hysterical pace, and that's no good for 11:30 at night." Longer features will be used and switching will be held to a minimum. Other element would be to install a small combo in the anchor studio both for entertainment purposes and as a standby emergency filler unit in case of remote breakdowns, etc.

Celler

Continued from page 27

regulation, with its limited antitrust exemptions, industry-mindedness on the part of regulatory agencies, and narrowly restricted judicial review of agency determinations already have a formidable effect on competition." If the courts carry their "judicial predilection" too far in antitrust cases in the direction of the regulatory agencies, it warns, the result "can have grave implications for the survival of the national policy favoring competition in the industries subject to Federal regulation."

In a letter transmitting the re-

port to the Subcommittee, Chairman Celler said that testimony taken at hearings by his group "reveals the existence of a trend on the part of the Federal courts of declining to decide antitrust suits against members of regulated industries and of referring such cases to the regulatory agencies for preliminary decision."

Such action is being taken, he explained, "pursuant to a judicial doctrine called primary jurisdiction, a doctrine which is being applied not only to private suits but also to injunction suits and criminal prosecutions instituted by the Department of Justice."

Norman Pader's Post

Norman Pader, former exploitation director of NBC, has hooked up with Continental Public Relations Inc. as veepee. The firm has been established several years but recently underwent reincorporation.

Pader's most recent berth was as radio-tv chief of the American Heritage Foundation with which he was connected for three years and followed his NBC post. Before the latter, he was asst. exploitation manager of Republic Pictures, a p.r. exec with H. A. Bruno Associates, and during World War II he was an Army correspondent.

Dallas—Bob E. Tripp has been named manager of KIXL and KIXL-FM, board chairman Eee Segall of Variety Broadcasting Co. announced. New assistant manager is Clifton G. Hahne.

Lutheran Council

Continued from page 39

The Chicago station said it dropped the telecast because it did not want to be a party to any inter-faith ill will.

Adoption of the resolution started debate as to whether copies should be sent to executives of the Chicago Tribune, and whether they had any part in the cancellation. The Tribune owns the station.

President of the Augustana Lutheran Church, the Rev. Dr. Oscar Benson, of Minneapolis, said it was "quite clear" Tribune executives ordered the cancellation, and wanted the resolution sent to them. After debate he modified his statement saying "it appears" and is "almost certain" the Tribune had a part in the matter. It was left up to the Council's staff officials to decide whether or not to send the Tribune the statement.

The resolution commended a recently organized "Chicago Action Committee for Freedom of Expression" for fighting the show cancellation, and seeking an inquiry by government agencies. The Council urged "other freedom-loving Americans to be vigilant in defending and extending man's hard-won freedom of expression."

Cinader

Continued from page 39

superior" approach. This is especially the case because the English producers filming for the commercial networks there don't have the fiercely competitive situation that exists among the U.S. networks and their quality needn't be as high. But it's this fact that should be stressed in the discussions, says Cinader, namely that the U.S. market is so competitive as to require the highest production standards.

Consequently, the new show—Cinader stresses that the property was picked and the deal made because the show "demands to be made in England; the costs are nearly the same"—will be done entirely by Associated British. California National's script supervision will cover pacing, along with possible passages or words which might slight American minority groups or overlap sex, two points which Cinader observes the British aren't overly self-conscious about.

As for the rest of the California National production timetable, Cinader hopes to have three shows ready for syndication by next Jan. 1. They are the new British show, the currently-shooting "The Silent Service," a submarine series, and "Union Pacific," a combination western-railroad series on which a pilot will be filmed soon. Also in the hopper is a cavalry show which will be put into work right after the "Union-Pacific" series. Once Cal Nat has its syndication sales staff busy, it will start to develop properties for national sale.

Screen Gems

Continued from page 39

the lone CBC network, and with filmed programs from both America and Britain hitting the market, Canada is a tough competitive area for film. And it is in this situation that Screen Gems, Canada, has grown, getting network exposure for two dramatic anthologies derived from "Ford Theatre," and the following skeins "Father Knows Best," "Circus Boy," and "Adventures of Rin Tin Tin." In national syndication is the "Patti Page" show, placed in 20 English-speaking markets, "Jungle Jim," and "Damon Runyon," among others.

Screen Gems, Canada, and Telepix Movies, Ltd., both Canadian companies, have an interlocking management. Telepix Movies recently made a deal for network exposure on "Sir Lancelot," distributed in the U.S. by Official Films. CBC, incidentally, has 11 or 12 interconnected stations in its net and has plans to expand to web.

Burns hopes to get Screen Gems, Canada, into telepix production, feeling that it is now economically feasible and that Canada now offers the production facilities. As to Canadian tastes, they're very much as they are in the States, he adds.

Schenectady—A dinner honoring Howard Tupper, WGY announcer and WRGB-TV weatherman, on his 20th anniversary with the 50,000-watt radio station, was given Sunday night (3) by co-workers.

600 Flock to Sports

B'casters Dinner to Pay

Homage to Ted Husing

By ART WOODSTONE

Ted Husing was on hand to receive "double honors" from the Sports Broadcasters Assn. of New York. Many of the 600 broadcast and sports people attending SBA's 10th annual award dinner Thursday (31) believed that it might have been his valediction.

The gaunt, ailing Husing was given The Graham McNamee Memorial Award by the organization he started 16 years ago. And the new Ted Husing Award was named and presented in his honor.

He appeared on the well-populated dais at the Hotel Roosevelt, to the surprise of a number of attendees who heard he was too ill to appear, and sat quietly as the accolades poured forth.

Len Dillon, current SBA prexy, deferred to NBC prexy Robert Sarnoff in making the McNamee Award. Sarnoff said that Husing and the man in whose name he received the award were the two most famous sportscasters in broadcast history.

"NBC came into existence a little more than 30 years ago," Sarnoff recalled. (The time approximates Husing's career which began with WJZ, flag of the old Blue network). "In that time," Sarnoff continued, "sports have become one of the prime bulwarks of broadcasting. They were responsible for making the networks rise so fast."

When the microphone was turned over to Husing, he said, "Not very long ago they operated on me for a brain tumor, so I can no longer see. But I can hear and sometimes I can feel."

"I have the greatest feeling I have ever had," he said. Visibly moved throughout the evening, he offered his next line as lightly as he could. "The things which have been said about me, which are consummate lies—to the nth degree—do not have to be seen but are felt inside. To receive this award from my colleagues overcomes me."

Though he couldn't see, Husing was wearing glasses. He extended his left hand in the general direction of the audience, and thanked all present, then singled out Maj. Gen. Gar Davidson, superintendent at West Point, who, as an old friend, spoke a short while before the McNamee award was tendered, and another veteran sportscaster on the dais, Clem McCarthy.

Second most affecting scene of the evening was the receipt of the initial Ted Husing Award by Jim Graham, the kid who vacated his Olympic berth last fall to make room for somebody else. It seemed he was nearly as greatly moved as Husing.

In the background, the denizens of Jacob's Beach and Coogan's Bluff, who appeared in the biggest number of last year's award dinner, achieved new heights at this year's affair. An overwhelmingly noisy bunch at the last annual session, they became quiet and attentive in the move from the basement of the Park Sheraton to the mezz of the Roosevelt.

It was the largest dinner, by far, held by SBA. Last year, an executive of the group reported, attendance at the \$20-dollar-a-plate feed, was 250. By moving over to the Roosevelt, SBA was able to accommodate an additional 350. Last year, sports people seemed to represent the largest group of diners, but at the Roosevelt, they were believed to have been outnumbered by the advertising and broadcast executives. First SBA award dinner was held a decade back at the Ruppert Brewery for 100 or so people.

Edward R. Murrow acted as toast master, clicking big with the assemblage.

THE BIG 3 ON TV

WAR AND PEACE — MAYERLING
BALLAD OF BABY DOE

All Costumed by

BROOKS

GIRL FRIDAY

Capable, efficient and experienced in all phases of detailed secretarial work — part time — evenings. Vicinity North Shore, L. I.

Call POB Washington 7-4368

You are cordially invited to attend the

BMI TV PROGRAM CLINICS

for 1957

Each TV Clinic Two Full Days

EVERY IMPORTANT PHASE OF TV WILL BE COVERED

PROGRAM CLINIC DATES

NEW YORK CITY
(Biltmore Hotel)
MARCH 4 and 5

FORT WORTH
(Texas Hotel)
MARCH 4 and 5

CHICAGO
(Sheraton-Blackstone Hotel)
MARCH 7 and 8

ATLANTA
(Dinkler-Plaza Hotel)
MARCH 7 and 8

SAN FRANCISCO
(St. Francis Hotel)
MARCH 11 and 12

Come to the BMI TV CLINIC nearest your city for a profitable exchange of ideas and experiences on program and operational problems.

Each two-day clinic will feature talks by qualified TV men on vital TV subjects. And you'll participate in Question and Answer periods as well as in full-scale bull sessions.

Watch for further announcements in the press and in the mail.

The BMI Clinics are presented as a Station Service. There is no registration fee.

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



Going places!

Meet "*AGGIE*," the fastest, freshest new half-hour film series of the season.

Pretty Joan Shawlee plays Aggie, the fashion buyer, whose free-wheeling, breezy excursions in and out of worldwide markets catapult her into merry and mysterious foreign entanglements! Here's comedy-adventure for all audiences, all ages... with matchless merchandising and promotion advantages built right into the script.

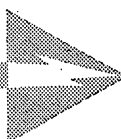
"*AGGIES*" going places... and so is any advertiser who travels with her!

See "*AGGIE*". For details, prices, and audition print, phone, write, wire, or walk right over to

RKO TELEVISION

a division of

RKO TELERADIO PICTURES, INC.



1440 Broadway
New York 18
LO 4-8000

Radio Reviews

FDR—A PORTRAIT IN SOUND
With Eleanor Roosevelt, Arthur Schlesinger Jr., Earle Hyman, narrator
Producer-Writer: Henry Morgenthau III
Director: Richard Nelson
Editorial Consultants: Joseph Lash, Gertrude Rosenstein
55 Mins., Wed. (30), 8 p.m.
WNYC, New York (transcribed)

WNYC organized a 55-minute radio program last Wednesday (Jan. 30) about the life of the late Franklin Delano Roosevelt, who would have been 75 this year had he lived. The municipally-owned New York City station only proved, through the job it did, that radio has a great interest in and capacity for these documentary profiles.

If taken alone, "FDR—A Portrait in Sound" was an excellent program. But to consider WNYC (which when compared to the radio networks has neither the personnel nor the dollars) in light of the growing number of other documentary studies on all measure of people and things, the stanza last week had its shortcomings.

As a study in depth, it lacked sufficient comment by the late President's enemies and critics. It summed matters up through an incisive statement by historian Arthur Schlesinger Jr. but the professor's words, while they had authority and perspective lacked the

roundness that NBC, for instance, gives its portraits in sound—by approaching people who intimately knew the subject at hand yet didn't like it or him. Granted, that on a commemorative show such as this, it may not have been producer-writer Henry Morgenthau's intent to feature downbeat elements. Morgenthau, who had help in arranging his content from Joseph Lash and Gertrude Rosenstein, turned to FDR's wife, Eleanor, a woman noted for her brightness and fairness, for a number of revealing studies regarding the "supreme social experimentalist," as Schlesinger called him. Much of FDR's famous speeches were excerpted and inserted in the special stanza. In retrospect, particularly for the younger people, they, also, were revealing. Earle Hyman's narrative, which was nicely paced with the help of director Richard Nelson, was rendered well if a shade too pontifically. Art.

REPORT FROM WASHINGTON
With Robert G. Spivak, Sen. William Fulbright, guest
Producer: Leon Goldstein
Writer: Spivak
15 Mins., Sun., 9:30 p.m.
WMCA, New York (transcribed)

There's nothing very exciting to report about "Report from Washington," a transcribed radio program bowing on WMCA, New York, last Sunday (3). The quarter-hour stanza by the station, which unquestionably is more conscientious about its public affairs and public service programming than any other indie in town, was a listless piece arranged and run by Robert Spivak from the capital, who will interview a different solon each week on Federal issues.

Spivak began by giving a colorless, though intelligent, introduction to an examination of Eisenhower's Middle East Doctrine, and he swerved directly into questioning Sen. William Fulbright of Arkansas. In the course of the approximately 11-minute-long interview, Fulbright put his finger on one of the show's greatest problems. To a question asked by Spivak, Fulbright submitted that the answer might perhaps be too complicated to give in such a short amount of time.

As these things happen, the senator's apprehension proved groundless, since he managed to squeeze out a complete answer in far less time than he obviously expected himself. Nonetheless, his doubts apply in a broad sense, since its highly unlikely Spivak will ever be able to get much information in depth in 15 minutes. Art.

Tele Reviews

Continued from page 29
hour was Raymond Massey's recorded reading of a Lincoln autobiographical sketch with Sandburg and Newman breaking in with comments and anecdotes. If anything there was too much Massey and too little Sandburg. His reading of Lincoln's paean to the Declaration of Independence was a high spot. Whole thing was tastefully rigged and unfolded with the professional polish that generally can be anticipated for anything the local Columbia station attempts. Dave.

FOR GOD AND COUNTRY
With Will Rogers Jr., others
Producer: Jack Kuney
Director: A. Weston
Writer: Martin Plissner
30 Mins., Sun. (3), 2:30 p.m.
CBS-TV, from New York

CBS Public Affairs division tied up with the American Legion's "Back to God" movement with a half-hour salute to the four chaplains who died together on the troopship U.S.S. Dorchester when it went down in North Atlantic on Feb. 3, 1943.

The story of the chaplains' sacrifice was handled effectively and without dramatics in narrative by people who knew them and their next of kin. It was done with simplicity and good taste and the message hit home. Will Rogers Jr. emceed with the proper warmth and the 160-voice West Point Chapel Choir supplied a good musical setting with workovers of several hymns.

Secretary of State John Foster Dulles was beamed in from Washington for a message from President Eisenhower and Dan Daniels, the American Legion's national commander, spoke of the org's "Back to God" program. It all added up to a touching half-hour for a Sunday afternoon. Gros.

B&W Buys Big Chunk Of Doug Edwards Show; Newscaster Near SRO

Douglas Edwards, who for the past couple of months has been sustaining three days a week on his CBS-TV "Douglas Edwards & the News," jumps onto the near SRO bandwagon around the first of April when Brown & Williamson Tobacco takes the show for two and one-half quarter-hours a week. The B&W buy involves every-week sponsorship of two segments plus alternate-week bankrolling of a third.

B&W purchase, via Ted Bates, now puts the show in the position where it's sold out nine out of every 10 broadcasts, with only one alternate-week quarter-hour open. American Home Products, a long-time Douglas sponsor, has the other two days. Buy, incidentally, reflects a Brown & Williamson upbeat on news sponsorship—only a few weeks ago, the ciggie outfit laid out \$2,100,000 net for purchase of NBC Radio's five-minute news pattern involving cosponsorship of 85 capsules a week.

As to the competitive situation among the three television network newscasts, Edwards leads the pack in the second December Nielsen listings with a four-day average of 15.6, compared with 11.9 for NBC's Chet Huntley-Dave Brinkley combine and 7.5 for ABC's John Daly, the latter two averaged on a five-day basis.

BMI SETS SPEAKERS FOR PROGRAM CLINICS

Twenty-one station executives have agreed so far to address one of the five Broadcast Music Inc. television clinics to be given in March. Previously, BMI only held three of the two-day clinics.

Fifty names will be listed as speakers by the time the roster is completed, 10 appearing at each of the five two-day meets. New York and Fort Worth are set for March 4 and 5; Atlanta and Chicago for March 7 and 8. Frisco for March 11 and 12.

Clinics will take up at least 11 video subjects, including "Local Low Cost Programming," "Daytime Programming," "What's Left for Live Programming," "Film Shows," "Program and station promotion," "Public Affairs" and "Programming for Children."

Among the speakers are Ward Quail, WGN-TV, Chicago; Don Schiffman, WBKV-TV, Chicago; Don De Groot, WWJ-TV, Detroit; Alex Keese, WFAA-TV, Dallas; Gordon Gray, WOR-TV, New York; Norman Knight, WNAZ-TV, Boston; Otto Brandt, KING-TV, Seattle; Sam Cook Digges, WCBSTV, New York; Frank Fogarty, WOW-TV, Omaha; Charles Vanda, WCAU-TV, Philadelphia, and James Kilian, WAAM-TV, Baltimore.

ABC-TV Takes Option On Mrs. America Pageant

ABC-TV has taken an option through the end of February on a show on the Mrs. America Inc. beauty pageant Saturday, May 11. Network, which did another of these shows a few years ago, indicated that the show from Fort Lauderdale, Fla., would only be done on a sponsored basis.

WPIX

Continued from page 33

with WPIX include: Wander Co. with "Captain Midnight;" Seven-Up with "Soldiers of Fortune;" Chunky with "Foreign Legion;" the latter twice a week; H. J. Heinz, "Studio 57;" Ballantine with "Highway Patrol;" American Home Foods, "Stage 7;" Morris Candy, "Buffalo Bill Jr.;" and Emerson Drug, "Science Fiction Theatre."

Under the heading of new biz, Duffy Mott has joined Winston Cigarettes in buying half sponsorship of "Whirlybirds," the new series which kicks off tomorrow (7) at 7:30 p.m. Dale Pince Studios have bought a half-hour period on Saturdays at 5 p.m. for a variety show to be emceed by deejay Murray Kaufman, tentatively titled "Spotlight." Latter show debuts Saturday (9).

Kellogg has bought half-sponsorship of "Popeye" on Saturdays and with Bactine buying half-sponsorship on Sundays, it puts the SRO sign up on the "Popeye" Sunday through Monday strip. National Biscuit Co.'s special products division has purchased the 10 to 11 p.m. segment of the Westminster Kennel Club Dog Show at Madison Square Garden Monday and Tuesday (11, 12).

Recent renewals include United Vintners for half-sponsorship of seven skeins and Pils Beer and Robert Burns for "Mr. District Attorney."

Metro-TV

Continued from page 33

category as "Metro Theatre." Being readied for scripting are "Min and Bill" and "The Thin Man," with "Scaramouche" also an early starter for summer sale.

Sales policy for old Metro features in unsold markets is now being formulated at meetings in the east. Charles C. "Bud" Barry, head of Metro's tv activities, and Maurice Gresham, western sales head, are now in N.Y. for sessions with Metro distrib toppers. With most of the key markets locked up, it is considered likely that the full package of over 700 features will be broken up into smaller groups for easier sale in secondary markets. How this will be arrived at and the composition of the "bundle" is now being resolved.

While east, Barry and Gresham will confer with agencies and clients on their fall requirements and upon their return to the studio, the first vidpic series will be geared for early production.

WATV

Continued from page 33

and with the station approaching SRO, it's said that Irving Rosenhaus, station chief, is mulling a repeat showing of the films in the early afternoon.

To help implement additional sales, particularly for feature films, Larry Wynn has been hired. Wynn is former sales chief at WABC-TV and before that at WABD. He'll report to Ed Cosman, WATV sales manager.

Other New York stations with color facilities are two network keys, WCBSTV and WRCA-TV, and WABD.

RCA Ups Price On 3 Tint Set Units

Hopes for continuing reductions in the price of color sets leading to greater tint circulation received a setback this week when RCA over the weekend hiked prices on three of its 10 color units. Moreover, Charles P. Baxter, v.p. and general manager of RCA-Victor Television Division, warned that "present indications are that it may become necessary to make further increases on all models by next summer."

Baxter said, "We know there is no possibility of reducing our prices on current RCA Victor color television receivers." Price increases, ranging from \$45 to \$50, affected only three console models, with RCA's lowest-priced tint set, the \$495 model, unaffected by the hikes. But the warning about increases next summer would involve the \$495 set as well, thus erasing what has become an industry standard of a \$500 set. Models currently affected are the Wescott, rising from \$595 to \$645, the Dartmouth, increased from \$650 to \$695 and the Whitley, up from \$895 to \$745.

Features vs. Webs

Continued from page 33

hours for theatricals has militated against blue-chippers buying theatrical programming on a national spot scale.

Ratings: What happens during a non-rating week when other than the triple A type pix are exposed. Agency research departments have been watching the ratings and will continue to do so, but they have a lot of reservations about their consistency in other than a few markets and their comparative strength against network shows in particular markets in prime time periods on a day-to-day, hour-to-hour basis.

There is general agreement that top theatricals have strengthened the attractiveness of many spot buys. But the cost factor, coupled with the aforementioned problems, time blocks and reservations, all make the barometer read no whole-sale blue-chip advertisers defections from the nets for features.

Pittsburgh—Joseph C. Laconi, former Larry Clinton musician and arranger, has been moving up since he quit the road several years ago to go into radio in his home town, nearby Butler, Pa. Laconi just been named program director for tv station WICU and radio station WIKK in Erie, Pa.



Mgt. William Morris Agency

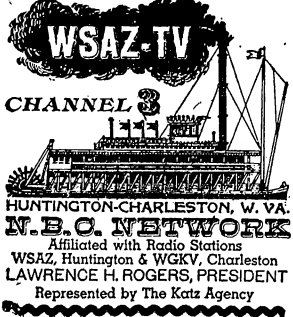
'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked THE winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

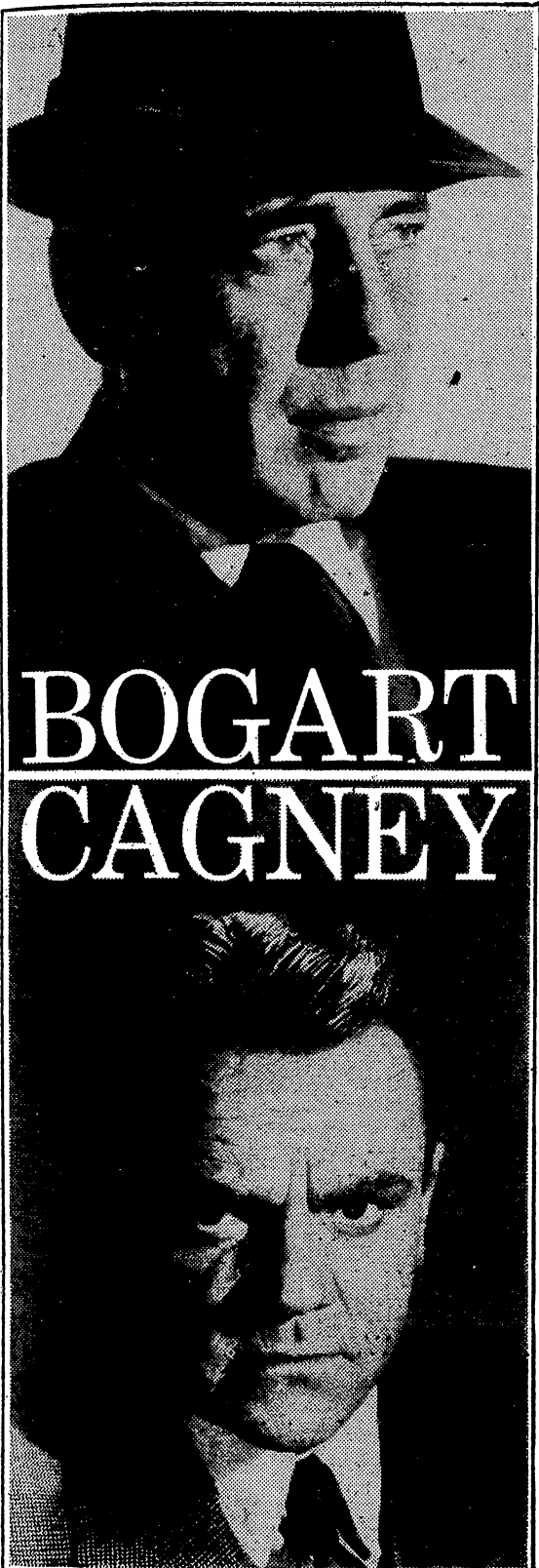
WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



"MR. DISTRICT ATTORNEY"
#1 SYNDICATED SHOW IN SALT LAKE CITY OGDEN-PROVO, UTAH
PULSE, JUNE, 1956
#8 AMONG ALL NETWORK SHOWS ALL WEEK!
BEATING: #9 Disneyland
#10 Godfrey's Talent Scouts
... and many others
ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York



"MR. DISTRICT ATTORNEY"
#1 SYNDICATED SHOW IN SALT LAKE CITY OGDEN-PROVO, UTAH
PULSE, JUNE, 1956
#8 AMONG ALL NETWORK SHOWS ALL WEEK!
BEATING: #9 Disneyland
#10 Godfrey's Talent Scouts
... and many others
ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York



BOGART
CAGNEY

WORLD TELEVISION PREMIERE

"THE ROARING TWENTIES"

The original uncut production of Mark Hellinger's story of a hard-boiled era.

TONIGHT 10:30 PM

WRCA-TV 4

**This is the ad
that sparked**

THE BIGGEST UPSET IN TELEVISION HISTORY...

VARIETY

NEW YORK JAN. 30, 1957

Marx Bros. an Also-Ran As WRCA-TV 'Roaring 20's' Scores Smashing 25.2

WRCA-TV, NBC's N. Y. flagship, upset the Gotham feature film picture completely over the weekend with its Sunday night (27) showing of "The Roaring Twenties." Station easily knocked off the long-dominant "Late Show" on WCBS-TV with an 11:10-to-conclusion Trendex score of 25.2 to 9.4 for "A Night at the Opera" on the "Late Show." Earlier, WRCA-TV's local 11 to 11:10 news poked the CBS-TV "Sunday News Special" by a 31.5 to 14.2 count, while in the 10:30-11 period, the first portion of "Roaring 20's" climbed to within four points of the long-supreme "What's My Line," scoring a 21.5 to 25.0 for "Line."

*...and this is what's happening everywhere...
every time...with AAP Warner Bros. feature films!*

a.a.p. Inc.

345 Madison Ave., N. Y. C. MUrray Hill 6-2323

CHICAGO

75 E. Wacker Drive • DEarborn 2-4040

DALLAS

1511 Bryan Street • RIVERSIDE 7-8553

LOS ANGELES

9110 Sunset Boulevard • CRestview 6-5886

From the Production Centres

Continued from page 26

Film Productions as an account exec... Keystone Broadcasting notched its 17th anniversary last week. Transcribed news now has 920 affiliates... John Bell new WBBM sports writer in place of Tom Flaherty now with Life mag... Morgan Ryan added to NTA's sales Chl office and will specialize in pushing the firm's new syndication properties... National Tea has bought in as alternate sponsors of Ziv's "Men of Annapolis" and CBS-TV Films' "Whirlbirds" on WGN-TV... Howard Christensen's office now representing Jack Chertok and Apex Productions... WIND's "Nite Watchman" currently helmed by deejay Bob Porter, is in its 21st year as a midnight to 6 a.m. disk marathon... Mary and Maurice Merryfield, hosts of WMAQ's daily "Radio Journal," moderated a "Report on Chicago" panel at the Women's Advertising Club seminar Monday (4)... Oliver J. Dragon, member of ABC-TV's "Kukla, Fran & Ollie" troupe, to make a recording for Illinois-Bell Telephone's answering service.

IN LONDON . . .

Orchestra leader Mantovani, recently back from a U.S. tour, will take over the Associated Television Sunday spot from Liberatec for six weeks... Program titled "Christian Cabaret" is to be produced for commercial tv on March 3. The show, which will be in the Associated Television series "About Religion," will feature rock 'n' roll and ballroom dancing, and will close with dancers kneeling in prayer... Scoop for Associated-Rediffusion's news feature program "This Week" on Friday (1), was an on-the-spot interview with the leader of the Irish Republican Army, much wanted by the authorities. His face was not shown... Barry Cohen is working in London on a new tv series for release in America... The Polish State Dance Co., currently appearing in London will be featured in BBC-TV's show "Music At Ten" on Sunday (10).

IN WASHINGTON . . .

"Omnibus" emcee Alistair Cooke here this week to highlight kickoff of National Symphony fund raising drive... Hugh O'Brian, the Wyatt

Eastern Airlines

Continued from page 25

1955, National asked "how dilatory can you get?"

Eastern told the Commission that "it simply would not make sense to allow National to have at its disposal the tremendous competitive weapon on a tv station on its competition with its newly-authorized competitor, Northeast, and its older competitor, Eastern."

If National gets the station, said Eastern, it would use it to bring its name before the public "in almost every phase of its tv operations." The effect, it said, would be to "siphon off" a substantial part of Eastern's business and Northeast, also, would be adversely affected.

Eastern said it is now at a "critical period" in its history, that it is committed to a \$425,000,000 re-equipment program, that it is operating 3,000 more capacity than last winter but experiencing only an 800 traffic increase, Company said it is advertising heavily and that the only way it could offset ownership of a tv station by National would be to increase fares.

Magnuson

Continued from page 27

with respect to network practices and pay tv.

Subscription tv, the Senator observed, "seems to be creating considerable interest." But the Commission, he pointed out, initiated rulemaking proceedings nearly two years ago and has not acted although it received final comments in September of 1955.

The Committee requested and received \$225,000 for its various investigations, including tv, for the period from Feb. 1 to Jan. 31, 1958. The bulk of this budget goes to pay salaries of its staff of legal, research and clerical personnel.

NBC-TV Daytime

Continued from page 27

"Queen" is now the highest-rated daytime show on the air, with a homes-delivered count of 4,222,000 on an average audience basis. This homes delivered figure is higher than that of 20 out of 37 nighttime shows on ABC-TV, the web contends.

On the sales front, NBC is up in weekly daytime commercial quarter-hour units while CBS is down. NBC's commercial quarter-hours rose 44%, from 11.45 per week last year to 16.53 a week this January. CBS dropped nearly 6%, from 29.08 a week last year to 27.48 this January.

Hollywood—Manager of new Casper, Wyo., tv station, KTWOTV, is C. Van Haften, formerly program director of KOA-TV, Denver, named by Harriscope Inc., of Bev Hills, station owner. Station went on air Feb. 1.

Earp of tv, here next month at annual powwow of National Rifle Assn. . . . Following participated in a Visual Workshop sponsored by U.S. Dept. of Agriculture: CBS director of D.C. news Ted Koop; NBC-TV exec Barry Wood and Redi Davis, Ed Bennett, and Stan Parlan, all NBC . . . Under Secretary of Navy Thomas Gates Jr., headed list of Navy brass attending luncheon preview of "Men of Annapolis," which makes its debut locally over WTOP Tuesday, Feb. 12, 7 p.m. Sponsors for the Ziv series are Sunbeam Bread and Esskay Meat Products . . . Deems Taylor tees off a new Monday-through-Thursday music commentary series over WGSN this week . . . Sportscenter Jim Gibbons, who anked WMAL past week, has signed with radio station WOL and with WBC-TV, NBC station, for a nightly show.

IN PHILADELPHIA . . .

Lloyd E. Yoder, NBC veepee and general manager of WRCV-TV, presented check for \$8,744 to Women's Medical College climaxing station's sponsorship of game between Phila. Ramblers and the U.S. World Hockey Team . . . Gunnar Back, WFIL-TV special events and news director, lectures to Penn State Journalism students early next month . . . WFIL-FM adds weekend programming to its Mon.-Fri. sessions . . . George Gobel here (6) to accept distinguished achievement award from the Golden Slipper Square Club . . . As followup to Johnny Lupton's visit on Chief Halftown's WFIL-TV program station received over 3,000 letters . . . Jim Bonner joins WRCV staff replacing former sports director Herb Carneal who anked to Baltimore . . . Phil Sheridan, WFIL-TV star, pens a Mon.-Fri. platter review column for the Inquirer . . . Matt Goukas, WPEN sportscaster, slipped on ice breaking several ribs . . . Spot filled by newsmen Bill Smith.

IN BOSTON . . .

Slenderella, distaff figure proportioning salons, devoting all of its radio and tv time in Hub Feb. 12 to plug the Heart Fund . . . Louise Morgan, WNAC-TV "Dear Homemaker" scouted up two tv sets for Ed Sullivan to present to House of Good Samaritan during his stay here, donated by Joe Feinstein, sponsor "Magee's Movietime" . . . WNAC-TV in special telecast for Internal Revenue Service Wednesday (6) with Frank J. Cavanagh, Mass. director, 7:15-7:20 p.m. . . . International Cellucotton Products Co. and Max Factor sharing alternate weeks sponsorship of "The Star and The Story" telecast Sundays from 4:30 . . . Johnson & Johnson promoting "Stars and Strips" over WNAC-TV via "Children's Theatre" Saturdays from 8:30 to 9 a.m. . . . WBZ-TV signed to carry entire 51-game Red Sox baseball tv sked of 23 home games and 17 away games this frame. Opener comes April 18, Red Sox vs New York Yankees . . . Walter E. Lannan appointed asst. supervisor engineering dept at WEEI . . . Thomas Martin has joined WEEI's accounting dept . . . Regina Cagliano is new recep on exec floor at WEEI . . . WBZ-TV new antenna under construction in Needham Heights has reached height of 597 feet and station expects the 1,349 foot structure to be finished between Feb. 15 and March 1 . . . Buckley & Scott, Inc., oil heating-equip, picked up tab for complete sponsorship WNAC "Headline News" Sundays, 11:00-11:05.

IN DETROIT . . .

Mickey Shorr, WXYZ disk jockey, makes his tv debut this week on a new WXYZ-TV daily half-hour teen show "Mickey's Record Room" featuring appearances of visiting recording artists. Another feature will be the "Make It or Break It" bit in which a teenage panel will discuss a record's potentialities. If the studio audience and panel reject a record it will be broken forthwith . . . WWJ is cooperating with the Detroit Police Department by broadcasting expressway driving reports every 10 minutes during the morning and evening rush hours . . . WJBK-TV begins a 19-week series of the filmed "The Christophers" show in the 8:30 to 9 a.m. Sunday time slot . . . John-Bromfield, "Sheriff of Cochise," appeared on two WWJ-TV shows while here this week in his crusade for traffic safety in behalf of the National Safety Council.

IN CLEVELAND . . .

Maggi Wulff, WJW-TV, and Sanford Markey, KYW, KYW-TV, were both cited by the Air Force for "Outstanding Service" in aiding recruiting . . . Jimmy Dudley and Tom Manning both renewed for another year doing ball games on WERE . . . Pat Oliver leaves WJW-TV "Romper Room" which is folding for Milwaukee Romper Room . . . Steve Lawrence and Ken Carson sub for Johnny Andrews on WEWS "Old Dutch Snow" while Andrews vacations in Florida . . . Lt. John Berichon rounded out 20 years of WHK public service programming on fire department activities . . . Pete Lee's Nanigans ended WJW stay but Lee remains as station producer and packager . . . Disker Bill Gordon, WHK, defeated Joe Finan, KYW, in six-day bike race prelim . . . Florence Roth Semon, ex-WJW, named assistant Coronet Editor . . . Len Adams, ex-WERE, now on WEWS sales.

CBS-TV News

Continued from page 24

being licked, says Day, the sound through the application of magnetic striped sound, and the portability of soundfilm cameras through the development of a new lightweight soundfilm camera and pack which also uses the magnetic striped sound.

In addition to the editorial-technical sessions for correspondents and bureau chiefs, CBS News has instituted a dual training program for its cameramen, all of whom were taken on the basis that they were good photographers and trained as newsmen, rather than CBS making use of experienced newsreel men. For one thing, every cameraman in the field has been brought into N. Y. for a couple of weeks of intensive work with local crews and technicians. For another, head cameraman Bob Hess has gone out on periodic swings to visit and work with the CBS cameramen in the field, bringing along footage of theirs and other work to show up the good and bad points.

Columbus—Bruce Johns, promotion director of WTVN-TV, has resigned, effective Feb. 15, to become promotion director of WCHS-TV and Radio in Charleston, W. Va. Johns will be replaced here by Don Hardin, who is quitting his job as commercial sales representative with WLW-C.

Carl Byoir Dies at 68; Influence Was Felt By B'casting, Corporations

Carl Byoir who died Sunday (3) at 68 was more than the founder-proprietor of one of the nation's largest public relations organizations. He was a longtime back-stage influence because of his intimacy with policy level decisions within corporations with important franchises in the broadcast media.

Probably best identified to most broadcasters as PR counsel to the Radio Corp. of America, Byoir had quietly functioned in the background of a wide variety of consumer activities, among them the Hallmark Cards Hall of Fame program. Byoir shop also represented Scheaffer Pen, Atlantic & Pacific, Johnson Wax, and Byoir personally was partner with Martin Strauss in Bymart, a pioneer in do-it-yourself hards merchandise.

The full story has never been dug but Byoir is thought to have played a major role in the successful campaign to sidetrack the part electronic-part mechanical system for color television developed by the Columbia Broadcasting System and granted the go-ahead by the FCC. One way and another, delay following delay, CBS was never able to make its "victory" stand up and pay off and in due course RCA engineers were able to push ahead and hold the dominant position which CBS the outsider (to engineering and patents) seemingly threatened for a time.

KNEW's 400G Sale

Seattle, Feb. 5. Mount Rainier Radio and Television Broadcasting Corp. here has bought radio station KNEW in Spokane for "an amount in excess of \$400,000." Corporation owns KJR, Seattle, and KXII, Portland.



MICHAEL CHIMES and His HARMONICA

Recently On "Ruggles of Red Gap" "Alcoa Hour" "Goodyear Hour" "Ray Bolger Show" Ph. MO 7-5873, Mount Vernon, N. Y.

congratulations, Otto



OTTO BRANDT KING-TV, SEATTLE

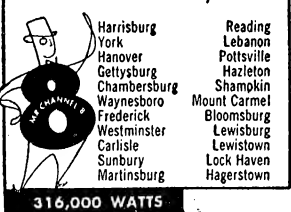
CODE 3 was first in its time period with a 17.3* rating! Sponsor: Signal Oil



*Telepulse, Oct.

for your market availabilities, call, write or wire ABC Film Syndication, 1501 Broadway, New York • LA 4-5050

Channel 8 Multi-City Market



STEINMAN STATION

CLAIR MCCOLLOUGH, Pres.

Representative the MEEKER company, inc.

New York Chicago Los Angeles San Francisco

THE BIG THREE... IN NEW YORK!

STATE TROOPER.. Tuesday 9-9:30 PM

O'HENRY..... Wednesday 9-9:30 PM

CRUSADER..... Friday 9-9:30 PM

In their initial week on Channel 9 (Jan. 20-26, 1957) these three programs pulled an average rating that is ...

59% HIGHER

... than the average for all syndicated half-hour programs aired by other New York independent television stations.*

For full details on availabilities and costs, contact WOR-TV today.
Call Bill Dix, LOnacre 4-8000.

WOR-TV CHANNEL 9

Ann Sothorn Vs. Emmy

Continued from page 25

up the list. Entry forms are sent to all unions and guilds, and they send their replies to Price-Waterhouse which tabulates them and lists the top 20 in each category. But a member can nominate anyone or any show; he doesn't have to go along with the majority vote."

This didn't satisfy Miss Sothorn, who exclaimed "who remembers you if you're not on the list? I'm a member of every guild in show business, and I never received an entry form. I question the validity of putting just 20 series on a list. I don't think it's fair. For the sake of justice and fairness everyone has a right to be on that list."

"I think the Academy should be investigated. They left off such well-ranked series as the Zane Grey Theatre, 'Lineup,' 'Dragnet,' Jane Wyman's show, 'Crusader' and 'Millionaire.' They have no right to do this. I have been nominated three times, and am a nominee this year for best comedienne, but I feel everyone should have a chance," she said.

While Miss Sothorn contended she has received no entry form, Claude McCue, exec secretary of AFTRA which mailed out performer ballots, said she is on the union's mailing list.

Beef was the second made over this year's upcoming awards, the

first being expressed by some tv film actors who as members of Screen Actors Guild don't receive ballots, since they are mailed out by AFTRA, which has jurisdiction over live tv. Academy has admitted it has no method of sending ballots to those actors who work only in film, but said it felt AFTRA's 5,800 ballots covered most actors in film, since many are dual union card-holders.

Academy nominations will be disclosed Feb. 16 on an NBC-TV telecast.

Executives of the Academy of Television Arts and Sciences "may not even watch television," Alex Gottlieb speculated over the weekend in a new blast at the Academy's system of preparing nominees for the annual Emmy awards. Gottlieb's "Oh Susanna" series, he charged, "was not even included in the remainder list sent out to members for the purpose of preparing nominations."

Gottlieb roundly seconded Ann Sothorn's blast at the system, contending that many shows which have a right to be listed are ignored. "Susanna," he added, was the second highest rated of the season's new shows. Similarly, "Code 3" wasn't included in the remainder list.

"If they need a system," Gottlieb suggested, "they might check their listings against those in the Nielsen list. Nielsen lists all shows and the Academy could then have a basis against which to check its remainder list. Because if you're not on the original remainder list, you don't have a chance."

Jaffes

Continued from page 25

both Newsweek and Sunday N. Y. Times giving recognition to their bigtime operation and versatility as a team.

Differences of opinion between the brothers concerning their tv production venture, Showcase Productions, along with conflicting temperaments, are said to have precipitated the "divorce," although in all likelihood they'll finish out the season's already-committed roster as a team.

With NBC perhaps more bullish than ever as to the future of the specs in tv, and with "Producers' Showcase" a certainty for next season's schedule, the big question to be resolved is: "Which of the Jaffes retains Showcase Productions?" unless it's amicably settled between the brothers, it could well be that NBC will step in and decide for them. The network owns 50% of the packaging-production operation. Of the remaining half the brothers each control 42% with Pryor the other 16%. NBC's business dealings were mostly with Henry at the time of the formation of Showcase Productions. (Originally the Jaffes were brought in as the lawyers for Leland Hayward, who was to produce a series of specs for NBC, but when Hayward took seriously ill it was agreed that the Jaffes would take over the assignment, which they in turn translated into one of the major success stories in tv.)

But despite Henry's seniority status, it's Saul who for the past three years has been the most active in Showcase Productions, almost to the exclusion of any participation in the legal end of the J & J business, while Henry has basically remained the lawyer.

Among the firm's clients are the American Federation of Television-Radio Artists (the national organization as distinct from New York AFTRA), with Henry as national counsel; American Guild of Musical Artists, Agnes de Mille, Eva Marie Saint, Dinah Shore, John Forsythe, Lindsay & Crouse, Bud Collyer, Bill Hayes, and a long list of others. Expectations are that Henry Jaffe will fall heir to the majority of the clients, particularly AFTRA and AGMA.

As to the possibility of NBC splitting up the Showcase Production assignments on specs and special shows to permit both to participate, a high NBC spokesman said such chances were slim. Regardless, however, both Jaffes will henceforth divide their time between being lawyers and showmen, with separate outfits and with likelihood of future NBC-TV exposure for both camps.

Miles Prez, Agency Head, Publisher in \$2,000,000

Purchase of Stations

Fort Wayne, Feb. 5.

Stations WKJG and WKJG-TV, owned by Northeastern Indiana Broadcasting Co., Inc., operator of NBC affiliated outlets, are being sold, subject to FCC approval, to John F. Dille Jr., president of Truth Publishing Co., Elkhart; Walter Beardsley, president of Miles Laboratories of Elkhart and Geoffrey Wade, president of Wade Advertising Agency, Chicago. Sale is reported to be \$2,000,000.

Clarence L. Schust, industrialist, is president of Northeastern group. Schust said that "Edward G. Thoms will continue as operating head of WKJG radio and television, and no changes in personnel are contemplated."

The Truth Publishing Co. of Elkhart publishes an afternoon newspaper and also operates WSJV-TV and WTRC radio.

The current owners of WKJG bought the 5,000-watt station in 1950 and started operation of the television station three years later. The radio station was established in 1947 by a group headed by the late William A. Kunkel, Jr.

Don Russell

Continued from page 24

is unusual because the station happens to be owned by the newspaper. But he's fought several editorial battles and come out on top, like one to get flood victims out of miserable trailer camps and into half-empty low-cost housing developments in spite of legal technicalities; like a successful fight to prevent an apartment building from going up in front of the new Presbyterian church, a model of modern architecture which would have been hidden by the building, with the ground instead going for the construction of a war memorial park, something that Stamford's never had. Another feature is the appearance of Stamford's mayor on the show every Tuesday, during which Russell throws the book at him for 25 minutes in the form of letters from listeners with questions, embarrassing or otherwise, for the mayor.

On the commercial side, Russell's stanza is SRO, literally so, since the station is making sponsors who want to get into the series take afternoon spots until there's an opening. He's got something like 54 spots a week sold, with half of the program having been sold from the beginning via a block buy by one of the larger shopping centers and the remainder sold on a spot basis locally and nationally but non-competitive to the shopping center. He does his commercials ad lib, incidentally, with the blurbs not even timed.

Result of all that, Russell says, is the unusual but satisfying feeling of "being a hero in my own home town." He says he's now kept busy at night attending all sorts of local functions as toastmaster or guest speaker, but "of course for every guy who thinks I'm a hero there's one who hates my guts."

Another result is that Russell's buying a new home and building a new studio, with the station supplying additional equipment. What has him worried now, however, is what to do if a network offer comes his way. Since Stamford is a commuter's center, particularly for the broadcasting business, he's becoming better known than he was in N. Y., and the offers have started to come in. Russell hopes he can resist temptation to the point of having any network showcase originate from his home so he can keep doing the Stamford show. He's never had so much fun in his life, he says.

Short-Lived 'Chi Story'

Chicago, Feb. 5.

WBBM-TV's revamped "Chicago Story," featuring the Chicago American's television editor Janet Kern, Daily News columnist Jack Mabley and its sports editor John Carmichael, came to an abrupt finale Friday night (1) at the end of its first week.

Gallantly, no one at the Columbia station is willing to amplify on the terse statement that the nightly "Story" was dropped in favor of a musical s.r.p built around singer Don Cherry, except to say it was done "in the interests of good programming."

Inside Stuff—Radio-TV

When a N.Y. television editor overheard an "Omnibus" employee buying copies of Bernard Sobel's book on burlesque and asking the Fifth Avenue shop to drop the tax on the grounds that the Ford Foundation was an educational operation the seed was planted for a near-quarrel author. Sobel found he was to get no credit and no fee though there was much evidence his present book on burlesque and his earlier tome of 34 years ago were being extensively "researched." In the end Sobel was mollified with a promise of credit but no cash. Then the producers forgot the credit during the actual broadcast (script by S. J. Perelman) but staged a special gesture to Sobel the following week. Never coming to adjudication was the claim and/or rights of an author whose works are openly "consulted." "Omnibus" argued it owed Sobel nothing since the historic facts about burlesque were in the public domain and his material was not used. What price scholarship among the educators!

NBC's new international operations setup, which is involved among other things in the acquisition of television stations outside the U.S.; is beginning to expand. Until now a skeleton unit under Alfred R. Stern (with exec v.p. Charles Denny riding herd), the unit this week added two new execs.

Alvin Ferlenger, an NBC attorney since early in 1955, joins the staff as manager of administration and sales development, while Richard L. Berman, business manager for the NBC Opera Co., moves in as manager of facilities.

University of Houston's "biggest television-radio school in the nation" is going through reorganization wringer. When reshuffling is through by mid-February, school will be flying new title of Radio-Television Center.

Changeabout sees Dr. John Meaney, former film production manager and long associated with educational tv at university, named center topper. Center will have four major divisions: tv programming, radio, tv technical operations, film production and construction.

Division heads will include: Roy E. Barthold, also promoted from program coordinator to program director of KUHT-TV, university's educational channel; James J. Byrd, station chief engineer; James L. Bauer to film operations director, and Patrick E. Welch, chairman of university radio-tv dept.

U. S. Information Agency is looking for radio broadcast technicians, at \$5,915 per annum to work in Washington. U. S. Civil Service Commission is taking applications for the job.

Veteran radio-tv researcher Stanford Mirkin, senior editorial researcher for CBS News and Public Affairs, has spent 17 years jotting down notes on the anniversaries of events, people, inventions and just about everything. He's finally compiled them into a book, "When Did It Happen," published last week by Ives Washburn Inc. It's a "dictionary of dates" and is arranged by days of the year, with subtitles comprising the years for each event listed thereunder.

Lou Simon, sales manager of KPIX, San Francisco, and William J. Williamson, sales manager of WBZ-WBZA, Boston and Springfield, won first prizes this week in the Westinghouse Broadcasting Co.'s annual sales contest. Prizes of a new car and \$750 worth of Westinghouse appliances were awarded the sales managers of the WBC radio and television stations that showed the highest percentage increase in sales for the last six months of 1956 as compared with the same period in 1955.

MBS

Continued from page 25

Charles King, director of station relations, who is leaving on a to eight-week tour of the country.

Other areas being given the once-over are the entertainment shows, with the possibility that the entertainment block of adventure and mystery programs running midweek from 8:30 to 9 p.m., all of which are sustaining, may be curtailed. Standing firm is the 8 to 8:25 midweek mystery-adventure block, all of which is sponsored.

With the proposed emphasis on news, the barter arrangement for such shows; the reexamination of net's entertainment programs, there would be alterations in web's current contract. Clauses affected would relate to option time, payment to affiliates for sponsored network time over 20 hours per 28-day period, as well as other provisions.

Net is mulling a variety of plans to give proposed news shows added plus values, as well as tying in altered news format with public affairs programming. Spurring net's accent on news is its success with Miles Laboratories' which inked for 25 five-minute newscasts and features weekly, in addition to sponsoring half of Millic Considine chatter and interview show.

Also acting as stimulant is the

trouble net has in garnering what it considers sufficient coin from its co-op news shows, featuring personalities as Fulton Lewis Jr., Bill Cunningham and Robert F. Hurleigh. Lewis is sold currently on a co-op basis in about 100 markets compared to the over 200 four or some years ago. Winchell, too, was hard to sell co-op, net found.

In Chicago, William Deason, president and general manager of KVET, Austin, Tex., was elected chairman of MAAC. Other officers elected were Ralph McElroy, prez and general manager, KWWL, Ia., vice chairman; and Donald J. Horton, prez WVLK, Lexington, Ky., secretary.

Interested in
The Very
best deal on a new
THUNDERBIRD
or
FORD

Call or write SAM ANGER -
(brother of Harry Anger, G.A.C.)
LYnbrook 9-0600
TED ROWLAND, Inc.
LYnbrook, Long Island N.Y.
Delivery Anywhere in the U.S.

EVERYBODY'S A CRITIC!

Critics got you down? Fight back with the impressive gag kit that recognizes the most worthless opinion.

Kit grants tongue-in-cheek authority to opinions regarding women, TV, sports, theater, ward politics, Turkish Ice Hockey, etc.

THE CRITIC

Dept. V

P.O. Box 3113, PHILA. 50, PA.

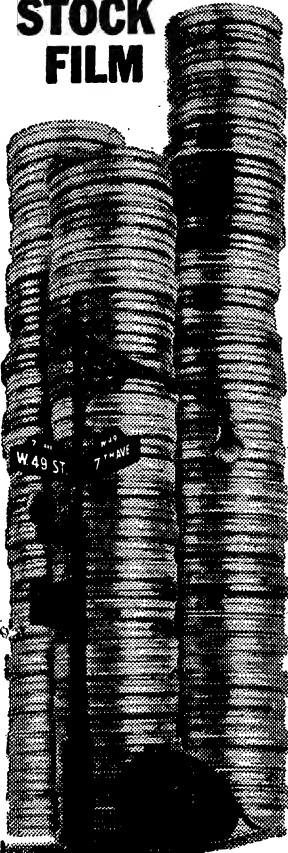


REGISTERED
CRITIC KIT

\$1.95 Postpaid

- Jewelry-Quality Bronze
- CRITIC PIN
- CRITIC REGISTRATION CARD
- Parchment Wall Scroll
- 6 or More \$1.50 Each
- Dozen Lots \$1.25 Each

NBC FILM LIBRARY MOVES ITS MOUNTAIN OF STOCK FILM



The NBC Film Library, with its mammoth store of more than 30,000,000 feet of stock film, has moved to a convenient new location at 7th Avenue and 49th Street, New York City. You'll find us able to provide you with one of the most comprehensive collections of stock footage in the world.

Write for free catalog on your business letterhead.

NBC FILM LIBRARY

729 Seventh Avenue
Corner 7th Avenue and 49th Street
Tel.: CI 7-8300 Ext. 3438 or 3976
A Service of California National Productions, Inc.

HERE LIES VICTOR'S 78 RPM

Col Rolling With Pkge. Biz Wave; Sets 100 Pop Albums for '57 Release

Columbia Records is keeping pace with the mushrooming pop album afield by scheduling 100 packages for release this year. It's a 20% increase over Col's 1956 release schedule.

According to Stan Kavan, who heads Col's album sales division, pop packages today make up the recording business' "biggest area of excitement" and "biggest area of growth." He also pointed out that the majority of albums blueprinted for release will be new productions, since the label has virtually completed its conversions of the 10-inch LP sets and vintage 78 rpm packages.

Col, however, is holding the line on its classical release schedule. Diskery expects to keep its classical catalog within the boundaries of between 60 and 70 new items as it did in '56.

Label also is continuing its "Buy of the Month" program to stimulate interest in its packaged product. Campaign, which offers a pop and a classical album at \$2.98, was started as a summer promotion last year but turned out so successfully that it was decided to keep it as a regular monthly feature. "BOM's" for March are a pop album by the Hi-Lo's and a classical set by Andre Kostelanetz conducting "Rigoletto." It's the Hi-Lo's preem album for the label and marks the first time that a "BOM" has been used on new Col artists.

In the label's February release lineup in the pop field are albums by Duke Ellington, Frank Sinatra, Morton Gould, the Chordettes, Boyd Raeburn, the Carl Smith Trio, Sammy Kaye, and Johnnie Ray. In its Masterworks schedule are the Columbia Symphony Orchestra conducted by Bruno Walter, the Philadelphia Symphony conducted by Eugene Ormandy, the New York Pro Musica Antiqua, the St. Louis Symphony, Andre Kostelanetz, Stanley Holloway and Noel Coward.

Rebuffed Again, Tooters Taking \$13,000,000 Suit Vs. AFM to Appellate Ct.

Los Angeles, Feb. 5. Musician plaintiffs seeking more than \$13,000,000 in damages in two suits attacking the Music Performance Trust Funds will take their battle to the Appellate Court this week following a second rejection of their plea for injunctions and a receiver. Superior Judge John J. Ford, after lengthy re-arguments last week (1), declined to reverse himself in his ruling that the court does not have jurisdiction.

Plaintiffs will ask the Appellate Court to issue a writ ordering the court to take jurisdiction in the issue. Judge Ford has contended that jurisdiction does not exist. Samuel R. Rosenbaum, Trustee of the Funds, is an "Indispensable party" to the suits and is not domiciled in California.

Attorneys Harold Fendler and Daniel Weber, representing the plaintiffs, announced that former California Supreme Court Justice John Preston will be associated with them in the appeal.

BINGLE'S DIXIE DOODLE FOR 1ST VICTOR ALBUM

Hollywood, Feb. 5. Bing Crosby reports to RCA Victor next week for a new album, his second special package away from Decca in 20 years. First was the Verve album recorded with Buddy Bregman several months ago.

On the Victor album, Crosby will team with Bob Scooby for a dixieland treatment of a dozen standard tunes.

It's Crosby's first etching for Victor in more than two decades and the first album he's ever made for the label. He did some singles for the firm before he joined Decca.

Victor's Hi-Fi 'Magoo'

RCA Victor is selling hi-fi with a laugh in a new album due shortly for release. Package is titled "Magoo in Hi-Fi" and features a commentary by Jim Backus in the same voice, that he uses for the cartoon character featured in the UPA shorts.

Musical background for the story was written by Dennis Farnham, Victor musical director on the Coast.

Deejay Assn. Drops Drive For Disk Coin

The National Assn. of Disk Jockeys for Public Service will go outside the music business for its organizational money. Association's pitch for \$55,000 from record companies and music publishers several weeks ago sparked considerable squawks within the trade. The 10 diskeries involved decided to hold back any cash outlay until further study.

The deejay organization has now decided to go ahead with its plans "with or without" the help of the record industry. Feeling among the key deejays in the group is that they're "terribly hurt and disappointed" in some of the recording companies' suspicion that the deejays might use pressure on them to force donations.

According to Murray Kaufman, council's proxy, the deejays will now attempt to raise the money through community funds and charitable organizations. Council, which plans to involve itself in various public service programs, plans to announce its first project in the near future. Kaufman also stated that there are now 900 deejay members in the council.

R&B (Rhythm & Burne)

Glasgow, Feb. 5. Rock 'n' roll had nothing over Robert Burns, 18th Century national poet of Scotland. Two lines from his poem, "Bessie at the Spinning Wheel," prove there's really nothing new under the show biz sun.

"O leeze me on my spinning wheel, And leeze me on my rock and reel!"

Soviet's 'Let 'Em Eat Biscuits'

By IRVING R. LEVINE (NBC's Moscow Correspondent)

Moscow, Feb. 5. It's no easy matter to find a disk of your choice in a Moscow phonograph record store, and the reason why may be explained in some statistics just published.

In a country of 200,000,000 persons larger than the U.S.—only 80,000,000 disks were manufactured in the Soviet Union last year, considerably fewer than in the U.S.A.

Statistics of any sort are hard to come by in the Soviet Union with its obsession with secrecy, so that an article entitled "Dreams and Sounds," recently published in the newspaper of the Ministry of Culture, "Soviet Culture," is of considerable interest.

It says that only 13,000 sides (or titles) were included in the 80,000,000 disks and that only four million of these were longplay platters. Since many Russian-manufactured gramophones are still of the spring-wound type and operate only at the old 78-speed, LPs are in less demand than in many western lands.

These figures may explain why I've found it impossible to pur-

'KING' IS DEAD; LONG LIVE 45

RCA Victor has begun the final interment of the 78 rpm platter, a disk speed that was standard in the industry from the end of the cylinder days to the start of the slow-speed era ushered in by the 33 and 45 rpm development of eight and nine years ago.

W. W. Bullock, chief of Victor's single division, has moved to cut certain of the company's single releases only on 45 rpm platters. Victor's first exclusive 45 rpm release will be 11 Harry Belafonte singles which are being issued as a special promotion.

Bullock pointed out that sales of the 78 platters have slumped sharply in the past couple of years because of the entry into the market of new 45 turntables. At the present time, the 78s total less than 10% of the single record market. That 10% is concentrated mostly in the country & western and rhythm & blues markets.

Bullock stated that if there is a sufficient demand for the 78s, Victor would produce enough to satisfy its customers. Bullock added, however, that he believed that virtually all of the 78 rpm machines will be replaced by modern three-speed phonos within the next year. By the end of this year, he envisages that "practically all" the single record production will be at the 45 speed.

Victor introduced the 45 disks in 1949, a year after the 33-rpm longplay platters. While the latter dominate the album market, the (Continued on page 56)

Hammerstein O.O. Of 'Loaded' Logs

A powerful new ASCAP committee, headed by Oscar Hammerstein 2d, has been set up by the Society's board to follow up on its recent move to crack down on all attempts by members to falsify or otherwise "gimmick up" performance logs of radio and television stations. Strong accent that ASCAP is putting on the new regulation is spotlighted by the fact that Hammerstein was persuaded by ASCAP proxy Paul Cunningham to take over the chairmanship of this logging complaint committee.

Other members of the committee are Max Dreyfuss, Chappell Music chief; Bernard Goodyin, head of the Paramount music combine; Irving Caesar, writer and publisher, and clefter Jack Yellen.

A&R Seen in Flux Again: Shad N.Y. Merc Chief; RCA Mulls Coast Revamp

Shake in the Grass

Honolulu, Feb. 5. Pierson Thal, bandleader at Royal Hawaiian Hotel, comes up with a capsule comment about one of his former girl vocalists: "She was very careless about her appearance—sometimes she didn't show up for days."

Brit.'s Melachrino In Victor Stable; Here for Hoopla

British pop maestro George Melachrino, conductor of the Melachrino Strings, has been signed by RCA Victor, effective next November, when his pact with the HMV label in England expires.

RCA Victor has been releasing Melachrino in the U.S. under its reciprocal distrib deal with HMV's parent company, EMI (Electric & Musical Industries), but the latter pact is due to be concluded this April. Hence, Victor v.p. and album chief George R. Marek was eager to tie up Melachrino directly to the Victor roster.

Melachrino has been among the most consistent album sellers in the business, having accounted for over 2,000,000 Victor sets overall. He has been clicking in the "mood music" market and Victor is currently making a push on the conductor's packages.

Melachrino flew into the U.S. from London Saturday (2) to tour the country in connection with the sales campaign. He's being accompanied by Carl Bosper, pop album promotion head, and Herb Hellman, album publicity manager. The itinerary a dozen cities and will wind up in Kansas City, Feb. 21.

Decca's 6 New Phonos

Decca Records is expanding its phonograph and accessory line with the marketing of six new phonograph machines this year. Top-priced model, a hi-fi unit with a four-speed changer and a three-speaker system, lists for \$150. Decca is also making available three separate speaker enclosures for use as exterior speakers with other phonos. With the new additions, Decca now has 16 different phonograph models on the market currently.

After a comparatively long siesta, the artists & repertoire picture erupted last week with the exiting of Hugo Peretti and Luigi Creatore as Mercury Records' eastern a&r toppers. They'll be replaced by Bobby Shad.

Peretti & Creatore, who've been with Merc for the past three years, are taking over the new Roulette line, which was launched only 10 days ago with the purchase of the master of Buddy Knox's "Party Doll" from the indie Triple-D label.

Although they're associated in the operation of Roulette with Morris Levy and Phil Kahl, who also have publishing firm interests, Peretti and Creatore state that they're open to material from all publishers. Starting from the ground up, they plan to build Roulette in the pop, jazz and kiddie fields with a stress on packaged goods.

RCA Victor is mulling a reshuffle of its Coast staff with likelihood that Henri Rene, head of the Coast office, will be upped to a post in the company's expanding international operation. Rene, vet musical director for Victor, has been heading the Coast artists & repertoire setup for the last few years and will probably return east to take over his new spot.

Victor execs say the move is still in the exploratory stage and no replacement for Rene in Hollywood has as yet been considered.

Shad moves over as head of Merc's eastern a&r spot after a three-year stint as head of the label. (Continued on page 56)

Beret & Goatee to Play 2d Fiddle to Cap & Gown As Jazz Goes to School

Jazzsters apparently are going to shave the beret and goatee for the cap and gown. In the works for a kickoff this summer is the School of Jazz, staffed by top hipsters, at the Berkshire Music Barn in Lenox, Mass.

Enrollment in the school's three-week session, which is slated to start Aug. 12, will be limited to 40 musicians and 20 auditors (non-playing students). Musicians will be required to pass auditions or to submit tapes or recordings to qualify for entrance.

The faculty has not yet been set. Chairman of the school's board of trustees will be Philip Barber. Other trustees are Whitney Balliet, William Coss Jr., Nesuhi Ertegun, George Avakian, John B. (Dizzy) Gillespie, Stephanie Barber, Jimmy Guiffre, Nat Hentoff, Andre Hodeir, Leonard Feather, J. J. Johnson, Willis James, John Lewis, Horst Lippman, Wilbur De Paris, Oscar Peterson, Max Roach, William Russo Jr., Gunther Schuller, Jack Tracy, Barry Ulanov and Marshall W. Stearns.

GISELE, LANSON IN 'HIT PARADE' EXODUS

A reshuffle of the singing roster on the "Your Hit Parade," the NBC-TV longtimer, is in the works. Gisele MacKenzie, who shares the distaff vocalist assignments with Dorothy Collins, is due to bow out of the series as of pre-summer. Snooky Lanson, who has been with the show since its radio days, may also exit the lineup.

Singer Russell Arms, Miss Collins and her husband-bandleader Raymond Scott are due to stay with the show. Series is bankrolled on alternate weeks by Lucky Strike cigs and the Warner-Lambert.

Copeland Singling

Allan Copeland, member of the Modernaires since 1948, is leaving the combo to work as a single. He'll still cut for Coral Records which also has the Modernaires under pact.

His first solo release is "Feeling Happy" and "You Don't Know."

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "Mi Casa, Su Casa" (RCA Victor). Plenty of spins are on tap for both sides of this new Como platter, but "Mi Casa, Su Casa" looks like the longrange winner. It's a warm and lilting ballad tailor-made for the easygoing Como crooning style. "Round and Round" has a snappy beat and a light-hearted flavor that Como uses to advantage.

Andy Williams: "Butterfly"—"It Doesn't Take Very Long" (Cadence). Andy Williams is racing Cadence's Gracie (Cameo) in the "Butterfly" sweeps. Although the

clicko "Garden of Eden" with a substantial two-sided that should sustain his new platter prominence. He comes off strongly with a big ballad styling of "In the Arms of My Love" and puts a good western flavor into "The Wind in the Riggins".

David Whitfield: "If I Lost You"—"The Adoration Waltz" (London). In "If I Lost You," David Whitfield once again has a big ballad showcase for his belting attack. As his previous efforts, this one will attract plenty of attention. "The Adoration Waltz" is in

Best Bets

PERRY-COMO	MI CASA, SU CASA
(RCA-Victor)	Round and Round
ANDY WILLIAMS	BUTTERFLY
(Cadence)	It Doesn't Take Very Long
DELL-VIKINGS	COME GO WITH ME
(Dot)	How Can I Find True Love

Gracie platter is the original. Williams stands to pick up most of the marbles, since he's already got an established platter and via his "Baby Doll" etching. Williams handles the tune's bouncing beat and lively lyric in tiptop style. "It Doesn't Take Very Long" is an okay rhythm effort.

The Dell-Vikings: "Come Go With Me"—"How Can I Find True Love" (Dot). Master picked up by Dot from the indie Fee-Bee label after it started making noise in the Pittsburgh area shapes as a winner on a national level. "Come Go With Me" is the side that'll carry it to the top. It's packed with a likeable r&b punch and the combo belts it across effectively with a slick harmony style and some femme walls interspersed. Sunny Gale, too, has a solid spinning bet with her Decca workers of the song. "How Can I Find True Love" has a good beat but there's nothing outstanding enough to bring it to the forefront.

Roy Hamilton: "A Mother's Love"—"A Simple Prayer" (Epic). Coupling of reverent and dramatic items gives Roy Hamilton plenty of room to build the big notes. Both sides are vocal blockbusters and will probably get split spins. "A Mother's Love," however, seems like a more impressive job and should take over in the long run.

Sammy Davis Jr.: "The Golden Key"—"Long Before I Knew You" (Decca). "The Golden Key" is a neatly fashioned ballad job that gets a noise-making potential from Sammy Davis' effective handling. Davis is also in good form on the ballad from "Bells Are Ringing"—"Long Before I Knew You."

Joe Valino: "In the Arms of My Love"—"The Wind in the Riggins" (Vik). Joe Valino is coming off the

a schmaltzy vein but isn't too hard to take.

Ann Hathaway: "The Very Thought of You"—"Walk in the Country" (Motif). The Ray Noble oldie, "The Very Thought of You," is in good hands when Ann Hathaway takes over. She's got a potent selling style and works the side into a takeoff potential. She's in a more intimate mood on "Walk in the Country," but it isn't as commercial as the other side.

Sylvia Syms: "I Cry for More"—"Nearer My Love to You" (Decca). Sylvia Syms is headed for a solid spinning spree with "I Cry for More." It's a well-tailored ballad effort with a good beat and an intelligent lyric. Miss Syms' approach is topnotch. She rates better material than "Nearer My Love to You."

Bernie Nee: "I Have You to Thank"—"Make Me Yours" (Columbia). The bright melodic pattern of "I Have You to Thank," from Sunday's (3) tv spec, "Ruggles of Red Gap," is excellently suited to Bernie Nee's carefree delivery. It's a gay platter that makes for happy programming. He's also in good shape on "Make Me Yours," which has a good jukebox flavor.

Ron Hargrave: "Only a Daydream"—"Latch On" (MGM). "Only a Daydream" looks like a left-field item that could turn up with a good spinning score. Tune a mixture of rhythm & blues and country & western moods, gets an effective reading by Ron Hargrave. "Latch On" is a driving item which builds via Hargrave's power-packed piping.

Milt Buckner: "Second Section"—"Dinner Date" (Capitol). Milt Buckner's instrumental coupling of "Second Section" and "Dinner Date" makes for a lively two-sided. Buckner rides in high gear on each but "Second Section" looks like the step-out side for jock spins.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
Thesaurus Transcriptions
85th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P. M. E.S.T.
Sponsored by
Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by
Dodge and Plymouth Dealers of America

Longhair Reviews

Mozart: Abduction from the Seraglio (Angel). This latest version of an early Mozart opera, which has come to the fore only in recent years, is a brilliant performance conducted by Thomas Beecham with Lois Marshall, Ilse Hollweg, Leopold Simoneau, Gerhard Unger and Gottlob Frick in the lead roles.

Puccini: Il Tabarro (RCA Victor). A Puccini one-act opera, "Il Tabarro" (The Cloak) is a relatively short work, but one of striking dramatic power. Recorded at the Rome Opera House, this excellent album features the voices of Titi Gobbi, Margaret Mas and Giacinto Prandelli under Vincenzo Bellezza's baton.

Saint-Saens: Danse Macabre (Columbia). A program of popular Saint-Saens tone poems, played in sparkling style by the N.Y. Philharmonic under Dimitri Mitropoulos.

Milhaud: Suite Provençale; Saudades do Brasil (Capitol). Darius Milhaud conducts the Concert Arts Orchestra in two of own works, one evocative of old France and the other compounded out of South American rhythms, in strong, colorful renditions.

Musie by Carlos Surinach (MGM). A modernist with a Spanish background, Surinach produces vigorous, theatrically styled music full of surprising instrumentation and rhythms. Of the six works contained on this disk, the composer conducts three.

Album Reviews

For the ever-growing folk music library, the newly formed Tradition Records is making an important contribution with a flock of albums of offbeat items that'll have wide appeal for the folk tune buffs. The packages are well recorded and excellently presented. Standouts are Isla Cameron's singing songs of the British Isles in "Through Bushes and Briars"; John Langstaff's balladeering of American and English folk tunes and the Jean Ritchie, Paul Clayton, Richard Chase teamup for a workover of American folk tales and songs.

Tony Bennett: "Tony" (Columbia). Tony Bennett has been steadily maturing as a singer. In this new set there's plenty of evidence that he's turned from a pop blaster into a performer who knows how to put his musical feeling and emotion to work on a song. Best example in this package is "Lost In The Stars," a standout job on all counts. The other standards in the package won't be dismissed, either. They all have that repeat play quality. Ray Coniff supplies an appropriate orch backing, turning the podium over to Percy Faith for the "Lost In The Stars" job. Faith delivers masterfully.

Al Hibbler: "Here's Hibbler" (Decca). More of Al Hibbler's song styling is showcased in this package for okay results. Hibbler fans will go for it even though the 12-tune wrap-up offers nothing new in material or delivery. Jack Pleis is in charge of the impressive orch and chorus backing.

Glen Gray Orch: "Casa Loma in Hi-Fi" (Capitol). Shades of the early 1930s are recalled with the regrouping of Glen Gray's Casa Loma orch for a hi-fi exposure. The beat is still there and although

Gray has a tendency to build up on the brass, the package for the most part is smooth, listenable and enjoyable.

Morgana King: "Sings The Blues" (Mercury). Blues songs of the '20s and '30s are worth hearing again when they fall into the hands of Morgana King. Thrush has the feel of the blues in her voice and knows how to get it across the grooves. Her delivery of the seldom-heard verses to the familiar choruses on several of the tunes gives the album added interest.

Sammy Kaye Orch: "Bells Are Ringing" (Columbia). Show scores in dance tempo make for likeable shellac product, especially as set down by Sammy Kaye. Following the pattern of his previous "My Fair Lady" package, Kaye takes the Jule Styne melodies from the current Broadway click for an appealing ride. Package is bouncy and vibrant.

Good bets for the jazz shelf: Wilbur de Paris "At Symphony Hall" (Atlantic). . . The Bob Corwin Quartet (Riverside) which features Don Elliott on trumpet. . . Don Shirley Duo "Improvisations" (Cadence). . . Gros.

Cap's Feb. Album Sked

Hollywood, Feb. 5. Six more foreign imports spice Capitol Records' February release schedule of 21 new hi-fi albums. Slate includes 11 pop packages and four classical sets.

Firm has scheduled full page advertisements in such magazines as the New Yorker, Harper's and Saturday Review to hype its campaign on the February releases.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of Jan. 25-31, 1957

Almost Paradise	Peer
Anastasia—†"Anastasia"	Feist
Ballerina	Jefferson
Banana Boat Song	Marks-B
Cinco Robles	Warman
Cindy, Oh Cindy	Marks-B
Gonna Get Along Without Ya Now	Kellem
Green Door	Trinity
Hey, Jealous Lover	Barton
I Could Have Danced All Night—†"My Fair Lady"	Chappell
I Thought It Was Over	Remick
It Looks Like Love—†"Hollywood or Bust"	Paramount
I've Grown Accustomed—†"My Fair Lady"	Chappell
Just In Time—†"Bells Are Ringing"	Stratford
Long Before I Knew You—†"Bells Are Ringing"	Stratford
Love Me Tender—†"Love Me Tender"	Presley
Marianne	Montclaire
Money Tree	Frank
Mutual Admiration Society—†"Happy Hunting"	Chappell
Party's Over—†"Bells Are Ringing"	Stratford
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Singing The Blues	Acuff-R
Stashu Pandowski	Pincus
This Much I Know—†"Happy Hunting"	Chappell
True Love—†"High Society"	Buxton Hill
Two Different Worlds	Princess
Una Momento—†"Three Violent People"	Famous
Who Needs You	Korvin
Wringling, Wringling—†"Westward Ho, The Wagons"	Disney
Young Love	Lowery
Your Love Is My Love	Peer

Top 30 Songs on TV

(More In Case of Ties)

All This Is Home	Sequence
Banana Boat Song	Marks-B
Brass Ring	Dayton
Cindy, Oh Cindy	Marks-B
Don't Be Cruel	Presley-S
Don't Forbid Me	Roosevelt
Get Rhythm	Hi-Lo
Gonna Get Along Without Ya Now	Kellem
Hep Dee Hootie—†"Singing Idol"	Roosevelt
Hound Dog	Presley-L
I Dreamed	Trinity
I Walk The Line	Hi-Lo
Jamaica Farewell	Shari
Just Walking In The Rain	Golden West
Kid Stuff	Gil
Love Me Tender—†"Love Me Tender"	Presley
Money Tree	Frank
Mutual Admiration Society—†"Happy Hunting"	Chappell
Namely You—†"Li'l Abner"	Commander
On The Street Where You Live—†"My Fair Lady"	Chappell
Pioneer's Prayer—†"Westward Ho, The Wagons"	Disney
Singing The Blues	Acuff-R
Teenage Crush—†"Singing Idol"	Gen. Songs
True Love—†"High Society"	Buxton Hill
Walking After Midnight	Sage & Sand
Westward Ho, The Wagons—†"Westward Ho"	Wonderland
Winter Wonderland	BVC
With A Little Bit Of Luck—†"My Fair Lady"	Chappell
Wringling-Wringling—†"Westward Ho, The Wagons"	Disney
Young Love	Lowery

VARIETY 10 Best Sellers on Coin Machines

1. YOUNG LOVE (4)	Sonny James	Capitol
	Tab Hunter	Dot
	Crew-Cuts	Mercury
2. THE BANANA BOAT SONG (4)	Fontane Sisters	Dot
	Harry Belafonte	Victor
	Tarriers	Glory
3. SINGING THE BLUES (13)	Guy Mitchell	Columbia
4. DON'T FORBID ME (3)	Pat Boone	Dot
5. ROCK-A-BYE YOUR BABY (8)	Jerry Lewis	Decca
6. TOO MUCH (1)	Elvis Presley	Victor
7. MOONLIGHT GAMBLER (3)	Frankie Laine	Columbia
8. CINCO ROBLES (2)	Russell Arms	Era
	Lés Paul-Mary Ford	Capitol
9. LOVE ME TENDER (15)	Elvis Presley	Victor
10. HEY, JEALOUS LOVER (8)	Frank Sinatra	Capitol

Second Group

SINCE I MET YOU, BABY	Ivory Joe Hunter	Atlantic
BLUEBERRY HILL	Mindy Carson	Columbia
LOVE ME	Fats Domino	Imperial
ON MY WORD OF HONOR	Elvis Presley	Victor
MARIANNE	Platters	Mercury
THE GREEN DOOR	Terry Gilkyson	Columbia
	Hilltoppers	Dot
CINDY, OH CINDY	Jim Lowe	Dot
GONNA GET ALONG WITHOUT YOU NOW	Eddie Fisher	Victor
	Vince Martin	Glory
I DREAMED	Patience & Prudence	Liberty
JUST WALKING IN THE RAIN	Betty Johnson	Bally
	Johnnie Ray	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 101)

Sheet Music's Lower Postage Stump

Congress Gets Bill to Put Field in Book-Rate Class As Per MPA Drive

A bill to reduce postage on sheet music by reclassification under book-rate is up before Congress again. The bill, which has been kicking around Washington since 1953, was reintroduced at the current sessions of the House and Senate.

The bill was passed unanimously by the Senate during the last session of Congress and the House also passed it as an amendment to the administration postal rate increase bill. Congress adjourned before the House bill could be considered by the Senate.

Bill's passage would mean that sheet music would no longer be shipped at parcel post rates where one pound costs from 18c to 32c, depending on distance. All music, whether books or sheet copies, would be shipped at the rate of 8c for the first pound and 4c for each additional pound, regardless of distance. It's been estimated that the saving to dealers, jobbers and consumers would amount to \$400,000 or \$500,000 each year.

The drive for lower rates on sheet music was launched by the Music Publishers Assn. and is continuing through the Music Postage Committee under the direction of Leonard Feist, exec director. The MPC consists of presidents of the various leading educational and church music organizations.

Kappy Jordan As 'My Flair Lady'

In a reshuffling of the top echelon at the indie Flair Records, Kappy Jordan has moved in as prexy, replacing Lee Tully and Sid Demay. The label was activated several months ago.

Miss Jordan took over the prexy post Feb. 1 and is currently blue-printing a complete revamp of the label's setup. On the agenda are appointment of an artists & repertoire chief and realignment of the distribution network. She plans to head out on a five-week tour of 35 key cities to line up the distrib.

Before taking over the Flair spot, Miss Jordan had operated her own disk promotion biz handling such waxes as Patti Page, Vic Damone, Danny Kaye and Julius LaRosa. The Marvin Drager office will handle publicity for the company.

Ray Martin Resigns A&R Post With Brit. Col; Plans U.S. Visit for Own Disks

London, Feb. 5. Ray Martin, a leading orch conductor, tv, recording and composing personality here, has resigned his position as joint artists and repertoire manager of Columbia Records.

Martin, who shares the a&r-job with Norrie Paramor, has been nearly five years with Columbia, and among those whom he has developed are Ruby Murray, Barbara Lyon, Jimmy Parkinson and Diana Decker. His own compositions include "Waltzing Bugle Boy," "Once Upon A Wintertime," "You Are My First Love." With his own orch, he has made many hit records, including his version of "Blue Tango" which sold over 500,000.

It is likely that Martin will continue recording for Columbia, and may retain a business association with EMI (Electric & Musical Industries) in a new capacity. He is expected to visit America in the near future to arrange exploitation of his own disks on the Capitol label. In addition, he will negotiate a U.S. tieup for a tv series which he devised and emceed on BBC under the title "Isn't It Romantic?"

Lieberson Homing Feb. 11

Goddard Lieberson, Columbia Records prexy, is due back at his New York desk Monday (11) after a junket to South America.

The S.A. trek was for huddles with Col affiliates there.

Ziggy Lane's Diskery

Ziggy Lane has set up his own diskery, Carousel Records. Kick-off platter is "The Story of the Matador," which was cut, written and published by Lane.

Associated with Lane in the Carousel operation are Al Kevelson, formerly with Bill Miller's old Riviera, and Martin Kane and Al Schwartz, major stockholders of Korvette Stores.

Lord Donegall Headed Here Re Jazz Label

London, Feb. 5.

Lord Donegall, British blue-blooded jazz connoisseur, who has entered the recording business and has launched his own Donegall label, flies to the States next Monday (11) to link up his new records with U. S. distributing and exploitation outfits.

His artists & repertoire man is Alex Herbage, formerly with Polydor. Plans for the label are confined to LPs at present, but 78s will be made later for export.

Barney Young, Heckler By Proxy (Maybe) at CBS Stockholder Meetings

Barney Young, stormy petrel of the music biz who has been among the busiest litigants in the industry, is now carrying his running fight against Broadcast Music Inc. into stockholder meetings. For the past few weeks, Young has been laying the ground work for a flank attack against BMI at the next stockholder meeting of the Columbia Broadcasting System, one of the founding companies of BMI. Young already has notified CBS execs and the Securities & Exchange Commission of his strategy.

Major target of Young will be the law firm of Rosenman, Goldmark, Colin & Kaye, which is general counsel for both CBS and BMI. Young contends that there is a conflict of interest in having the same law firm represent the seller of music (BMI) and the buyer of music (CBS). He has pointed out to the SEC that Ralph Colin, of the law firm, is on CBS board, while Sidney Kaye, also of the same firm, is chairman of the BMI board. The Rosenman, Goldmark, Colin & Kaye firm, incidentally, still continues as CBS general counsel, but another group of legalites, Cravath, Swain & Moore, is representing CBS in the suit of (Continued on page 56)

Tommy Sands' Songs In Kraft TV Show Hit For Whammo Capitol Disk Gains

Cadence's Pactings

Archie Bleyer's Cadence label is continuing on its pacting kick. Inked for rock 'n' roll release were Willie Tread and an as yet unnamed vocal combo. For the pop field, Bleyer pacted the Fraternity Bros.

Bleyer has set an expansion program during 1957 which will encompass the r&b and country & western fields as well as pops. Planned buildup in all areas stems from Cadence's desire to strengthen in its distributor position in areas where r&b and c&w are big sellers.

Shirley Jones & Cassidy For Col Mr. & Mrs. Set

With an eye to building up production angles for its packaged goods product, Columbia Records has signed the husband-wife duo Shirley Jones and Jack Cassidy. Team will be linked in albums.

Miss Jones, signed to a 20th-Fox film contract, scored on wax last year with the soundtrack albums of "Oklahoma" and "Carousel" via the Capitol label.

Tommy Sands, the young singer who starred on the NBC-TV "Kraft Theatre" drama, "The Singin' Idol," last week (30), is breaking through with a hit his first time out on disks for Capitol Records. Sales on the two coupled numbers featured on the video show, "Teenage Crush" and "Hep Dee Hoodie," are already around the 500,000 mark, with Capitol distrib getting 100,000 in orders over last weekend. Stores have even been getting orders for the religious standard, "Rock of Ages," which Sands sang on the show but did not cut as a record.

Sands got his chance on the tv stanza through one of those lucky breaks. Elvis Presley, whom the main character in the video play broadly resembled, was originally approached for the role, but turned it down because of previous commitments. Col. Tom Parker, Presley's manager, then recommended Sands, a folk singer from the Coast, for the role.

The payoff for Sands has also extended to a film contract. 20th Fox has picked up the rights to "The Singin' Idol," and Sands has been linked to play the lead role in the film. Paul Monash wrote the script for the tv drama.

Victor Sprees On Belafonte Singles

Harry Belafonte is getting the platinum treatment from RCA Victor as a result of the booming interest in the singer since the outset of this year. Diskery is releasing en masse 20 Belafonte singles, including nine previously released singles and 11 coupled from album selections.

Five copies of each of the 20 disks are being included in a dealer kit, with all platters enclosed in a special four-color sleeve. This merchandise plan is similar to the one used as a promotion for Elvis Presley last September when seven disks were issued simultaneously. Those seven Presley singles have accounted for about 2,000,000 in sales.

Elmer Bernstein's Stock Rises; 'Men in War' Score Gets Imperial Sendoff

Hollywood, Feb. 5. The vaunted "power of the press" is responsible for Imperial Records' debut in the soundtrack album field next week with the music from "Men in War," United Artists release starring Robert Ryan and Aldo Ray. Music was composed by Elmer Bernstein.

No plans had been made for a soundtrack package from the film, but initial reviews singled out the score for special mention. Imperial owner Lew Chudd promptly made the deal with Bernstein and the master was cut yesterday (Mon.) and put on a rush basis.

Package, incidentally, is the third Bernstein score slated for early disk release. Others are "Ten Commandments," which Dot is releasing as the first venture in its tie-up with Paramount Pictures, and "Drango," which Liberty has packaged.

Bernstein also is at work on an album of jazz originals for Decca which he is both composing and conducting.

HALEY 'ROCK' DISK HITS 1,000,000 IN U.K. SALES

London, Feb. 5. Bill Haley and his Comets have topped the 1,000,000 mark for sales of their "Rock Around The Clock" disk. It's claimed to be the first time that a disk has reached this figure on British sales alone.

Haley, who arrived here today (Tues.) on a 24-day tour, will be presented with a gold disk by the British Decca group. The number is released in Britain on the Brunswick label.

VARIETY Scoreboard OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	2	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
2	1	GUY MITCHELL (Columbia)	Singing the Blues Knee Deep in the Blues
3	3	HARRY BELAFONTE (Victor)	The Banana Boat Song Jamaica Farewell
4	4	SONNY JAMES (Capitol)	Young Love
5	5	PAT BOONE (Dot)	Don't Forbid Me Anastasia Friendly Persuasion
6	6	TAB HUNTER (Dot)	Young Love
7	7	FATS DOMINO (Imperial)	Blue Monday Blueberry Hill
8	8	FRANKIE LAINE (Columbia)	Moonlight Gambler
9	9	JERRY LEWIS (Decca)	Rock-A-Bye Your Baby
10	..	TARRIERS (Glory)	The Banana Boat Song

TUNES (*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	†YOUNG LOVE	Lowery
2	3	†THE BANANA BOAT SONG	Marks-Bryden
3	2	†SINGING THE BLUES	Acuff-Rose
4	4	†DON'T FORBID ME	Roosevelt
5	5	*MOONLIGHT GAMBLER	Morris
6	10	†TOO MUCH	Southern Belle-Presley
7	6	†LOVE ME TENDER	Presley
8	8	*TRUE LOVE	Buxton Hill
9	..	†CINCO ROBLES	Warman
10	9	*BLUEBERRY HILL	Chappell

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †RMT

* ASCAP

[illegible]

Inside Stuff—Music

Dell Publishing has tied in with 20th Century-Fox on a joint promotion on the Bullseye waxing of "Jesse James" by Pat The Cat & His Kittens. Pitch is tied in with the 20th's "The True Story of Jesse James" and the Dell comic book based on the film. Dell has set up a contest for deejay listeners to add a four-line verse to the recorded lyric. Winner gets a two-day cuffo trip to Hollywood with parent or guardian. The deejay who reached the winning dialer gets a \$100 savings bond.

The intra-trade music biz squabbles have been getting unusually wide attention in the general press recently, sparked in large measure by the House Antitrust Committee hearings in Foley Square, N.Y., last fall. Latest mag piece on the ASCAP cleffers vs. BMI battle is in Harper's February issue, which says that "both (ASCAP and BMI), as a means of retaliatory warfare, are simply washing each other's dirty linen in the public prints."

Decca execs are puzzled by a Coast report that Peggy Lee has been signed by Frank Sinatra to cut an album for the latter's company, Essex Productions. The songstress is under contract to Decca for the balance of this year and there's no indication that the diskery is willing to okay a deal for Miss Lee to cut for another company while she's still on its roster.

Samuel R. Rosenbaum, Philadelphia attorney and a member of the Philadelphia Orchestra's board of trustees since 1928, spoke at a "tune-up luncheon" Friday (1) at the home of Mr. and Mrs. Don Casto of Columbus, O. Rosenbaum spoke to 200 workers for a \$25,000 maintenance fund for the Columbus Symphony Orchestra. Rosenbaum's wife, Edna Phillips, is first harpist with the Philadelphia Orchestra.

Columbia Records' publicity chief Debbie Ishlon has pulled out all stops in grabbing space for the label's new musical property, Leonard Bernstein. After a Life mag pic story Jan. 7, Time mag came up with a cover piece last week and now the New Yorker is getting into the act with a "Profile" upcoming.

British Disk Best Sellers

- London, Feb. 5.
1. Garden of Eden... Vaughan (Philips)
 2. Singing Blues... Mitchell (Philips)
 3. Singing Blues... T. Steele (Decca)
 4. Friendly Persuasion Boone (London)
 5. True Love... Crosby-Kelly (Capitol)
 6. St. Therese... Vaughan (HMV)
 7. Green Door... Vaughan (Philips)
 8. Cindy, Oh Cindy... Fisher (HMV)
 9. Hound Dog... Presley (HMV)
 10. Walking in Rain... Ray (Philips)

SPA to Hear CLGA

Report at H'wood Meet

Songwriters Protective Assn., at its Coast membership meeting set for Feb. 19 in Hollywood, will hear a full report on the recent bid of the Composers & Lyricists Guild of America to represent cleffers in the broadcast field. The CLGA petition to the National Labor Relations Board was turned down.

SPA prexy Abel Baer and general counsel John Schulman are making the trip westward

Labels Taking the 'Local'

Diskeries Latching On to Tunes Making a Noise In Various Cities

Dash Quits Burlington, May Return to England

Irwin Dash, general manager of Burlington Music, London Records' subsid, has exited the firm and may go back to England to reenter the publishing business there. Burlington Music, which was set up by Dash in 1954, currently has a hit going in "Green Sleeves," a version of the p.d. number cut by the Beverly Sisters on the London label.

Dash formerly had an English firm under his own name but sold his interest to Reg Connolly, the British publisher.

Myrna Lorrie to Victor

Myrna Lorrie, 16-year-old country singer from Ontario, has been added to RCA Victor's artists' roster.

A radio singer since she was 12, Miss Lorrie has recently been touring with a folksinging troupe headed by Hank Snow, another Victor pactee.

The record business is on an out-of-town tryout kick. Important diskeries are going after indie platters breaking in hinterland areas for a national push under their own banner.

In recent weeks ABC-Paramount and Dot have jumped in with buy-ups of localized noisemakers. ABC Paramount bought Norman Petty Trio's "Almost Paradise" and the Melody Maccs' "Rain In Apple Blossom Lane," while Dot picked up the Dell-Vikings' "Come Go With Me."

The Petty platter was purchased from the Nor-Va-Jak label after it began to step out in Detroit. The Melody Maccs' disk was snapped up for \$1,250 from the combo, which made it independently after it stirred up some sales action in Boston. The Dell-Vikings' disk, initially released under the Fee-Bee banner, already had been a big item in Pittsburgh when Dot moved in.

The quick buy-ups of the local breaking platters have been working out well for both ABC-Paramount and Dot. Latter has scored with such disk purchases as "Fool" and "Auctioneer," while ABC-Paramount is still running strong with its buy of Colonial Records' "A Rose and A Baby Ruth."

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.

Artist, Label, Title

			New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Moshier Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Birmingham—(Loveman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titchie-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jonkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS
1	1	GUY MITCHELL (Columbia)	1	8	4	7	3	2	1	8	10	1	9	1	8	3	1	5	104					
2	4	HARRY BELAFONTE (Victor)	6	2	3	2	9	2	2	3	9	2	6	2	1	9	8	99						
3	2	SONNY JAMES (Capitol)	2	1	1	2	4	2	3	1	2				4			2	97					
4	3	TAB HUNTER (Dot)	3	2	1	1	1			1	1	3	1	1	2			1	94					
5	6	ELVIS PRESLEY (Victor)	5	3	9		1	1	7	5	3	8	1	9	2			1	88					
6	5	PAT BOONE (Dot)	4	6		3	4	4	4	2	10	3	9	4	9	70								
7	7	FRANKIE LAINE (Columbia)	8		6	5	5	6	8	7	3	5	7	7		3	62							
8	8	FATS DOMINO (Imperial)	9		7	3	5	4	3	7		4	8	9		6	56							
9	9	TARRIERS (Glory)	7	4	10	1	8					3	4	6		45								
10	11	FATS DOMINO (Imperial)	10			10	4		10			5	10	6		27								
11A	16	JERRY LEWIS (Decca)			5	10	1					7	9			10	24							
11B	25	TERRY GILKYSON (Columbia)			5	8	6		7			5				24								
13	12	HARRY BELAFONTE (Victor)	10				6					5		5	7	22								
14	21	MICKEY & SYLVIA (Groove)		8		6	5							4		21								
15	14	ELVIS PRESLEY (Victor)										9		3	5	8	19							
16A	10	JIM LOWE (Dot)				9	9		6							18								
16B		RUSSELL ARMS (Era)			7	5									10		18							
16C	19	BETTY JOHNSON (Bally)				8									8	2	18							
19A	15	GEORGE HAMILTON (ABC-Par)								10			4			2	17							
19B		BILL HAYES (ABC-Par)										2		3		17								
21	18	CROSBY & KELLY (Capitol)								8		6				3	16							
22	21	IVORY JOE HUNTER (Atlantic)				4				9			7			13								
23	16	LAVERN BAKER (Atlantic)					7		10	5						11								
24		CHARLIE GRACIE (Cameo)		9		10									5		9							
25		JOHNNIE RAY (Columbia)						8	7			10												
		"Just Walkin' in the Rain"																						

1	2	3	4	5	6	7	8	9	10
CALYPSO	ELVIS	MY FAIR LADY	KING AND I	JERRY LEWIS	OKLAHOMA!	EDDY DUCHIN	THIS IS SINATRA	BELAFONTE	LI'L ABNER
Harry Belafonte	Elvis Presley	Broadway Cast	Film Soundtrack	JUST SINGS	Film Soundtrack	STORY	Frank Sinatra	Harry Belafonte	Broadway Cast
Victor	Victor	Columbia	Capitol	Jerry Lewis	Capitol	Film Soundtrack	Capitol	Victor	Columbia
LPM 1248	LPM 1382	OL 5090	W 740	Decca	SAO 595	Decca	T 768	LPM 1150	OL 5150
EPA 1248			EAP 740	DL 8410	SDM 595	DL 4289		EPA 1150	

Artia, Czech Co., Sues 3 U.S. Firms, Asking \$300,000

From behind the Iron Curtain, a Czechoslovakian company, Artia, filed suit in the N. Y. Federal Court last week against Colosseum Records, a U. S. label, and two retail stores, Sam Goody and the Record Hunter. The Czech outfit, which is a foreign trade corporation for the import and export of cultural commodities, charges the defendants with "unfair trade practices" in distributing disks based on Czech recordings without a license.

Artia claims that the disks in question were made by the Gramophone Works, a Czech diskery, with many leading longhair artists. Last October, the Gramophone Works assigned the recordings to Artia, the complaint stated. Colosseum, however, has been selling disks in the U. S. based on the Gramophone catalog without Artia's permission. Artia charges Goody and the Record Hunter an accused of distributing the disks.

Artia contends that Colosseum's activities have resulted in damage estimated at \$250,000, while the distribution of the disks by Good and the Record Hunter are figured as having caused \$50,000 damages. The plaintiff is seeking injunctive relief, and accounting of the profit and an award of damages.

HARRY FOX REPPING DISNEY-ON ROYALTIES

Harry Fox, publishers' agent and trustee, will now also represent Walt Disney's music companies in the collection of mechanical royalties. Involved are Disney Music (ASCAP) and Wonderland Music (BMI). Both are based on the Coast.

Fox, meantime, is prepping a booklet listing the number of publishers collecting mechanicals through his office. List runs to around 400 firms, representing most of the major publishing companies.

Fox's office, meantime, has also expanded its international representation with a new deal to collect mechanical royalties for the Spanish publishers and writers group, Sociedad General de Autores de Espana (SGAE). Fox has similar deals with societies in Japan and England and the Bureau Internationale d'Editions Mechanique (BIEM) which represents most of the groups on the Continent.

On The Upbeat

New York

Norma Douglas, RKO-Unique thrush, pacted to William Morris. Her first single platter is out this week. . . . Ann Hathaway, who's recording under the Motif banner, opens at Mr. Kelly's, Chicago, Feb. 26 for two weeks. Glory Allen set for Boston's Bradford Room Feb. 6. . . . Steve Clayton, currently riding with Coral's "I Want To Put My Arms Around You" and "The Boy With The Golden Kazoo, opens at the Vogue Terrace, Pittsburgh, Feb. 9. . . . Disk jockey Lou Barille switching to WIBX, Utica, from WKAL, Rome. . . . The Rover Boys set for two weeks at El Cortez, Las Vegas, beginning Feb. 21. . . . Eileen Barton now recording for Epic, signed with General Artists Corp. . . . Dolores Hawkins set to

appear on CBS Radio's "Woolworth Hour" March 31. . . . Don Rondo, Jubilee crooner, goes into the New Orleans Safari Club Feb. 7 for one week.

Julie London prepping two new Liberty albums. First will be called "London By Night" . . . Negro thrush Abbey Lincoln's first Liberty album, "Affair," due for release this month. Songstress has been held over an additional four weeks at the Village Vanguard.

It'll be father-&-son week on NBC's "Bandstand" show beginning Feb. 25 when Guy Pastor appears with his father Tony Pastor's orch. The young Pastor debuted on "Bandstand" last month with the Richard Himber orch. . . . Bernie Wayne on the road with "Ziegfeld Follies" in which he has sev-

eral songs. . . . Tunesmith Dorian Burton bows as a vocalist on the Neil label with his own tunes, "I Want You" and "One Little Kiss," which are being published by Acorn Music.

Hollywood

George Stoll has begun scoring Metro's "This Could Be The Night," starring Jean Simmons, Paul Douglas and Anthony Franciosa. . . . Alan Lerner and Richard Adler join the music biz list of luminaries as guest lecturers for Hal Levy's Lyric Writing Class at UCLA. . . . Manny Harmon named musical director for Photoplay Awards Dinner. . . . Bands of Jack Nye and Eddie Gomez now in 12th week of alternating chores at the Hollywood Roosevelt's Cinegrill and hold over indefin. . . . Vic Knight, Key Records topper, addresses the Southern Calif. Broadcaster's Assn. Feb. 21. . . . The Jordanaires, male quartet from NBC's "Grand Old Opry" program, back Elvis Presley on pre-recordings of

the 10 tunes in Hal Wallis' "Living You" but will not appear in the film.

London

Songstress Eve Boswell to U.S. April 10 on a record exploitation tour. She hopes to do a season at Las Vegas while there. . . . Eric Delaney band are probabilities for a U.S. tour this year. . . . Bandleader Oscar Rabin appointed a director of Mecca's Lyceum Ballroom in London. . . . Peter Crawford instrumental-vocal trio headed for the Middle East for a four-week tour of Army bases. . . . Pianist Dill Jones back at work after having his right knee cap removed as a result of car smash three weeks ago. . . . Marion Ryan lined up for her own tv series with Granda-TV, the weekday commercial programmers for the North.

Chicago

Buddy Greco Quartet lined up for Mr. Kelly's for two-week stay June 4. . . . Tune Tattlers will play the Brown Hotel, Louisville, for 10 days April 18. . . . Tony Bennett inked for the Chase Hotel, St. Louis, for two sets April 26. . . . Jan Raye foursome with Lilian Ann Carol goes into Chi's Prevue next Wednesday (13) for two frames. . . . Bob Douglas into Northcrest Hotel's Embers, Fort Wayne, for two weeks March 4. . . . Russ Carlyle orch into Oh Henry, Chicago, Feb. 20 for four, followed by Hotel Peabody's Skyway, Memphis, March 25 for three frames.

Philadelphia

Joe Glaser in to catch client Lionel Hampton at Pep's playing first local date in three years. . . . Erie Social Club, private N. Philly spot featuring names on weekends, has bookings for Dick Lee (9-10), Four Aces (16-17), Gori Grant (23-24). . . . Dave Appell & Apple-jacks into the 19th Hole Tavern (6). . . . Eddie Fisher's brother billed as Sid, emcees talent night at Andy's Bamboo Room. . . . Recent RCA Victor pactees, Michael Raye and Judy Shayne, playing Cadillac Sho-Bar. . . . Buddy Williams in one-nighter at Sunnybrook Pottstown. . . . Dave Blum, head of Odette Music, in town to visit folks. . . . Max Roch Quintet holding forth at Showboat. . . . Horace Silvers has opened at Blue Note. . . . Joe Scopes, accordionist with the Victors, back after run at Las Vegas' Fremont Hotel. Trio goes next into Baltimore's Carous-el.

Pittsburgh

Otis Clements, regular emcee and pianist at Blue Angel in N. Y., loaned by Herbert Jacoby to T. C. Jones as his accompanist during femme impersonator's current two-week stand at Copa here. . . . Elmer Sarra, formerly on-sax with Chuck Foster, has joined Tommy Carlyn orch. . . . Horace Silver 5 into Midway Lounge. . . . Miles Davis Quintet added to Ted Heath-Al Hibbler-Eddie Heywood Trio-June Christy package coming to Mosque for two shows Feb. 13. . . . Fred Versen, ex-trombonist with Gene Krupa and Hal McIntyre, added to Harry Baker band. . . . Busty Brown, formerly with EZC Ranch Gals-strip, no longer on local tv, has organized a new trio which also features her husband, Angelo Molinaro, and Joey Thomas. They open at Bon Ange Monday (11). . . . Larry Faith orch had its option picked up again at Greater Pittsburgh Airport's Horizon Room. . . . Art Harbert, who owns a drum shop on the Northside, in the pit on percussion for Pittsburgh Playhouse's new musical, "Love From Judy". . . . Sil Austin checked in at Rock 'n' Roll Room for a week. . . .

San Francisco

Rock 'n' roll show with Johnny Otis is booked into a 1,550-seat Geary Theatre Feb. 9 for one night. . . . Gateway Singers' new Decca album is rating big displays in downtown music store windows. . . . George Lewis leaves the Tin Angel at end of February to take a 15-day tour of England as guest soloist with Ken Colyer band. . . . Bob Scobey cut some Victor sides in Hollywood, went into Zardi's and will return to Frisco for six to eight weeks before his mid-April opening at Blue Note, Chicago. . . . Wild Bill Davis scheduled for the Blackhawk Feb. 12. Modern Jazz Quartet Feb. 28. . . . Dave Brubeck and Paul Desmond plan a "duet" album for Columbia.

Omaha

Richard Maltby orch in for one night at Peony Park Sunday (10). . . . Lylo Knight, pianist, opened at Dave Hayden's Airport cafe. . . . Joyce Flissler, violinist, heading Feb. 8 Morning Musicales presentation.

Tooters, Waiters, Chefs Vs. Stork

The three unions involved in scrap with the Stork Club in N.Y. are planning to conduct a joint action to force a change in the spot's labor policies. Situation boiled over last week when Sherman Billingsley, the Stork's owner, gave notice to 15 musicians even though Local 802 of the American Federation of Musicians was not directly involved in the original hassle between the club and the chefs and waiters.

Billingsley's charge that Local 802, in attempting to conciliate the dispute in the early days, offered to "doublecross" the chef's union Local 89, has been flatly denied by 802 prexy Al Manuti. Manuti and Local 89 prexy Louis Fernandez are holding a meeting today (Wed.) jointly with Dave Siegal, head of the waiters' Local 1 to set future strategy. Billingsley has refused to sign contracts with either the chef or waiters unions.

Al Calder to RKO Music; Milt Stein Rep on Coast

In line with the buildup program blueprinted by the new RKO Music firm, Al Calder has moved over from Shapiro-Bernstein to assist Irving Deutch, RKO-Music's general professional manager. Calder had been promoting Columbia Pictures Music for S-B for over a year. Before that he was with Fort Music.

Deutch also has put on Milt Stein to handle the firm's Coast activities. Pubbery is kicking off its activities with the score from RKO's "The Girl Most Likely" by Ralph Blaine and Hugh Martin. Firm will also handle the scores from the six independently produced pix by the new Herschfeld Gilbert setup for United Artists. The scores will be put into the John-Paul Music catalog, a recently acquired subsid of RKO Music.

Chamber of Commerce Nix To Longhair Symphonies

New Haven, Feb. 5. After a long association with the New Haven Symphony, which sponsors the annual Yale Bowl pop concert series, the local Junior Chamber of Commerce has shed management of the series. Step is the outcome of a situation in which the two groups failed to see eye-to-eye on programming.

Symphony execs wish to emphasize longhair and Junior Chamberites hold to the opinion that pop style programs are better crowd-pullers. Individual concerts in the past have drawn as high as 16,000 attendees, but last two seasons have doused the ledger in a substantial red bath.

Reportedly, the Symphony will carry on with a total of three 1957 concerts on its own hook.

The Merry Maes, vocal combo have been inked to a term pact by Capitol Records.

"I THOUGHT IT WAS OVER"

Jaye P. Morgan

R.C.A. Victor 20-47-6 REMICK MUSIC CORP.

Teresa Brewer's
New Hit
I'M DROWNING MY SORROWS

Mills Music, Inc.

M-G-M Records

TOP HITS OF THE WEEK

DAVID ROSE
AND HIS ORCH.

CALYPSO MELODY

THEME FROM THE
WINGS OF EAGLES

MGM 12430 K 12430

DICK HYMAN

THREEPENNY TANGO

THE RED CAT

MGM 12415 K 12415

ROBERT MAXWELL
HIS HARP AND ORCH.

SONG OF THE NAIROBI TRIO

(SOLFEGGIO)

AND
ACCIDENTAL SLIP ON A ORIENTAL RUG

MGM 12410 K 12410

RAY CHARLES SINGERS

I'VE GOT MY LOVE TO KEEP ME WARM

AND

WHEN WINTER COMES

MGM 12413 K 12413

ROBBIN HOOD

DON'T PROMISE ME

THE CAN CAN SONG

AND
KISSES

MGM 12424 K 12424

Marvin Rainwater

GONNA FIND ME A BLUEBIRD

AND

SO YOU THINK YOU'VE GOT TROUBLES

MGM 12412 K 12412

M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

REALLY MOVING!



JAYE P. MORGAN

I THOUGHT IT WAS OVER c/w

I PLEDGE ALLEGIANCE TO YOUR HEART

20 47-6798



JULIUS LA ROSA

STASHU PANDOWSKI c/w **JEANETTE**

(SHE'S NOT VERY MUCH GOOD FOR PRETTY)

20 47-6802



EDDY ARNOLD

A GOOD LOOKIN' BLONDE c/w

A DOZEN HEARTS 20 47-6773

Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola"®

America's favorite speed...  45 RPM

RCA VICTOR



HUB ALTERING SHOW BIZ MAP

Burlesque in N.J. on Its Last Legs; Theatres Shed Tears on 'No Shed' Law

By GEORGE GILBERT

Three New Jersey burlesque houses long flourishing as Bagdad-of-the-Bump face extinction following adoption of anti-stripping ordinances in Newark and Union City. Minsky's in Newark is closing tomorrow (Thurs.) and the Hudson Theatre, Union City, may fold Saturday (9). The Empire Theatre, Newark, is operating on a week-to-week basis.

Minsky's notice alerting its employees came soon after 12 performers at its own house and the Empire were arrested last Monday (28) on a total of 38 charges for allegedly violating Newark's anti-burlesque law. Released in bail of \$200 each by Chief Magistrate Nicholas S. Castellano in Municipal Court, they're scheduled to be tried next Wed. (13). The arrests are seen as a "test case" by attorney Henry Rubenson, who reps the two theatres.

Newark's ordinance, which bans removal of clothing by female performers "so as to make nude or give the illusion of nudity," was drafted in 1955 following acquittal of stripper Lynn York on charges of giving an "indecent" performance at the Empire. Regulation was upheld by the N. J. State Supreme Court, but the theatres are appealing the ruling to the U. S. Supreme Court.

Police Arrest 23

The dozen defendants, who were pinched by eight cops under direction of Police Capt. James Leahy, include Mrs. Rose D'Allesandro, known professionally as Jan Tiffany; Marilyn Chapman, billed as Kari La Mont; Jeanine Swanson, Camille; Doris Ann Bauer, Misty Monaco; Mrs. June Frazer, Roxanne; Ann Marie Walsh, Colleen; Sophie Levinson, Sonia; Maria Bertran, Chle Pepper; Mrs. Jane Lawson, Jane Rich, and Jane Massett, plus comedians Everett Lawson and Virgil "Slats" Taylor.

Eleven more girls are slated to be arraigned today (Wed.) on charges of participating in "indecent" shows Friday (1) at Minsky's and the Empire. Arrested were four Minsky strippers and seven at the Empire. Such arrests, police say, will be made every Friday at openings of new shows if performers fail to conform with the city's amended ordinance.

The Hudson Theatre, "known the world over" as a palace-of-peel for some 30 years, left victim to two ordinances which were unanimously passed Dec. 20 by the Union

(Continued on page 60)

Schnozzola's D. C., Kaye's Hub Vaude

Danny Kaye will resume two-a-day and Jimmy Durante also has been recruited for the prime time. Kaye will do a four weeks at the Colonial Theatre, Boston, March 11, while Durante has been signed for the Carter Barron Amphitheatre, Washington, July 11, for a week. Last year, Kaye worked the capital spot. Kaye is a regular on hard-ticket vaude, while Durante is a newcomer on this circuit.

Kaye in recent years has been making at least one two-a-day stand annually, and has made it a policy not to repeat in any given city too often. While the Palace, N.Y., has been after Kaye to give the house another whirl, Kaye has thus far avoided a N.Y. date. However, should Kaye decide that a sufficient period has elapsed since his last Palace stand, he'll give the house some time between piz.

The Carter Barron Amphitheatre made its bow with a variety show last season with Kaye headlining. He broke the record for any personality at that outdoor show spot. Feld Bros. will again promote, this time with Durante as headliner.

In both two-a-dayers, the headliner will supply the surrounding talent.

Americana, Miami Beach, Sets Fortnightly Names

The new Americana Hotel, Miami Beach, has lined up the headliners for virtually the entire season. Starting tonight (Wed.), Gloria DeHaven, Jackie Miles and Los Chavales de Espana go in for a fortnight; Lisa Kirk and Carmen Cavallaro start Feb. 20; Patti Page is signed for March 6; March 20 has the Charivels coming in with another act still to be booked, and Lilo hits on April 3.

Following that run of headliners, it's likely that the Americana will go in for one-week bookings in the manner of other top Miami Beach hostels.

Toronto Delays 1 A.M. Curfew on AFM's Protest

Toronto, Feb. 5.

After protests from nitery customers and formal complaint of Local 149 of the American Federation of Musicians, the 1 a.m. curfew of the Ontario Liquor License Board was postponed for six weeks, presumably to allow time for study. Reprieve to March 16 followed ruling, originally effective Feb. 1, that Toronto niteries close at 1 instead of 2 a.m., affecting 54 bistros in this city.

In his protest to Prime Minister Frost, with copies to all members of the Legislature, Norman Harris, secretary-treasurer for AFM in Canada, said that many musicians already have been given notice of termination of employment by nitery operators who also refuse to hire acts because of necessary cancellation of the night's final floorshow and subsequent dining and dancing.

Harris said: "Tens of thousands of dollars' worth of musicians' employment is evaporating. There is actually more than one hour's work involved. Many establishments cannot assure themselves of sufficient business in this one hour after midnight to continue employing musicians at all. Many other persons (such as acts and service personnel) will also be affected by this ruling; and loss in revenue to the government will surely be noticeable. It is difficult enough for our membership to meet technological displacement (radio and television) without further displacement caused by changes in the law."

RUSS HALL ACT CHIEF FOR HARRAHS IN NEV.

Reno, Feb. 5.

Former Gene Austin bass accompanist and Spike Jones troupier, Russ "Candy" Hall has been named entertainment director of the combined Harrahs Club enterprises, Reno and Lake Tahoe.

Hall, who for the last few years, has operated his own restaurant in Reno, the Tradewinds, takes over what will be the biggest booking job in northern Nevada. Only recently Harrahs acquired the State-line Country Club, right across the highway from the main club at Lake Tahoe, which will also play lounge acts.

Big names will hit the Tahoe marquee during the summer in addition to the continuous entertainment of the lounge at both Tahoe clubs.

Hall worked with Gene Austin from 1932 to 1940 and with Spike Jones in 1941 and again from 1945 to 1948.

TOWN'S FIVE-YEAR 'RADIO CITY' PLAN

Boston, Feb. 5.

A multi-million dollar development for Boston, a "Radio City," with 12 separate structures including a skyscraper of approximately 50 stories, with theatres, shops and restaurants, was outlined at a Chamber of Commerce luncheon Thursday (31) by Carroll M. Shanks, prexy of Prudential Insurance Co. of America.

The city's part in the development, hailed as the biggest thing that has ever happened in Boston in a physical sense, will be construction of a 6,000-seat municipal convention hall. The entire project will take nearly five years to complete.

"The Prudential decision to build in Boston marks the rebirth of the city," Mayor John B. Hynes said.

"There has never been anything here faintly resembling it. With the exception of New York, no other city in the country has anything like it. It will make Boston the envy of many of the larger cities."

The Centre will be built in the Back Bay on land now occupied by the Boston & Albany railroad. The buildings will occupy only 30% of the land already purchased by Prudential. Other space will be used to develop plazas and malls, reflecting pools, fountains, sculpture, enclosed glass-walks and other esthetic features.

A spokesman for the Chamber of Commerce said it was likely the Sheraton Corp. would operate the hotel in the centre. Shanks said: "The freedom of space between buildings will dispel the otherwise cloistered atmosphere of a downtown development. The railroad property is a low elevation site

(Continued on page 60)

Glasgow Pantomime As Is in Death of Gordon

Glasgow, Jan. 29.

What should a show do when its principal star dies? Tell the audience?

Situation arose at the Theatre Royal here when Harry Gordon, 63-year-old-Scot comedian, died of thrombosis last week (21). Majority of stubholders at his "Robinson Crusoe" pantomime heard the news on radio, and didn't need to be told.

Howard & Wyndham management decided their best tribute to trouper Gordon was to carry on as he would have wished it to be. Pantomime went on with fun and games, outfronters being given no hint that a great Scot show biz figure had gone.

Aly Wilson stepped in for Gordon, taking over as Dame from femme artiste Helen Norman. Dame role in British pantomime is normally taken by a male.

Power Lineups As Convention Lure In Vegas; Royal Nev. Springs With Fresh \$; Miller's Post-Dunes Plans

By ALAN JARLSON

Las Vegas, Feb. 5.

R 'n' R's Record Route—Around U.S. in 80 Dates

Feld Bros., Washington promoters, are sending out another major rock 'n' roll show which will start Feb. 15 in Pittsburgh and play a total of 80 dates in the U. S. and Canada. It's the longest route of one-nighters ever plotted for a show of this kind. Gale Agency routed the layout.

In the package are Fats Domino, Bill Doggett, LaVern Baker, Clyde McPhatter, Five Keys, Five Satins, Chuck Berry, Schoolboys, Eddie Cooley & Dimples, Chris Brown, Ann Cole, Moonglows and the Paul Williams Band.

This glitter gulch of the desert should be all aglow during the month at hand as each major resort on the Las Vegas Strip pencils in a series of conventions aimed at offsetting this otherwise dull off-season stanza. In line with the pending conclaves that will extend into March is the competition between Vegas ops to snare the visiting delegates to their respective spas 'tween sessions via powerhouse marquee lures.

Slated along the Vegas rialto during February are Dinah Shore at Flamingo, Harry Belafonte at Riviera, Milton Berle at El Rancho, Marlene Dietrich at Sands, Patti Page at Desert Inn, Victor Borge at New Frontier, Merry Macs at Thunderbird and the Ames Bros. at Sahara. This is a lineup that in past years has been reserved for summertime marquee lighting effects.

Combined with surrounding exploitation (for example, Borge's shot from the New Frontier pool on Ed Sullivan's teleshow on the eve of the Dane's opening at the resort), it will spell out excitement that should cue extraordinary traffic to town, additional to the conventioners, who are not usually

(Continued on page 58)

Ringling Daughter Seeks Legal Peek Into R-B Ledgers

A look into the operations of Ringling Bros. and Barnum & Bailey Circus is being sought by minority stockholders in the Sarasota courts. Mrs. Hester Ringling Sanford, a director of the circus and daughter of the late Mrs. Edith Ringling, widow of Charles Ringling, one of the original Ringling brothers, is seeking an accounting of the Big Top's books. She's a cousin of circus prexy John Ringling North who represents the majority stockholders, latter consisting of North, his brother Henry and Detroit attorney Frederick Buhl. (Her brother, the late Robert Ringling, was president of the circus for several years in the '40s.)

Mrs. Sanford's attorney is asking for an early hearing on a writ of mandamus, which would enable the minority to probe the outfit's operations. She alleges that a meeting for that purpose was originally slated for New York in December, but was called off. It was also stated that Mrs. Sanford re-

(Continued on page 60)

Thomas to Chi for Shaw

Walter Thomas, -who's been handling eastern bookings for the Shaw Artists Corp., has been transferred to the firm's Chicago office, where he'll handle the firm's mid-west bookings in conjunction with Jim Fleming.

Thomas' spot in the N. Y. office goes to former music publisher Jerry Johnson.

Cops Prowling Mont'l Cafe Beaten By Young Hoods; Town's B.O. Dips

Montreal, Feb. 5.

Gangs of young hoodlums who have been terrorizing Montreal's east end in the last few weeks climaxed their reign of violence last week when they savagely attacked two police officers leaving the New Orleans Cafe. Both officers were on duty and had just been checking the club's questionable "girl" show. One hour later a fellow officer, off duty, was also beaten and kicked repeatedly in the face in the same club when someone tipped a club employee that he was from the morality squad. (Less than a month ago, the New Orleans was fined for allegedly indecent shows following a report from this police department.)

This open defiance of the law brought swift action from the

provincial liquor police who control all liquor establishments in Quebec, and two days later they moved in and shuttered the club. One arrest has been made and four other suspects sought. One of the biggest raiding forces ever assembled searched a dozen east end joints early Saturday (2), but an efficient grapevine system beat them to the draw. The clubs were ready and waiting, the undesirables had been tossed out and the cops found little action anywhere.

Although some-of the stubes in this area, which have openly defied the closing hours and laws concerning their operation, deserve the resulting publicity, it is not helping biz in other spots in this part of town and certainly not doing Montreal's tourist rep any good.

3 N. Y. Niteries Need New Sites

Several New York niteries are facing the problem of relocation. Forced out to make way for new building, bonifaces of three spots are on the prowl for new sites.

Already closed because of the start of demolition is Basin Street, a Broadway jazz spot which was forced to powder because the structure will be torn down to make way for an office building. Another midtown casualty will be Le Ruban Bleu. Building has been acquired by Webb & Knapp, which is planning an office edifice there. Just when the demolition will start hasn't been decided. However, the bonifaces feel that the time allotted them is growing short.

The Old Roumanian, one of the oldest cabarets in the city, is also on the wreckers' schedule for replacement by a housing project. It's possible that owner Jack Silverman will again relocate on the lower east side. There was some possibility that he would go on Broadway and had inquired into the site last occupied by Neapolitan City. However, a disagreement on the rental price has reportedly nixed that site.

Basin Street had been looking into the property last occupied by the Harlem, and prior to that Vanity Fair, Zanzibar, Hurricane, Midnight Sun, etc. It's also reported that the rental was higher than was thought feasible.

ALAN FREED'S N.Y. PAR DATE WITH 'KNOCK' PIC

Alan Freed will work his first date at the N.Y. Paramount for one week starting Washington's Birthday (22) in conjunction with his pic, "Don't Knock the Rock" (Col). Freed had previously played New York, but at the Academy of Music. Hitherto, bulk of his theatre stands have been at the Brooklyn Paramount.

Freed, booked through Harry Levine, talent setter for the Paramount circuit, will again own the package coming into the house on a percentage basis. Lineup hasn't been set as yet.

Could Calypso Go Into Collapso By Too Rapid Rise in Salaries?

Agents are hoisting the danger signals on the current calypso emergence that's hit New York as well as other metropolitan centers. The percenters are now quick to point out that the same difficulties that have destroyed other fads that crop up periodically are now starting to seep into the Trinidad time—only faster.

It's pointed out that salaries are rising so rapidly in the calypso field that talent will be outpricing themselves in short order. A year ago or so, some of the top names in the field who were going begging at small sums are now asking for sizable salaries. The current popularity, plus the natural scarcity of the calypso names, are now helping to zoom the talent takes.

It's recalled that one of the original bases on which the calypso time was founded was its low cost combined with "differences." The Jamaican Room was one of the first to make a tremendous go out of the novelty of the policy in New York. Since then, there have been quite a few additions to the cafe scene, and nearly all of them have, to date, been able to get acts at what are termed reasonable prices. But, as one agent puts it, the acts have become educated to the gimmick too fast, before the "craze" was substantial and before real solidity set into the field.

It's claimed that the prices now being asked are likely to scare off some of those contemplating a fling into the calypso policy. The spot owners are now actively bidding against each other for the comparatively few acts in the field. One agency, in a try to alleviate the shortage, has sent a field man for a jaunt to the Caribbean area to bring back a batch of talent. However, it's being found that many of the acts available aren't the calibre to be exhibited in the U. S., and with the high price of bringing an act in, new imports aren't too frequent.

One of the results of the current calypso fad is the rapidity with which a lot of Harlemese have hidden their origins, accented the wrong syllables and are now passing themselves off as being from the islands. Another effect of the calypso trend is the sudden inclusion of island tunes into the repertoire of many otherwise orthodox singers.

However, the quick additions to the chart aren't sufficient to make up the deficiency in the number of acts. There is still the problem of getting enough talent at the right price. With little likelihood in meeting the shortage, the percenters fear that the sudden zoom will price these nouveau riche out of the market. It's also pointed out that calypso thrives best in the small eateries, which never have been able to pay too much anyhow.

Push Plan for Purchase of Cedar Pt. as State Park

Columbus, O., Feb. 5.

An effort to revive the possible purchase of Cedar Point, resort on Lake Erie, near Sandusky, for a state park, was seen in the requested budget for V. W. Flickinger, chief of the state division of parks. This included an item of \$2,232,000 for acquiring the Cedar Point property and improvements.

Broken down, the purchase would cost \$1,475,000 for land and the recently-built causeway linking it with Sandusky; \$132,000 for buildings; \$50,000 for equipment; and \$575,000 for various other improvements, including utility service lines.

A special legislative committee made a hurried inspection tour of the resort property last year and submitted a report strongly opposing the state's acquisition of the property.

Cedar Point will celebrate its 75th (diamond) anniversary this coming season. The present management, company headed by M. S. Schneider, has a three-year lease on the resort, regardless of whether the site is sold. Cedar Point was first used as a resort in 1863.

Calypsoed 'Coca Cola'

Hollywood, Feb. 5.

In keeping with the current calypso kick, the Andrews Sisters have etched a new version of their old Decca smash, "Rum and Coca Cola," for Capitol Records. The label will release it within the next fortnight. Original plattering was introduced a dozen years ago.

Aladdin Records also has cut a new "Rum" platter with Amos Milburn vocalizing backed by the Johnny Mandell orch.

Both, of course, will run into the continuing radio restriction on the tune, published by Leo Feist Inc., because of the lyric content.

'Trinidad Time' Up In N.Y.; Hub's 1st

Calypso rooms in New York continue to open. Latest in the parade is the Ekim Calypso Dock which opens Friday (8) with Rylon Merced headlining.

Other recent converts to the beat include the venerable Cafe Society Downtown which currently has a Jamaican romp headed by Montez de Oca, the reopened Le Cupidon, plus a load of small rooms which have been decorated with a batch of fishnet cork floats and now have a menu with shrimps, rice and rum drinks.

Boston's Calypso Room

Boston, Feb. 5.

Hub's newest nitery, Calypso Room, first of its kind here, opened in the former Ada Bullock restaurant on Tremont St. Friday (1) with two calypso bands and Ge-O, Trinidad fire dance act.

The 275-seater, with Tony Pallini bonifancing, has Lenny Stewart band and Michael Ventry. Ventry moved over from the Sidney Hill Country Club. Latin-American and calypso music is featured in the room which has been redone in caribe motif. Included in the layout is the Jamaica Room, lounge bar, with Trinidad decor.

Plans call for booking of three to five acts every two frames, with Charles and Hazel Brett, dance instructors, in aud participation numbers.

Brian MacDonald, Injured In Act at Hotel in Mont'l, Awarded 10G by Court

Montreal, Feb. 5.

Dancer Brian MacDonald was awarded damages amounting to \$10,192 in Montreal's Superior Court last week (1) for injuries received during a nitery engagement in April, 1953.

MacDonald, now a ballet teacher and artistic director of the Montreal Theatre Ballet, suffered permanent partial disability and disfigurement when he crashed into a ringside customer in the Hotel Plaza while executing a fancy exit leap off the stage. Just as he started the leap; the customer unexpectedly arose and met MacDonald in midair. He sued the hotel for \$20,000, but Justice Claude Prevost awarded half the amount claiming MacDonald was to blame for half the accident. He ruled the hotel had not taken the proper precautions to protect the dance team and said MacDonald should have assured himself everything was in order before making the exit leap.

At the time, MacDonald was partnered with his wife, Olivia Wyatt, and they had been playing the local circuit under the name of the Danecourts.

Tropicana Sets Bow

Has The Tropicana, Las Vegas, now has set April 3 as target date for teecoff, with Eddie Fisher to head the first show. Elaine Dunn has also been set for the opener.

Hotel has been delayed on opening for about a year, pending a casino license.

Sindelar, Owner of Lush Cafes in Cleve., Jailed For 9 Months on Tax Rap

Cleveland, Feb. 5.

Edward J. Sindelar, former nitery owner of several plush spots here, was sentenced last week to nine months in prison for income tax evasion after a long legal battle.

Government claimed he owed a total of around \$200,000 in taxes and penalties for 1949 and 1950, when he ran the swank Sky-Way Club. Although he reputedly paid half that amount, Sindelar finally pleaded guilty to evading \$40,000 income taxes for 1949.

Investigators spent several years uncovering evidence against the 66-year-old Clevelander, who amassed a fortune operating huge bingo parlors near local defense plants during World War II. His headaches started with his Sky-Way, one of the fussiest clubs in this area, in which he lost a heavy chunk of dough.

Although he was a shrewd promoter in some respects, it is no secret that nearly every big booking agency in the country sold him over-priced talent. He desperately changed his show policy virtually every other month. In what was considered a climactic boner which made the club skid into oblivion about a year ago, was appointing a head waiter as entertainment director.

The judge sentenced Sindelar to nine months in Federal penitentiary at Milan, Mich.

ATPAM Pressing 2 Men On Holdout RB-B&B Circus

Ringling Bros. and Barnum & Bailey Circus is still not out of the woods as far as union contracts are concerned. The show is now tiffing with the Association of Theatrical Press Agents & Managers which is pressing to get two union pressagents on RB-B&B for the season.

Thus far, the circus has consented to hire one such pressagent and would utilize non-union ballymen in the various arena buildings for the bulk of the publicizing chores. ATPAM seeks to have one p.a. for advance work and the other to be stationed back with the show. Hal Olver, ATPAM exec secretary, said that demands this year are far below former years when the circus employed four or five union pressagents. In fact, Olver said that when the circus folded last season, it owed \$1,500 to pressagents which still hasn't been collected.

Picketing would be the natural consequence of failure to reach an agreement, Olver said.

Savoy-Plaza Gives Hilton 4th N. Y. Inn

Acquisition of the Savoy-Plaza Hotel by Hilton chain last week brings the Hilton holdings in New York to four spots. The Savoy-Plaza, long one of the class indie inns, now joins the Waldorf-Astoria, Plaza and Statler Hotels as a key item on the Hilton circuit.

Until recently, the chain had two other hotels in N. Y., the New Yorker and the Roosevelt. However, it was divested of these spots under terms of a consent decree in a suit in which the Government charged the Hilton outfit with a monopoly of the banquet biz.

Deal by which the Hilton outfit acquired 80% of the S-P stock calls for the exchange of three shares of Hilton common plus three shares of a forthcoming Hilton issue of 5 1/2% preferred for one share of S-P common. Until deal is ratified, the Savoy-Plaza will be operated by the chain as a separate corporation.

Levenson's Nitery Date

Sam Levenson, already set to return as quizmaster on previously dropped "Two for the Money" CBS tv'er, will play his first major nitery date in over a year. Comedian is booked for the Elmwood Casino, Windsor, Ont. (Detroit area), Feb. 7-16.

Levenson has played numerous one-nighters and a sprinkling of cafe dates in the past.

Power Lineups in Vegas

Continued from page 57

expected this time of year. Getting in on this post-summer gravy train will be the downtown spots and secondary lures along the Strip.

The Royal Nevada casino, closed since New Year's Eve 1955, opened last Thursday (31) and in a sense indicates that most ops expect a rosy spring season. This, because Royal Nevada principal, W. T. Richardson, a vet of this scene, pressed his bid to get the operation wheeling during February, and in doing so had to shell out approximately \$50,000 in license fees covering the first quarter of 1955, although one month governed by that licensing period had already elapsed.

Simultaneous with the Royal Guild of Variety Artists scratched the hotel from its "unfair" list, a standing with the union which Richardson and his partners fell heir to since four AGVA members had not been paid by the original operating company which declared itself bankrupt and closed the hotel at the end of 1955. Arrangements have been made, however, wherein the Federal Bankruptcy Court here will pay off salaries due Anna Maria Alberghetti, Jackie Kannon, the Ink Spots and George Tapps. Additionally, Richardson has posted a bond securing future AGVA acts, and has placed a sum in escrow to insure the court's payment of outstanding stipends.

528G Into the Royal

Richardson and his partners, meantime, are shelling \$528,000 into the Royal Nevada coffers. County Licensing Board chairman Butch Leybold says he is investigating reports that this initial Nevada opening, the American bankroll may be added to by the entrance of Harold Smith Jr. into the Royal Nevada makeup. Smith, whose father owns the w.k. Harold's Club in Reno, reportedly is negotiating to purchase an interest held in the hotel by major stockholder and landlord Harry Oederkirk.

Having successfully passed its gaming license hurdles, a group headed by Louis Manchon and Mrs. Vera Krupp have started plans into motion to strengthen the financial foundation of the New Frontier. Manchon announced last week that a program has been initiated to satisfy all creditors, past and present. Creditors will be contacted, Manchon said, during the coming fortnight and the program explained.

Manchon, who emerged as prexy of the New Frontier Corp. in a recent switch of management that saw the advent of the wealthy Mrs. Krupp's coin, adds that blueprints are being penned calling for 252 new rooms to be added to the resort. Construction, he said, will probably start in August.

Another vast remodeling program—this one already in effect—is being carried out at the Thunderbird, where the spa's spacious dining room has been refurbished and a 400-seat banquet room completed. The importance of convention service is noted in the banquet room which, a hotel spokesman says, has been SRO at times when the dining room, which features entertainment, has hosted only satisfactory business. "And, adds the Thunderbird spokesman, "while the price in the banquet room is right, we still don't have to give anything away," indicating that there's gold in them thar big feeds.

Tootlers and Benefits

While everything pointed to a hunky-dory season, a rather startling note was sounded last week when the Musicians Local 369 announced that members will never again tootle for free at Vegas benefits. In putting a nix on future capped performances, newly appointed business agent Roy Hamerslag said the situation "has gotten out of hand. In the past, the musicians have played at about 100 or more benefits each year. But worse than that, they have, in instances, been pressured into performing."

Hamerslag told VARIETY that a recent major benefit resulted in an incident that signalled the union's ban. "The benefit's entertainment committee," Hamerslag said, "con-

tracted us for permission to use a house orch for the show. We consented, as always. But when the show actually went on, the okayed orch was joined by house bands from four other Strip hotels. Each leader of the four additional bands said he had been pressured into appearing by the so-called powers-that-be. That did it."

Hamerslag said, however, that because of a previous commitment, a band will be supplied for the March of Dimes charity opus which comes off in the Venus Room at the New Frontier this Thursday (7).

Thisa & Thata Matter

Elsewhere on the Vegas scene, these developments:

Col. Tom Parker checked into the Riviera Saturday (2) for talks with producer Sammy Lewis anent a future booking for Elvis Presley. Bill Miller says he is "retired," but his pals tip that he is now in Miami putting together a deal to build a posh nitery (a la his former Riviera) in Gotham. It would be located on First Ave. (in the 40s) near the United Nations Bldg. One of Miller's partners reportedly would be Howie Engel (of Chicago) who silently withdrew his coin from the Dunes upon Miller's recent exit.

Recent remarks by State Senator Ken Johnson who says he will push for legislation barring Nevada gamblers from spreading their casino interests to foreign countries (e.g., the Desert Inn-Havana, Cuba, tiemp), has evoked much eye-winking among the town's greenfelted barons. They recall that about four years ago Senator Johnson approached several Vegas gamblers and businessmen in an effort to get support for the promotion of a gambling joint—in Mexico.

Anna Maria and Carla Alberghetti returned Sunday (3) to their perch at the Flamingo, which they vacated during funeral services for their father, Daniele. The poise of the Alberghetti sisters onstage in view of the family tragedy earned that a standing ovation on the first night of their return. During their absence, Tony Martin subdued.

Betty & Jane Kean exit George White's "Scandals of '57" tonight (Tues.), but "Scandals" stays or until next Tuesday (12), surrendering the Rivieramarque to Harry Belafonte, who opens the following night.

Director Robert Webb's location schedule at Boulder Dam for "The Way To Gold" is so tight that film's stars, Sherree North, Barry Sullivan and Jeff Hunter have as yet been unable to take time out to search for gold in Vegas, 30 miles away.

Royal Nevada's entertainment policy will be confined for the present to the spa's cocktail lounge where the Treniers and Meg Myles are the big clicks.

Nevada politics are like this, too: E. I. Cord is best known around the country as the patentholder of the once popular Cord Automobile, but in Nevada he is best known as the Democrats' most powerful state lawmaker. Yet, in figures released Saturday (2) by a Washington senate committee probing last November's elections, Democrat Senator Cord is listed as having contributed \$55,000—to the Nevada Republican Party.

'ICE CAPEDES' HOT IN NEW HAVEN AT 100G

New Haven, Feb. 5.

"Ice Capades" paid a typical near sellout visit to town for its annual stand at the Arena last week (24-30). Polling an attendance in excess of 30,000 for its 10-performance stopover, silverblade outfit hit an approximate gross of \$100,000, terrific. This was slightly less than the 1956 take, in line with the general 3% dip on the road to date. Scale was \$2-\$4.80.

Outfit instituted a new wrinkle this year via a business office trailer on the grounds instead of the customary hotel suite for such purposes.

Nate Welley doubling on company manager-publicity assignment, with an assist from Bill Hagen.

Lou Walters Raps Benefits As 'Spoiling' New Yorkers for Cafes

The makeup of New York niteries audiences has undergone a tremendous metamorphosis during the past year or so, according to Lou Walters, operator of the Latin quarters, in N.Y. and Miami Beach.

Walters, who has been an articulate foe of "free" shows, no matter under whose auspices staged, declares that this is the fault of benefits. Walters reasons that the active New Yorker who has been a regular niterie patron has been buck with expensive benefit tickets so often that he cannot afford regular trips to cafes. As a result, Walters points out, the burden of cafe attendance has fallen upon non-New Yorkers, and hence the percentage of visiting firemen in the N.Y. spots is now well over 90%.

Walters says that the average family man is being pressured by a multitude of organizations to buy expensive tickets for dinners, banquets and theatre shows, in which he bulk of niterie entertainers are resoured into going. Therefore, he said, he no longer can afford cafes and hasn't the desire to go out to night clubs anyway on the premise that he has seen the bulk of what the cafe has to offer via the free shows. Result is that many New Yorkers have been taken off the niterie rolls through no fault of the boniface.

Walters declares that the increasing number of benefits has siphoned off a profitable segment of the trade away from night clubs. At the same time, the entertainment industry is being approached to supply the means of eliminating their boxoffice by being asked to contribute their talent to the giant shows.

Walters stated that currently business is good, with a lot of out-of-towners in New York to offset the loss of the native New Yorker. However, the need for the trade from the local residents will never be eliminated, no matter how many out of town visitors there are, he observes.

Sub-bourbon Story

Minneapolis, Feb. 5. Show business observers quipped they had found one answer to what's wrong with the entertainment industry in these parts, in a report that a municipal liquor store in Northrop, Minn., with a population of exactly 157, did \$318,507 in gross sales in 1956.

Salisbury to Stay Dry in Vote Nix

Boston, Feb. 5.

Salisbury Beach and its once lush nightlife is gone—for two years, anyway. The niterie and fun spot ops last week lost their fight for a special election to vote again on the liquor question when the Massachusetts House rejected a bill to allow such a vote.

The two voted dry in the November election and on Jan. 1, liquor was out in Salisbury and its beach strip. A hearing was held at the State House and a petition presented to hold a special election. The House killed all hope when they accepted the adverse report from the legislative committee on towns which held last week's hearing.

It means the end of the floorshows at the Frolics and the Bowery, where name policy was used for a decade.

Dennis Mulcahy, operator of the Frolics, is planning to use the 1,200-seater as the nucleus of a summer theatre bringing in package musicals.

Other ops have stated no plans. As setups have been barred also, there is little likelihood that any of the spots will be operating this summer.

Vegas Playing Cards For Charity; Aim at 100G In Gin Rummy 'Kibitzation'

Las Vegas, Feb. 5.

Las Vegas hotels are cooperating in a National Gin Rummy Tournament designed to raise \$100,000 for local charities. Tournament to be held for four days starting March 7 will be staged at various times in the 14 major hotels.

Beneficiaries will be the St. Anne's Catholic School; the new Jewish Temple currently under construction; City of Hope, a tuberculosis and cancer hospital; Variety Heart Fund, which maintains a school for handicapped children, and the March of Dimes.

It will be a 96-hour "kibitzation," with country clubs and social organization invited to send their best players to compete for the \$25,000 in prizes with the winner getting \$10,000. Oswald Jacoby will direct the tournament, with advisors listed as Albert S. Moorhead, bridge editor of the N.Y. Times; Charles Goren, bridge expert of Miami Beach, and Jack Callie of the Beverly Club, Los Angeles. Inns hope to make it an annual event.

Salisbury's Red Cottage Destroyed in 75G Fire

Salisbury, Mass., Feb. 5.

A \$75,000 fire early Sunday (3) destroyed the Red Cottage Club, one of the spots forced to stop serving liquor Dec. 31 after the town voted dry in November. The fire was discovered at 1:20 a.m. not long after about 150 patrons and employees had left the premises. The rambling, one-story structure was left only a scarred shell.

It was popularly known as the Red Feather Club, but the management had to change the name to Red Cottage several years ago as result of objections raised by the Greater Boston Community Fund which had legally incorporated the Red Feather name for its charity programs.

See Webb & Knapp's Manhattan Hotel (Ex-Lincoln) as Hypo to West Side

Nat Abramson's 19th Term As EMA Prexy

Nat Abramson, head of the WOR Artists Bureau, was elected president of the Entertainment Managers Assn. of New York last week for his 19th consecutive term. Charlie Rapp was named vice-president; Howard Oliver, second v.p.; Tom Kelly, treasurer, and Gordon Skea, treasurer.

Elected to the board of governors for three-year terms were Ben Paust and Jack Segal. Others will be elected at a meeting to be held next month.

Cotton Club May Move Up North

The Cotton Club show at the Cotton Club (ex-Copa City), Miami Beach, may move to New York following its winter run. Indications point to a Broadway run, with Benny Davis and others connected with the management of the show seeking to install the revue at the former Hurricane Restaurant, currently being used on weekends as an over-28 dancery.

Should the deal jell, this would be the second Broadway reincarnation of the Cotton Club, which in the late '30s came in from Harlem for a run at the site now occupied by the Latin Quarter.

The late Murray Weinger, who originally produced the Cotton Club show for the Beachcomber and later had it moved to its present site, originally wanted to bring the show into a Broadway legit house, but this plan was later modified to retain the niterie dimensions of that layout.

New York's west side has a chance of making a comeback as a hotel entertainment centre upon completion of the new Manhattan Hotel, presently set for August following alterations. Hotel, formerly the Lincoln and now owned by Webb & Knapp, is considering an entertainment policy of names, name bands or both.

Webb & Knapp are no strangers to the entertainment scene. Dick Flanagan, an exec in that realty firm, at one time ran the old Monte Carlo club for the firm. It's probable that he would supervise all entertainment at the Manhattan.

At one time the New York west side was a major entertainment mecca. The Lincoln Hotel berthed numerous name bands (Harry James, etc.) and was regarded as an important danceband outlet. The Edison Hotel, which, like the Lincoln, was operated by the Kramer interests, similarly had a name band policy. In addition, other hotels in the area housed major niteries which included the Diamond Horseshoe, the Carnival and Folies Bergere, all defunct.

Except for the Statler, there are no name dancebands on the west side of town, and the Statler, opposite Penn Station, is below what is regarded as the main drag—the sector above 42d St.

The Manhattan is located in the midst of the legit theatre district and with the right policy can capture an important slice of the supper business. Problem is now being studied by Flanagan and others at Webb & Knapp.

The bigtime realtors have long sought a hold on New York's hotel scene, at one time bid on the Astor, before the Sheraton chain took over, and almost got the Statler holdings.

Roberta MacDonald is at the Balinese Room, Galveston, Tex., for a two-week stand, along with comedian Jay Lawrence.

AMERICA'S #1 HARMONICA PERSONALITY!

DANNY WELTON

OPENING FEBRUARY 7th AT THE VILLAGE, SAN FRANCISCO, ON THE SAME BILL WITH THE GREAT **SOPHIE TUCKER!**

OPENING MARCH 18th AT THE HOLIDAY HOUSE, PITTSBURGH, PA.

COMPOSED AND RECORDED ORIGINAL HARMONICA THEME FOR THE SOON TO BE RELEASED UA's "STREET OF SINNERS"!

CURRENT **(DOT)** RECORDING ALBUM - "ARE YOU LONESOME TONIGHT?"

"Orchids to DANNY WELTON'S album...a must get!"

—WALTER WINCHELL

"If DANNY WELTON'S album doesn't become a best seller—I don't know talent!"

—NICK KENNY

"Album of the week!"

—EARL WILSON

"DANNY WELTON'S album is the best in year!"

—LOWELL E. REDELINGS
Hollywood Citizen-News

Direction: ASSOCIATED BOOKING CORP.



Hamid's 'Bible' for Fairs: Learn To Live With and Even 'Join' TV

By JAMES CONNERS

Albany, Feb. 5. "Fairs have been with us since Biblical times. Other forms of entertainment have come and gone, but fairs will continue to exist and to be successful, although their managements must learn to live with television to capitalize on the medium's personalities available for outdoor appearances, and to book them with an intelligent realism." So leading outdoor booker George A. Hamid told VARIETY at conclusion of the 30th annual presentation of Hamid acts, as a highlight of the dinner of the New York State Fairs Assn., in the ballroom of the Sheraton-Ten Eyck Hotel.

Hamid, who pointed out that he won a tumbling championship in Madison Square Garden, New York, in 1907, decried the tendency of some fair managements to take a defeatist attitude toward television and to argue that expositions cannot successfully compete with it, "because people can

turn on the switch of a set at home and see big acts for free."

"Fairs must live with television," declared Hamid. "Any time they book a television act, they should exploit it to the hilt—through interviews on disk jockey and other shows, by effective advertising and other means. At the same time, fair managements must be realistic. Because a Pat Boone is booked for the State Fair at Syracuse, it does not follow that he should be booked at the Trumansburg Fair. There is the matter of a fair's size, its location and its grossing potentialities, to be considered."

Hamid stressed that upkeep of the physical plants is most important. "I told the boys, at a closed session, that they should try paint instead of whitewash," he revealed.

In view of the fact that fair associations are non-profit operations and their managing boards are drawn from various walks of life, it is not reasonable to expect they will be as flexible and as alert to trends and changes as regular businesses and businessmen are, Hamid emphasized.

Some of the men on fair boards are too much tied to the past and "have the wrong attitude," he continued. Hamid saw sound grounds for the future of fairs in "the younger men, the fellows who are moving ahead."

Because fairs are a combination of "agriculture, business, entertainment and Old Home Week, presented at a moderate price," they will continue to flourish, Hamid declared.

Hub Show Biz

Continued from page 57

surrounded by filled-in ground. It will be covered over with multi-level plazas which in effect will provide a roof for the whole area. The main line tracks of the Boston & Albany will run underground diagonally across the whole site."

Negotiations are underway with private interests for construction of the hotel which is to be situated close to the municipal auditorium.

The auditorium is to cost between \$5 and \$6.5 million. The Prudential skyscraper will be a square-shaped tower building with 750,000 square feet of usable space. Cost of this building alone will be close to the \$50 million mark. Parking space will allow for 5,000 cars.

Shanks said the centre will provide 1,300 new jobs and estimated 300 other persons would be brought in by the company.

Some 1,000 business leaders were on hand to be briefed on the details. Ernest Henderson, prexy of the Chamber of Commerce, said: "This is the kind of a dream that builds new cities and gives a rebirth to mature economies. This is the opening gun in a resurgence of business and industrial growth which will bring greater prosperity to every one of our two-and-a-half-million citizens."

O&J's Miami Kickoff

Olsen & Johnson open their Miami Beach nitery tonight (Wed.) following a press preview held last night. Roster of entertainers will include son-in-law Marty May, plus their usual assortment of players. Operation is located on the site formerly occupied by Ciro's.

Vaude, Cafe Dates

New York

Helene De Lys a newcomer to the International Showcase tomorrow (Thurs.)... Trudi Richards works the Zephyr Room, Cleveland, May 7... Billy Vine dated for El Morocco, Montreal, March 6... Betty Huston goes into the Fontainebleau, Miami Beach, March 26... Dick Shawn set for the Palmer House, Chicago, April 20... Connie Moore tapped for the 'Elegant, Brooklyn, starting Friday (8)... Lili St. Cyr starting at the Mapes, Reno, June 27... Peggy King goes to the Village, San Francisco, March 7... Betty Madigan makes a March 11 stand at the Mocambo, Montreal.

Kitty Kallen, back after an illness, has signed with the William Morris Agency... Somethin' Smith & Redheads pacted for the Cliche Club, Detroit, Feb. 18... Singer Isobel Robins signed for a series of Sunday nights at the Red Carpet... Bob O'Donnell of the Interstate Circuit to be Texas Chairman for the Jimmy Durante tribute by the Jewish Theatrical Guild for the dinner at the Waldorf-Astoria March 7... Maya Angelou heading the new show which premeed at Le Cupidon last night (Tues.)... Division of spoils has caused the split of the impending combo of the Harvey Boys & Arlene Fontana, who had been rehearsing an act in the Pittsburgh area. They had been working club dates in preparation for a bow at the Holiday House, Pittsburgh.

Hollywood

Lee Scott signed to choreograph nitery sequences in 'Edward Small's' 'The Barney Ross Story'... Gordon MacRae will guest solo with Birmingham Symph Feb. 16 benefit performance... Lucille Norman opens three-week stand, Feb. 21, L.A. Statler Hotel... Puppeter Jimmy Shaw current at Bar of Music... Lisa Kirk follows her two-week stint at the Ambassador Hotel with a three-weeker at Hotel Americana, Miami Beach, Feb. 20... Earl Barton will handle the choreography on first show at new Tropical Hotel, Las Vegas, March 1... Paul Gilbert, current at Frank Sennes' Moulin Rouge, opens four-week date at Hotel Roosevelt, New Orleans, Feb. 28.

Ringling

Continued from page 57

tained Clifford S. Hogan, a Miami accountant, for a look into the books, was shown some cash vouchers and a trial balance, but was denied access to more pertinent facets of operation.

Mrs. Sanford's petition declares that according to the company charter and Florida law, it is provided that a director shall have full knowledge of the company's operations, and therefore must examine the books in order to be able to discharge her legal duty. Charter also provides that two directors can call a confab. On this basis, a meeting was called by Mrs. Sanford and Mrs. Irene Ringling Bonsigneur (widow of Robert Ringling), another minority stockholder and director, for Dec. 10. That meeting was called off. Third minority stockholder is W. C. Dunn of Sarasota.

Defendants named in the petition are North, general manager Art Concello, John Reddy, secretary, and N. J. Schiavone, controller. Concello and Harry S. Dube, program concessionaire for the circus, are negotiating all the business for the show and for all practical purposes are in control of the situation, it's alleged. Both Concello and Dube are signing contracts and have made major commitments for this season's operations. Mrs. Sanford and the other minority stockholders seek to determine whether North has delegated control of the show.

Steele's Brit. Buildup

Edinburgh, Feb. 5.

Tommy Steele, a young English rock 'n' roller, will open a British vaude tour at the Empire Theatre here April 1.

He starts his first film for Insignia, offshoot of Anglo-Amagamat, Feb. 18, at Beaconsfield Studios, London. Tentative title is "The Tommy Steele Story." Plot concerns his adventures in the merchant navy and his sudden jump to national spotlight as a tv and disk r&r singer.

Inside Stuff—Vaudeville

A testimonial dinner for Mary E. Driscoll, colorful ex-chairman of the Boston Licensing Board who made headlines for many years in the policing of Hub nightlife, is set for March 26 at Sheraton Plaza in recognition of her 34 years of public service. The "Friends of Mary E. Driscoll," including nitery ops, theatre reps, liquor association reps, hotel interests, plan the setting up of a \$25,000 endowment fund designed to take care of Miss Driscoll's needs for life. The residue would go to charities designated by Miss Driscoll.

Jersey Burlesque In Trouble

Continued from page 57

City Commission. Modeled after Newark's anti-stripping law, the regulations list as violations "the commission of actions that shall be lewd, obscene or indecent..." Also outlawed is use of "profane, lascivious, indecent or disgusting language..."

The twin ordinances, which became effective Jan. 1, reportedly were inspired by a flood of telegrams and letters from clergymen, veterans groups and "public spirited" citizens who long have campaigned to "clean up the situation." Their attitude is best summed up by an editorial captioned "For Common Decency" which appeared in the Dec. 21 issue of The Hudson Dispatch, Union City.

The late Msgr. Robert J. Byer, says the editorial, "who for many years sought to rid Union City of burlesque, would have been happy yesterday, if he had lived, for his long fight had, apparently, finally triumphed..." These ordinances have sufficient teeth to make them effective in outlawing all obscene performances, whether they are presented at the Hudson Theatre or elsewhere...

Torsos Tamed

There's little doubt that the laws have tamed a tornado of torso. For on the Hudson's stage last week, which once resounded with the pelvic pyrotechnics of Tempest Storm and Ann "Bang Bang" Arbor, the strip contingent offered routines practically devoid of the bumps & grinds of yore.

Headliner Gaby DeLys, a petite brunet who bills herself as "The Body of France," shed her outer raiment down to panties and a filmy bra. But her anatomical movements were confined to "art" poses on a dressing table bench plus a couple of "acro-ballet" routines. Ann Curtis, a tall redhead

with prodigious equipment, belied her nickname of "Miss Perpetual Motion."

Even the comics were toned down. Manny King and Litty Lewis, veterans of the double entendre, were generally limited to such innocuous quips as "Every man has his woman, but the woman has his pick." Sparse audiences attest to the enforced change of policy. They heckle the comedians and boo the strippers.

Same situation prevails at the Empire where Mariynn, "The Calendar Girl," and Donna Christine, "The Original Rock 'n' Roll Girl," failed to titillate the customers Friday (1) at the opening of "Pin-Ups of '57." In the glorious pre-ordnance days, when a stripper unzipped the last zipper, the tempo of the music increased, the blue spotlight became bluer, the trumpets and trombones growled whilst the drummer frantically vied to stay in time with the bumps & grinds.

Lucille and Eddie
ROBERTS
Originators of
"WHAT'S ON YOUR MIND"
Returning Feb. 11th
The Cotillion Room
HOTEL PIERRE, N. Y.
Still at Park Lane, Denver
M.C.A.

RAY ROMAINE
and CLAIRE
"Delightfully
Different"
Now
Appearing at
The
Casino
Carnegie,
Italy
Thanks to
A. TAVEL
Paris



WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
Every room newly decorated.
Air conditioned rooms available.
The Home of Show Folk

MOSS MAKES
1,000,000
FOR
ELVIS PRESLEY
PHOTOS as low as 1c each
with free samples, prices
MOSS PHOTO SERVICE
850 W. 50th St., N.Y. 10, N.Y.
PLAZA 7-3520
Since '35, Serving America's Stars

YVONNE MORAY
HACIENDA HOTEL
FRESNO, CALIF.
MILTON DEUTSCH AGENCY
9157 Sunset Blvd.
Hollywood 46, Calif.

Destined To Be No. 1
Record in the Country
The Original
"BUTTERFLY"
on Cameo Records
by
CHARLIE GRACIE
For Availability
Contact
BERNIE ROTHBARD
SUEZ ROTHBARD OFFICE
Musical Agent
250 S. Broad St.
Philadelphia 2, Pa.
Phone: KI 5-1665-6-7

PROFESSIONAL
COMEDY MATERIAL
for all Theatricals
FUN-MASTER
The Original Show Biz Gag File
We Service the Stars
35 Issues \$25 — First 13 for \$7
Singly—\$1.05 Each in Sequence
• 3 Parody Books, per Bk. ... \$10
• 3 Blackout Books, per Bk. ... \$25
• Minstrel Budget ... \$25
• How to Master the Comedians
\$3 per Copy
• "The Comedian" Monthly Service
\$15 per Year (12 issues)
We Also Teach M.C.'ing and Comedy
Let a Real Professional Train You
NO C.O.D.'S
BILLY GLASON
200 W. 54th St., N.Y.C. 19, Dept. V
Circle 7-1130

MORTGAGEE'S SALE at PUBLIC AUCTION
on the Premises
Sammy's Amusement Center
133 NANTASKET AVE., HULL, MASSACHUSETTS
(Near Boston)
FRIDAY, FEB. 8, 1957 at 11 A.M.
AMUSEMENT EQUIPMENT
KIDDE RIDES
ALLEN HERSCHELL MGR MERRY-GO-ROUND
ALLEN HERSCHELL SKY FIGHTER W/8 SKY ROCKETS
ROTO WHIP W/8 CARS & MOTORS BOAT RIDE W/5 BOATS & MOTORS
JEEP RIDE W/8 CARS & MOTORS
TWIN HEAD MILLS FREEZER W/1/2 H.P. MOTOR, SCHAEFFER DEEP
FREEZE CABINET, Ticket Booths, Benches,
OTHER AMUSEMENT DEVICES, ETC.
Terms: Cash or Certified Check — Sale by Order ATTY for Mortgagee
For Additional Information—Contact Auctioneer
J. STONE & CO., Auctioneers
114 State St., LAfayette 3-2477, Boston, Mass.



VARIETY said — "It's quite a feat — the zesty pace and give-them-all performance" but Cab in his familiar role as leader of the frenzied flock — it's the breeziest package around."

CAB CALLOWAY
CURRENTLY SIXTH WEEK
COTTON CLUB, Miami Beach
Mgt. BILL MITTLER, 1619 Broadway, New York

Eden Roc, Miami Beach

Miami Beach, Feb. 2.
Joe E. Lewis (with Austin Mack); Roberta Sherwood (with Ernie De Lorenzo); Mario & Floria, Henry Tobias, Mal Malkin Orch.; \$4.50-\$7.50 minimum.

Arrival of Joe E. Lewis annually (now at new home base, Cafe Pompeii) signals influx of the bigger spenders who come down for Hialeah and begin their night rounds when their "season" is "officially" launched by their pet cafe entertainer. Opening night of the two-week stand (through repeat of the heavy grosses racked up last year in the 700-seat house. This is doubly insured with co-featuring of Roberta Sherwood.

Lewis, unlike too many of the topsters, comes back with a completely new act. This might in itself be one reason for his continuing draw values and personal impact on audiences. Not even an "ad lib" sounded familiar as he unwound his sometimes ribald, sometimes loose-gaited word-poems on the characters who make up his material. The lines are out of the topical drawer with highlight a howler based on "Person To Person" anent visit with a honeymooning couple; rowdy parody to collection of Cole Porter tunes, followed by another wayward "for adults only" musing on "I Get Ideas" and then "the \$64,000 Question." His line of gab is long and lusty.

On for a solid 45 minutes, Lewis departed the stage with tabliers pounding for more. He's rocks in the bank for the Roc—a relaxed, always sure comedian who sets his auditors at friendly ease, the deceptively deliberate, sometimes fumbling manner slipping them into a contented, ready-to-yock-it-up mood. It's a trick that looks easy, but one tough to achieve, especially with the over-hep cafe crowds who make this area one of the toughest for performers to play in winter season.

Miss Sherwood, following big intro by Walter Winchell, who came on from aud to make with the limping of her struggle to achieve current topliner status, matron with sweeter carelessly thrown around shoulders, the horn-rimmed specs, using the beat-up cymbal, the forthright belter stands up and whams across her collection of artfully phrased and tricky, tempo-changing chants, torchers, high-riders and out-and-out go-to-meetin' stomps.

With a top guitarist now along to fill the rhythmic breaks and Ernie DeLorenzo playing a dedicated piano, Miss Sherwood repeats her smash in this room where she first started, via Murray Franklin's local itinerary, on the big-cave trail last spring. Her appeal hits all ages in the room; the old-vaude style is something new for the younger element; nostalgic and refreshing for the older set, build-in returns into a callback windup. Mario & Floria are a vet pair of terpssters who work out the classic patterns in the dwindling art of straight ballroomology to warm returns. They set up a miniature book of ballroom-craze history up to the Charleston, to make for a classy teoff act.

Austin Mack, per-always, rates a big bow, not only for musical guidance and accomps for Joe E. but for his long-time status as foil for the comedians. Extra-added on opening night was Milton Berle, who had closed the night before. He came on in a surprise appearance, to intro Lewis a la Winchell, the ad-libbed piece raising a steady stream of howls, led by a briefly startled Winchell, Nat King Cole and Jack E. Leonard are next, beginning Feb. 15.

Sands, Las Vegas

Las Vegas, Jan. 29.
Peggy Lee, Joey Bishop, The Beachcombers with Natalie (4), Copa Girls (9), Antonio Morelli Orch (16); choreography, Bob Gilbert & Renee Stewart; special music & lyrics, Jerry Graff; orchestrations, Al Sundry; created & staged by Jack Entratter; \$2 minimum.

Peggy Lee returns to the Copa Room in a program which proves her distinctive style is getting more versatile with each Vegas stint. Miss Lee, whose forte is not song-belted, comes close to it in such numbers as "I Can't Resist You" and "Don't Get Around Much Anymore." Her lack of animation perfectly fits the cozy numbers presented with a velvety huskiness which is good.

When she purrs "That Old Feeling" and "Smoke Gets in Your Eyes," she gets across the point to each male in the audience that it is he alone to whom she is singing. Latter number is reminiscent of her w.k. "Where Or When" recording done with the Benny Goodman sextet, and is the best of the

evening. She effortlessly does "Easy Street," a tune excellent for her, and injects effective tune-shaping into "Friendly Persuasion," which is enhanced by dramatic lighting and vivid accompaniment at the harp by Stella Castellucci. Other members of her five-piece group, supplementing the regular house orch, are Lou Levy, piano; Max Bennett, bass; Mel Lewis, drums; and Carlos Mejia, congo drums. Bill Homan and Marty Faugh deserve credit for the specially tailored arrangements.

Joey Bishop monologs his hesh-school type of comedy through most of his act without smiling, a device which makes very funny lines even funnier. Sophisticated night clubbers are prime targets for his particular brand of under-playing. His seemingly accurate observations of the foibles of Las Vegas & tourists, and the fumbling takeoff on Ted Lewis are sure yock-getters.

Two of the best production numbers the Sands ever had, a snowball sequence and one featuring the Copa Girls (9) in hoop skirts, are held over, as are the Beachcombers with Natalie, a quartet with top song savvy. Antonio Morelli's orch expertly backs the package, which bows out Feb. 12.

Duke.

Beverly Hills, Newport

Newport, Ky., Feb. 1.
Ethel Smith, Hamilton Trio, Bobby Jule, Donn Arden Dancers (10), Bruce Yarnell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Barbary Coast Boys (2); \$3 minimum, \$4 Sat.

Greater Cincy ace nitery's floor-show for this fortnight is slanted for the smart set. Ethel Smith, back after two years, enriches the top spot with a change of delightful rhythms and crispy songs. Supporting her are the Hamilton Trio, smooth, impressionistic stepsters; Bobby Jule, dapper, expert juggler, and the location crew which has several changes.

Miss Smith, trim in a deep champagne gown with gold sequins and an Italian boy hairdo, makes 32 minutes of caperings and artistic treatment of a Hammond organ, exclusive and clever songs, and handling of a guitar and maracas, a fleeting entertainment passage. As of yore, a mirror reflects her work at the organ keyboard. On the classic side is her special "Dresses For Springtime Have I," a dress manufacturer's lament.

Ever-youthful Bobby Jule gives a fast start with seven minutes of original manipulations of Indian clubs, balls and other balancing props.

Here for the first time, Bob Hamilton and his talented and curvaceous partners, Claire Gunderman, a Cincinnati, and Lila Pepper, assure repeat welcomes with a 17-minute cycle of interpretive dances.

Bruce Yarnell, robust young tenor, is the new emcee and vocalist with the Donn Arden line, which has Jerry Ruffner as its first male member. The Barbary Coast Boys are a replacement in the lounge for Larry Vincent, who underwent eye surgery. Mills Bros. head the lineup opening Feb. 15.

Koll.

Drake Hotel, Chi

Chicago, Feb. 1.
Caprice Chantel with Paul Parneiri, Jimmy Blade Orch (6); \$1.50 cover weekdays, \$2 Sat.

The galloping pace of the Drake's current latino thrush, Caprice Chantel, has the sheet physical vigor that should keep the Camelia House sizzling for her four-week stay.

Trotting onto the floor in pony tail, tight tapered slacks and sporty blouse, the hefty voiced singer threatens to run away with the audience in her athletic calypso renditions and African, Bahaman and American folksongs.

Top response of the evening for the pleasantly accented and sleek muscled lady from Martinique is the half-panting and nostril-dilatating presentation of her specially arranged version of "Everybody Loves Saturday Night," which sets more than one foot to beating the carpets.

The simple melodic and rhythmic folk material lends itself aptly to her uninhibited but not overly strained presentation. The more formal vocal qualities are not missed in this act. The sustained energy and charming outdoorsy glamour make for mounting appeal through Miss Chantel's begoff "Banana Boat Song."

Paul Parneiri's vibrant guitar gives fine support to Miss Chantel and Jimmy Blade's house band demonstrates a new talent with its venture into the calypso beat. Miss Chantel stays on to March 5.

Lera.

Ambassador, L. A.

Los Angeles, Jan. 30.
Harry Belafonte (with Millard Thomas), Vic Messer, Danny Varajanos, Freddy Martin Orch (16); \$2-\$2.50 cover.

Cafe entertainment whammo is being offered at the Cocoanut Grove for a fortnight (to Feb. 2) which could well topple records at the Ambassador Hotel's rendezvous. It's Harry Belafonte's first trip back to the Grove in two years and both his draw and his talent have increased in that time to make him one of the kingpins of the cafe circuit.

In today's talent-consuming market, Belafonte is that rarity among performers—the entertainer who can hold an audience spellbound through a dozen numbers, and finally take a screaming begoff after 70 minutes on the floor. He does it simply and without production tricks, but with a keen sense of showmanship and a flair for tune dramatics that adds tremendous impact to his offerings. This time around, in addition to such familiar as "John Henry" or "Shenandoah," or the anticipated "Matilda," Belafonte has a pair of new tunes in the calypso vein. One, self-written, is the title tune from his forthcoming "Island in the Sun" film. The other is the more raucous "Boo Boo Dey," a calypso cover probably will become a disk hit. "Sun" also should become a strong entry in his regular repertoire.

It's with the calypso material that Belafonte registers strongest, the early part of the turn being devoted to work songs and folk tunes. It's patterned after his concert format, but it's a little too slow-starting for nitery consumption and some change of pace in the initial 5 minutes is indicated.

Through much of the program he gets backing from his own trio, guitarists Millard Thomas and Vic Messer and drummer Danny Varajanos. Frequently, he uses only the skilled stringwork of Thomas, who has been with him for many years, to shrink the vast confines of the Grove to that of an intimate nitery. Judicious lighting helps too, and the turn, save for the slow start, bespeaks taste and care in preparation, embracing the choice material plucked largely from the smash Belafonte albums, including item like "Delliah," "Shenandoah" and "Jamaica Farewell."

Freddy Martin orch has little to do in the way of showbacking for the turn but opens the layout with an excellent seven-minute salute to Tommy Dorsey, reprising a dozen of the late trombonist's discalasses. And, as always, the Martin crew does a standout pop and dance chores.

Kap.

Riverside, Reno

Reno, Jan. 31.
Hi-Lo's, Trio Bassi, Tommy Wonder & Margaret Banks, Don Delair, Starlets, Bill Clifford Orch with Louise Vienna; \$2 minimum.

This lineup looks more like something the Riverside would plan for the summer season. Maybe not in name value, but just the pure size of the cast. And it makes a fast exciting package, with good production, plenty of action and capped by the Hi-Lo's. This quartet, outstanding as it is, is wasting its time on this audience, though.

Tops in their field of modern harmonizing, with accent on good musical sound rather than demonstrations of wig-wigging arm and choreography, the group just does not seem to break through the barrier. "Dug" by the trade itself and modern music enthusiasts, it's all a little out of the realm of a so-called theatre-restaurant. But there always seems to be enough devotees in the room to keep the Hi-Lo's working for an enjoyable session.

Their entire repertoire is comprised of standards to which they are given delightful modern accents. "Swing Low Sweet Chariot," "Nice Work If You Can Get It," "Boys Rush In," are the sort of evergreens which don't get around much anymore and "Tenderly," "Birth of the Blues," and "White Lies" are the closest thing to a commercial pitch.

The "Hi-Lo story" explains their position (it turns out more for information for this audience than for entertainment) in the quartet race today: how they just sing and how other maneuver. It's pretty unmerciful as satire, even though entirely true.

Trio Bassi has added a few things to balance and whirl on their feet. The upside-down juggling always gets exciting when the tables and "beds" go up on the feet for a blurring whirl.

The dance team of Tommy Wonder & Margaret Banks thread themselves through the Starlet production numbers to advantage, and have adapted a small segment of their own for what can be called

a separate act in the show. Their routines with the Starlets are great.

Singer Don Dellair lends still more dash to the productions with his fine pipes and joins the free-for-all dance sessions with vigor.

The rock 'n' roll number is a midway session which is a good build for the Hi-Lo's. Bill Clifford lends the recording quality to their numbers.

The two-week production is a real ambitious project and word-of-mouth may build some better-than-average business.

Mark.

Fontainebleau, M. B'ch

Miami Beach, Feb. 1.
The Jerry Lewis Revue, with Aristocrats (7), Judy Scott, Georgine Darcy; Sacasas Orch; \$5-\$10 minimum.

Boxoffice-wise, Jerry Lewis is the hit of the season in his one-week outing at the La Ronde of this swankery. All shows were SRO for the seven-night stand and customer reaction ranged from lukewarm to approving. The cosmopolitan cafegoers make this one of the toughest stops on the circuit for the topsters, for they're more critical of the bigtimes than of the middle-bracketers or upcomers.

The first two shows were the most frustrating for Lewis in his new role as the many-faceted performer facing these hypercritical opening-nighters. Subsequent performances—of which this reviewer caught two—saw improved rapport, despite the sudden adjustment tabliers must make, in preconceived image, to take on this new version of the erstwhile "scatterbrained" buffoon now very much the smooth, slickly attired topliner who takes some time to break into the wack character he's been identified with for so long.

It's not a matter of missing Dean Martin; rather it's a lack of a more inventive series of concepts that might enable a gradual working in of the lunatic line at which Lewis is best. Thus, when he finally arrives on stage after the big intro in-patter by the Aristocrats (with Lewis thinking out loud) over offstage mike, a gimmick which forms mental pic of the old zany, first reaction is a buzz-buzz about the handsome, smartly dressed young man standing centre stage and working in a manner befitting his suave new demeanor. The first gambit of one-liners is negated by the curiosity murmurs which settle into expectant wait while he moves into the serio-song biz a la Jolson. This is well handled, but again, a matter of too much build in the image-identification asked via Lewis' rundown of gab harking back to the Jolson era. "Rockabye My Baby" is a good song for Lewis as a singer, but too much for the tabliers as a "new Jolson," which in effect is what they are asked to imagine.

Withal, when he hits a new bit such as a lampoon of a Jap recording idol with an English interpreter, the ripple of giggles is warming. Incidentally, the overdone homo biz with the Aristocrats seems to have been cut down to innocuous—and laugh-accepted—briefs of the antics. Lewis' biggest moments are in the dance-school segment, in which his inherent talent for prime buffoonery is allowed full play, the blundering clod lost among the talented dancers, with eye-filler Georgine Darcy playing the ma'n foil. It's the only truly rewarding sequence in his current bow, climaxed by a showstop duo-hoof with ace tapster Dick Humphreys. After that, Lewis is back on the smoothie trail, with a god reward of the boning bit, this time utilizing the Aristocrats as a choreo group singing the "Mouseteater" theme from the Disney 'twer, and finally a ring-side participation bit with femmes the main target while soloing choruses of "Shine On, Harvest Moon" with Lewis ad libbing.

There's additional solo singing by Lewis, held down, but still effective. End result is a pleasant affair for many, frustrating for others expecting the clown all the way. All pay mitt-service to the smoothly devised and well rehearsed staging.

Judy Scott, a pretty thrush, is wasted in the teoff spot. Her strong belting doesn't come off on auds waiting for Lewis' arrival on the scene. Georgine Darcy is held to the dance-school scene as noted, and could be given more to do. The need for more of the lunatic line is indicated, for Lewis is playing the smooth comedian-performer to the point where laughter becomes a sometimes thing.

On basis of current length of package (about 60 minutes), he'll need a strong supporting bill to fill out the full-show time called for by two-a-day and upped b.o. scale stand at the Palace, N.Y., for which he headed from here. Jimmy Durante follows Lewis for a two-weeker.

Lary.

Chez Paree, Chi

Chicago, Jan. 30.
Liberace, George Liberace, Jean Fenn, Ted Fio Rito Orch with George Liberace Symphony Orch (19); \$1.75 cover, \$4 minimum.

This program built around the glass top piano and candlestick is apt to keep grandma out past her bedtime. The Liberace keyboard, terps and vocals, supplemented by George Liberace's fiddle and symphonic sidekicks and romantic warblings of thrush Jean Fenn, spin out almost two hours of sentimentality set to music in the trademarked wardrobes of spangles and suffles and hairdos.

The peddle pumping antics of Liberace run through "Lover," "Beer Barrel Polka" and "Warsaw Concerto" and some special material, with the uniformity of style and idiom varied by amusing pat attempts by the star and fiddle solo by brother George. A good line of patter keeps things moving and draws howls from time to time, subject matter ranges from his wardrobe to his papal audience. The seemingly naive presentation of material sustains the self-kidding character of the lively act till the begoff finish.

Jean Fenn flits through some classic b.t.s of light sentiment with a skilled voice and pleasing stage manner to add something socko to the show. Biggest hands of the evening came for her vocal duets with Liberace.

The Ted Fio Rito house band is upped to nineteen-man strength by the seven man George Liberace contingent and works through most of the show with the Liberace arrangements under George's baton. Fio Rito's group as per usual fills the dampsation innings. Current lineup exits for the Will Mastin Trio (Sammy Davis Jr.) Feb. 26.

Leva.

Bellevue Casino, Mont'el

Montreal, Feb. 2.
Joe Haller & Benny Hayden, Canton Bros. (2), Carmen Pizzieria, Ambra & Jose, Casino Lovelies (9), Carl Conway, Bix Belair Orch (11), Buddy Clayton Trio; \$1 admission.

Harry Holmok and new partner Jack Suz develop their current offering on a Merry Widow theme that has plen y of color and variations. Revue is headlined by a brace of comics new to Montreal, Joe Haller & Benny Hayden, who click after a cool start; the Canton Bros. with their acrobatics; flamenco hoofers Ambra & Jose and the chirping of Carmen Pizzieria. However, as with most Casino shows, les girls are the big draw and the Lindsay-Day productions with choreography by Craig Daye for this session are up to the usual standard. Several new faces in the pony line, new costumes with plenty of color and exposure and hep routines do much to keep the patrons coming back to this lofty room.

Comics seldom get much of a break in this spot unless they come from the baggy-pants school. And this initial indifference was evident when Haller & Hayden took the floor with the usual patter song about being glad to be in Montreal, etc. Basing their act on a starting joke and using the tag throughout, the team builds without frantic, to earn oack yocks and miffing.

Ambra & Jose take the opening slot in revue with some fair flamenco bits, but too many similar numbers, although technically fine, failed at show caught to get them to any sort of finale. The Canton boys show skill and timing with their acro offerings and Carl Conway doubles as emcee and production singer with ease. Maria Pizzieria's multilingual songfest about midway has had merit as a novelty but didn't stop the gabbers around ringside.

Bix Belair's big orch does credit to the show and the Buddy Clayton trio come in for the interlude sides neatly. The featured acts stay until Feb. 16 with the productions holding a month.

Newt.

Monte Carlo, M'mi B'ch

Miami Beach, Feb. 2.
Fran Warren, Allen & DeWood, Leonard Young, Sid Tucker Orch; \$3.50 minimum.

The 300-seat Roulette Room in this uptownery is holding up nicely in the competition. That's credited to a smart booking policy which calls for return of names known to this area through click stands at other hotel-cafes.

Fran Warren, who last played at the Fontainebleau, again impresses as an accomplished all-around songstress. Her longtime Broadway and road lead role in "Pajama Game" has given her a

(Continued on page 63)

VARIETY BILLS

WEEK OF FEBRUARY 6

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tirol; (W) Warner

NEW YORK CITY

Music Hall (R) 7
Bob Williams
Carol Beaber
Carol Wilder
Rockets
Corps de Ballet
Symph. Org.

Palace (R) 7
Jerry Lewis
7 Ashtons
Arren & Broderick
Chiquita & Johnson
Eydle Gorme
Wiene Bros.
Aristocrats

AUSTRALIA

MELBOURNE
Tivoli (T) 11
Richard Hearne
Julia
Nicolas Darvas
Lane Bros.
Ross & La Pierre
Bob Bromley
The Albins
Billy Banks
Alwyn Leckie
Frank Ward
Daniel Davey
Lewis Jolly

SYDNEY
Tivoli (T) 11
Glenne Wallace
Maurice Colleano
Jim Gerald
Jennie Howard
Paul
Mille Hansen
Morry Barling
Peggy Mortimer
Tony Moynihan
Brenda Charles
Grege Nichols

BRITAIN

BLACKPOOL
Grand (I) 4
Terry Thomas
Baldadins
Carol Logan
Sally Barnes
Sharpe & Iris
Freddie Harrison
Maurice & May
Ballet Montparnasse

BRIGHTON
Hippodrome (M) 4
Kiffie Gray
Little Abner
Suzi Miller
Maria Faylor
Dolores Ventura
Dickie Dawson
Billy Scott
Cortez & Pam
Mantons

CHELSEA
Palace (M) 4
Terry Scott
Baker & Douglas
Roma Dale
Hurd Lloyd
Bob Dale
Fraser Hayes
Ray
Roni & Lamonte
Chelsea Dance Gr.

EDINBURGH
Edinburgh (M) 4
Jack Anthony
Duncan Macrae
Murray & Maide
Robert Wilson
Alex Don
D & D Remy
Judy Scott & Leslie
Will Starr
Bertha Ricardo
Belles & Beaux
FINCHLEY PARK
Empire (M) 4
David Hughes
N & N Grant
Dickie Henderson
Dermos
King Bros.
Pitar
Peter Cavanagh
Jimmy Gay

GLASGOW
Empire (M) 4
Denny Willis
Bobby MacLeod

Cabaret Bills

NEW YORK CITY

Don Solr
Tony & Eddie
Kaye Ballard
Joe Carter
Jimmie Daniels
Three Flames
Bruce Kirby
Wanda Vaughan
Blue Angel
T C Jones
Bea Arthur
Roy Holt
Martha Davis
Jimmy Lyons 3
Don Beatty
Ann Kapitany 1
Lela Babai Oro
Tibor Rakosky
Mark Yedla
Dick Maria
Chateau Madrid
Mario Escudero
Ada Cavallo
Nola Pardi
Leo Martin
Al Castellanos Oro
Luis Ortiz Oro
Don Beatty
Pearl Jacobson
Condos & Brandon
Dorriane Gray
Ditty Shaw
Kathi Dean
Michael Durso Oro
Frank Marti Oro
Dixie
Nancy Leigh
Roy Stuart
Don Fift Ave
Harold Fonville
Hotel Ambassador
Chauncy Gray Oro
Jan Sarkis
Gypsies
Quintero Rumbas
Barbara Bink
Eddie Lane Oro
Hotel Pierre
Lila
Stanley Melba Oro
Alan Logan Oro
Joan Hishop
Joseph Sudy
Don Roosevelt
Guy Lombardo
Hotel Toff
Vincent Lopez Oro

Village Vanguard
Abbey Lincoln
Mac Barnes
C Williams Trio

Waldorf-Astoria
Lena Horne
Emil Coleman Oro
Mischa Borc Oro

CHICAGO

Black Orchid
Mello Larks
Jimmy Ames
Johnnie Janis
Blue Angel
"Calypso Tropi-
cana"
Jennifer Marshall
Lord Christo
Friedella Hood
Maraca King &
Tiliana
Lady Alice
All D'Lacy Oro
Blue Note
Shorty Rogers 4
Johnnie Pate 3
Chez Paree
Liberace
Jean Fenn
George Liberace
Symphony
Cloister Inn
Al Bertio King
Dick & Kiz Harp
Conrad Hilton
"Skating Memories"
Dick & Kiz Harp
Clifford Guest
Colston 2 (2)
Karen

London House
Barbara Carroll
Amber Jamal (3)
Mister Kelly's
Anita O'Day
Harry Slottag (3)
Marx & Frigo
Frank D'Rone
Palmer House
Neena
Gale Sherwood
Mr. Ballentine
Susanne & Escorts

LOS ANGELES

Ambassador Hotel
Freddy Belafonte
Freddy Martin Oro
Bar of Music
Mac Williams
Oscar Cartier
Felix De Cola
Jerry Linden Oro
Sandra
Billy Gray
Leo Diamond
Phil Arnold
Katie LeRoy
Short Twins
Carol Shannon
Drake
Bailey
Ciro's
Frances Faye
Trio Bassie

Desert Inn
Jimmy Durante
Eddie Jackson
Jack Roth
Johnnie Buffano
Jackie Barnett
Queti Clavijo
Art Johnson
Donn Arden Dncs
Carlton Hayes Oro
Dunes
Minsky Goes to
Paris
Lucky Henry Oro
El Cortez
Peggy Saxe
Ray McDonald
Stuart Allen
Cigarettes
Sterling Young Oro
El Rancho Vegas
Larry Daniels
L & S Cy
Dolores Gray
El Rancho Oro
Renee Major Dncs
Flamingo
Anna Maria Alber-
ghetti
Alan King
Little Buck
Flamingoettes
Lou Basil Oro
El Rancho Hotel
Genie Stone
Cortez & Boyer
Sammy Blank Oro
Golden Nugget
Harry Ranch
Allah
Sue Thompson
Jig Adams
Tony Romano
Fran Jeffries
Joe Graydon
Bruce Davis

MIAMI-MIAMI BEACH

Americana
Los Chavales
Jackie Miller
Joe Haven
Joe Reichman Oro
Dave Lester Oro
Bar of Music
Bill Jordan
Gina Valente
Guy Rennie
Harvey Bell
Don Lombardi Oro
Jules De Salvo
Chateau
Peter Woods
Luke Salem
Rick Allen
San Kaner Oro
Bea King Club
Cab Calloway
Lonnie Sattin
Sallie Blair
Will Gaines
George Kirby
Joe Chisholm
Anjoel Trio
Sever Dancers
Michelle Clark
Norma Miller Ders
Ditty Shaw
Eddie Barefield Oro
Di Lido
Pupi Campo Oro
Bea King Club
Jackie Kane
Candy Kane
Gustavo Dancers
Dorcas Dauphine
Joe E. Lewis
Roberta Sherwood
Mario & Loria
Walter King Oro
Cuddy Reyes Oro
Buddy Greco Oro
Renee
Diosa Costello
Don Casino
Mandy Campo Oro
Village Barn
Billie Carroll
Johnny Gilbert
Jack Wallace
Johnny Davis Oro
Larry McMahon
Plute Pete
Irving Harris

Louise Hoff & Co.
Housler Dancers
Charlie Spivak Oro
Cortez Oro
Roney Plaza
Calypso Eddie
Juliette Robbins
Serge Valdez Oro
5 O'Clock
Sherry Britton
Tommy Rait
Al Golden
Parisian Rev
Thunderbird
The Kentones
Dick Sterling

Havana
Tropicana
Nat King Cole
Glenn & Rolando
Harmones
Miguel Herero
Carmelita Vasquez
Jarmey Reyes
Ruffinos
Elsa Marzal
Ramon Calzadilla
Palladio Alvarez
S Suarez Oro
A Rameu Oro

Mapes Skyroom
Goofers
Louise Vienna
Ed Fitzpatrick Oro
Riverside
Hi Lo
Trio Bassie
Tommy Wonder

RENO
Margaret Banks
Don Derrallie
Louise Vienna
Starlets
Bill Clifford Oro
Hollywood Hotel
Jan Stewart Trio
Tattle Tales

Hungarians

Continued from page 2

and music-hall entertainers have received "confidential" advice from their embassies in Paris, London and Rome to "avoid identifying yourself as either a loyal Hungarian or a refugee, as long as possible." Also they have been advised to seek bookings on their own for a while, rather than being booked through their embassies, as is customary with iron curtain artists. Theory of this, seemingly, is to keep working around various European capitals, to keep brandishing the name of their native land, rather than make room for the "refugees."

Answer facet noted in concert management circles here is a sudden rise in requests from Budapest, Belgrade, Warsaw and other satellite capitals for big-name entertainment "on a cultural exchange basis." Managements, afraid of political repercussions, are treading water delicately, but presumably will be won over with the "business is business" slogan.

Meantime, from Moscow, silence. As indicated in VARIETY several months ago, all Russo troupes and artists from everywhere around the world have been called home and, for the moment, none of them is planning to go out again to spread the word of Bolshi art.

Glassy Pooch

Continued from page 2

when and if they start making with the statues for pooches.

This Mlle. from Armentiers is a he, the full handle being Armentiers de Tarz, nearly 5, standard in size for his age, and with a rich chocolate brown fur with red flecks. His pappy is a ch. named Bonmare Capitaine; his mother, a post-deb, answers to Nonette de Tarz. The parents' appearances, by the way, are made only at special canine exhibitions, although their male Mlle. offspring has had roles off and on in pictures for the last couple years—one of them was Metro's "The Glass Slipper." Armentiers will do a tv opposite Betty Garrett and Larry Parks in an upcoming "Ford Theatre" segment. Shrouded in obscurity is Armentiers' owner, as is the agent, if any.

Those who've had an advance o.o. of "Designing Woman" credit Armentiers with stealing the scenes he's in. Probably as a "serves you right" bid for screen credit lacking in the runoff preview.

Rosalind Russell

Continued from page 1

promotion and billboard budget for next season.
Miss Russell's original contract, giving her 10% of the gross until the production cost is recouped and 12½% thereafter, called for her to continue in the show through the summer. It expires next October. The idea of a summer layoff, with an extension and various management concessions, was suggested by her.

A humorous angle on the actress' deal with the "Mame" management is that she received a free sunlamp in return for a credit line in the program, although no sunlamp is used in the show.

New Acts

JUDY TYLER

Songs
15 Mins.
Le Ruban Bleu, N. Y.

Judy Tyler, of the late Rodgers & Hammerstein "Pipe Dream," is making her miter debut at Le Ruban Bleu and can be forgiven the fact that she apparently feels no kinship for this medium as yet. Although this act bespeaks careful preparation that includes special material and good arrangements with the Norman Paris Trio behind her to provide staunch support, she evidently doesn't feel at home either in the cafes or with her material.

For her material is a strange lot. Some of it is melodic. In other songs, the listener has to strain to get the meaning and even her calypso has an artificial quality.

Miss Tyler is trying to make good the hard way. She has a good singing voice and seems to be a naturally cheerful citizen—sometimes that feeling keeps through, but unfortunately not often enough. It's a confused act that makes her appear confused. There's not a tune that can be remembered and not an emotion clearly expressed.

Miss Tyler has enough natural attributes to get over in cafes, but doesn't give herself a chance with the material she now essays.

Jose.

AGLAE

Songs
20 Mins.
L'Olympia, Paris

Canadian songstress has long been adopted by Gallic crowds. Her beguiling accent, bright presence and a well selected group of frothy, effervescent songs, never too bucolic or cute, builds into an extremely pleasing songbook. Alert and zesty, she is a fine addition to the novelty singer ranks.

With a Yank addition to her basically Canadian rep, Aglae could be of Stateside interest for specialized boites or for video, where her physical exuberance would be an asset. Dressed in a wide sleeved blouse and dark skirt, she has good mike and stage presence. Chirper plays musical legit as well as houses and boites here.

Mosk.

HAMPTON SISTERS (3)

Songs
20 Mins.
Casa Loma, Montreal

Making their first Montreal appearance, the Hampton Sisters click nicely in this popular eat and boite which is usually dominated by French performers. Still in its formative stage, act evidences okay signs of developing into a first-rate femme chirping combo.

Originally from Lowell, Mass., the girls have taken their professional name from Hampton Beach, New Haven, where they started their career. All are descended from French-Canadian stock which gives them a bilingual edge and widens songbook and booking possibilities. This plus their youth, personal appearance and enthusiasm should do much to boost future rating.

On night caught, trio offered a varied collection of numbers which ranged from an opener about show biz through a ballad to a rousing Dixieland clincher. All items showed better than the usual arranging and the injection of comedy bits sharpened general chirp session.

An all-out desire to please with as much variety as possible tends to point up inexperience, and too much stress on harmony sometimes gets in the way of their helping. However, the rough edges apparent now are in the minor class. The threesome have talent and should travel. Surefire to brighten any production show in any medium.

Neut.

ROGGE SISTERS (3)

Acro-balance
15 Mins.
L'Olympia, Paris

Unusual act has a wealth of sight values which could shape it for U.S. video chances or for vaude aspects. It is not for boite purposes. Though accomplished, some of the shenanigans seem funny but combine a risible aspect with suspense for a good outlandish number.

Girls, all up on large balls, cavort and juggle until the big moment. Then all three, single file, start footing these large globules up an inclined ramp that stretches around the stage. This brings on near falls, but they all make their Everest and hotfoot it down for big mits.

An offbeater with fine possibilities for filler, opener or specialty usage.

Mosk.

CHUCK BERRY

Songs
12 Mins.
Apollo, N.Y.

Chuck Berry, an energetic, guitar-strumming Negro singer, is a natural for a rhythm & blues bill. He sparks his songstering with some frantic maneuvering with an acrobatic vein. It's strictly in the 'n' r groove and in that idiom the frenetic and athletic delivery has appeal.

Berry's tunes include "Maybelene," "Roll Over Beethoven," "In the Wee, Wee Hours" and "a calypso number." Jess.

DICK & KIZ HARP

Songs, Piano
20 Mins.
Cloister Inn, Chicago

He plays piano and she sings. Together they work the tarnish of audience indifference off a lot of stock material. Both look relaxed on stage which makes for easy audience attention.

Girl is fresh looking blond with a good ear and flexible pipes. Eighty-eighths keeps her well supplied and pipes in himself occasionally. Act avoids harsh sounds and shapes well for the intimate room crowds.

Leva.

CLEOTONES (5)

Songs
10 Mins.
Apollo, N.Y.

The Cleotones are another stock entry in the flood of Negro vocal groups. The five-man unit, decked out in loud two-tone outfits, play up various vocal sounds, while lyrics offered are practically unintelligible. For visual variety, the boys toss in some rehearsed movements.

There isn't much potential bookings outside the Apollo sphere.

Jess.

JEAN BERTOLA

Songs
15 Mins.
L'Olympia, Paris

New singer is making himself felt diskwise here. Blonde and reserved looking, using a cane due to a youthful attack of polio, he ups to the mike and sings a series of well selected tunes. Voice is grave and needs some unbending plus a more personalized use.

As is, Bertola fills out his songs well but remains more disk in appeal than an in-person singer. More work and a more carefully selected rep should ease him into a regular niche here. For Stateside, he has not as yet shown any distinctive aspects.

Mosk.

Concert Review

ADELE ADDISON

Soprano
Town Hall, N. Y.

Adele Addison, the young Negro soprano, has been making an impact on the New York musical scene and on the more expansive national canvas for the past several years, but she is unlisted in the VARIETY files. For the record, let it be said at once that here is an American singer of rare distinction, blessed with a voice of pure gold, which she uses with taste and musicianship.

At Town Hall Sunday night (27) the cantatrice performed a long, taxing program that included a number of New York premieres as well as more familiar items of the song catalog. Regardless of the material, Miss Addison warbled with a keen sense of style and respect for the composer's intentions. More than a singer, she is an interpreter of uncommon skill. Her diction in four languages is flawless, her control and pitch admirable, even in coloratura-like passages, and she can sparkle with wit and charm, when required. On the stage, she has poise and assurance.

Her imposing standing in the field of lieder interpretation presents a challenge to the impresarios and music clubs, colleges, etc., that offer recital fare to their subscription audiences. The hue of her skin should not relegate her to the area of spirituals and folk songs. Here is a musician qualified to elucidate the finest repertoire of past and present.

Wien.

Sportsmen's Bill Gay Hurt

Houston, Feb. 5.
The Sportsmen were forced to cancel their Shamrock Hilton booking last week when Bill Gay broke his leg. The Goofers are subbing. The Statler Hilton, Dallas, has booked the Sportsmen for a return date in April.

Music Hall, N. Y.

"Westward Ho!" produced by Russell Markert, with Carol Wilder, Robert Baird, Bob Williams, Jack Ziebler, Earl Lippy, Music Hall Glee Club, Corps de Ballet, Rockettes, Symphony Orch directed by Raymond Paige; ballet directed by Margaret Sande; choral ensemble directed by Paige; settings, James Stewart Morcom; costumes designed by Frank Spencer, executed by Louise Bayer; lighting effects, Eugene Bram; "The Wings of Eagles" (M-G), reviewed in VARIETY Jan. 10, '57.

America's frontier days are pleasantly recalled by "Westward Ho!", a four-part Russell Markert production that opens with a Spanish mission set and closes with colorful Indian pageantry. Although confined to a scant 45 minutes, the overall layout, crisply established in the title, is an apt vehicle to display the varied talents of the Music Hall staff.

Puffy white clouds and bluebirds flitting above the mission provide a relaxing atmosphere for the warbling of soprano Carol Wilder. An added theological note is supplied by "Ave Maria," sung by the Glee Club garbed as monks. Swift change of pace finds Earl Lippy narrating "The Gold Rush," which as dancer Jack Ziebler as prospector and the Corps de Ballet as nuggets. It's an imaginatively conceived scene.

"The Local Sheriff" serves to bring on Bob Williams' god turn. Against a backdrop appropriately reading "Silver Dollar" saloon, he puts a recalcitrant bound and tighter through their paces to win opious audience chuckles. It saves the way for "Heep Big Pow Now" in which Robert Baird preides as an Indian chief, surrounded by the befeathered Rockettes in his braves.

Rockettes, whose versatility is renowned, execute several striking precision routines for well deserved applause. Finale has most of the company, clad in Indian regalia, posted about a mist-shrouded mountain peak. A choral effect lends further atmosphere.

On the whole, "Westward Ho!" isn't one of the Hall's more pre-entious productions. However, it easily pats the course as far as entertainment values are concerned. Show's technical aspects, such as the James Stewart Morcom costumes and Eugene Braun's lighting, among others, are top-drawer, per usual. Hall's symphony orch, under direction of Raymond Paige, contributes a lilting interpretation of Nicolai's "Merry Wives of Windsor." *Gilb.*

Palace, N. Y.

The Symphonettes (6), Stan & Patti Parks, Roy Benson, Martez, Lucia & Linda, Pigmeat Markham & Co. (4), The Cavaliers (4), Larry Best, Lotti & Joe Anders, Myron Roman House Orch; "5 Steps To Danger" (UA), reviewed in VARIETY Jan. 23, '57.

With Jerry Lewis coming in for a four-week run beginning tomorrow (Thurs.), current layout seems like nothing more than an eight-act stage wait. It's routine stuff from the opening across to the closing jugglers and leaves much to be desired even for the vaude buffs.

Six strapping gals known as the Symphonettes tee off the bill with some fast-paced gymnastics. They put a lot of vigor into their twirls and draw some fair mitting throughout. Stan & Patti Parks come up in the deuce with some hokey boy-and-girl duetting. They throw in some terping, voice-throwing and imitations, for only fair results.

Magico Roy Benson fills the troy easily with more palaver than prestidigitation. He's got a likeable manner and even manages to pull yocks out of familiar lines. The latino-garbed balancing act of Martez, Lucia & Linda follow with some good stunts set to a rumbamaracas beat. Martinez, the man of the family, does most of the heavy work and the femmes supply pleasant eye appeal.

Pigmeat Markham & Co., perennials at Harlem's Apollo, ought to sharpen the material for the downtown outing. The sketch about the corrupt judge is tired, worn and not very funny. The Cavaliers, four stalwart vocalists, follow with a repertoire of he-man singing which includes "My Sword and I" and "I Want What I Want When I Want It." The tenor's "Be My Love" and the full combo on an Operatic takeoff are also okay.

Larry Best's next-to-closing stint starts off slowly but he builds and attention carefully and pulls in the yocks as he goes along. He's in fine form near the closing in his takeoff on a man eating a juicy apple. It's comic inventiveness at

its best. Lotti & Joe Anders close with a sharp juggling turn atop unicycles. House appreciates all the way. Myron Roman, in the pit, gives the bill a proper musical lift. *Gros.*

Night Club Reviews

Continued from page 61

Monte Carlo, Miami Beach

rounding-out, and polish on delivery and floor deportment, reflected in smooth handling of a varied sonolago. Hers is a free-wheeling, flowing delivery that adds zing to versions of the current pops, and specials such as "Slaughter on 10th Avenue," with intelligent lyrics written for the tricky music pattern. The potpourri wins them from first "hello" tune, keeps building to encores payoff Gowning, trim looks and warm personality make for quick establishment of aud rapport, and add to the strong impact.

Allen & DeWood began moving up the better hotel-casino run here last winter, with holdover runs at the Lucerne. They're repeating the click in this room—two ripe and ready lads who seem to be enjoying their comedy chores as much as their listeners. They're a vastly improved duo now, highly adroit at the sort of clowning befitting their particular personalities.

Allen, the funster of the affair, is a wide-eyed, raspy-voiced little guy with a laugh-raising bemused manner of talking. DeWood, the straightman, sets up some solid song-star carbons and sells strongly on his own. They work at headlong pace, never letting up on the risibilities and triggering a steady stream of yocks.

Leonard Young emcees in easy, capable manner and sets up pair of pleasing bary solos. Sid Tucker's orch is adept at the showbacks. Miss Warren closes Wednesday (6) with Allen & Wood holding over for incoming Dorothy Lamour. *Lary.*

Blinstrub's, Boston (FOLLOWUP)

Boston, Jan. 29.

Eydie Gorme is pulling them in for Stanley Blinstrub at the South Boston, 1,700-seater boite which continues on its hot record, tv personality and name kick to smash biz. Miss Gorme, in rich register, runs through a sesh of pops and standards wrapping up near-capacity opening night on Monday (28). She does "Sorrento" in Italian, "Gypsy in My Soul" for big rounds, and slick "Someone to Watch Over Me." She fronts extensive patter and works ringside into the act for good and warmer. Chirp walks off way ahead with a sock Jolson medley.

Balance of show is same as previous except for Romero & Rosita (3), torrid flamenco terpers. Trio open with flashy steps attired in brilliant blue costumes and each doing solo in spot. Rosita does solo for big returns and all wind up with folk dancing. Pete Hanley and new show opened Monday (4). *Guy.*

Hotel Muchlebach, K. C.

Kansas City, Feb. 1.

The Commodores (4), Tommy Reed Orch (8); \$1-\$1.50 cover.

Commodores quartet has emerged out of the south in the past couple of years and achieved some note with releases on the Dot label. This is their first date in a Kansas City night spot, and they make it a lively one backed by Tommy Reed's orch.

Work is based on a fine blend of voices with Homer Tankersly the lead, Charles Speet as top tenor, Eddie Seals as baritone and Floyd Gray a deep bass. They offer a variety of numbers, from a lively "Muskrat Ramble" and continue the pace with "Singing the Blues." "Out of Sight, Out of Mind" changes the pace to a smoother mood, with Seals working the piano and musically directing the proceedings.

They have a pop version of "I'm In Love Again" and a novelty in "How Come My Dog Don't Bark," recited by bass Gray. "Lazy River" proves one of their best. "Rain, Rain, Rain" is in near spiritual style and leads into a trio of impressions of other singing groups. "Hound Dog" is made very raucous and "This Old House" puts a sparkling finish on the turn. They prove to have versatility and are known for making virtually every show a different program. The foursome grab a good reception throughout and look to have a fine fortnight in the Terrace Grill, holding through Feb. 14. *Quinn.*

Cal. Marineland's Pretty Good Catch; Floorshow Big B.O., With Finny Material

By KAY CAMPBELL

Marineland, Cal., Feb. 5.

B. O. and I. Q. aren't necessarily synonymous in a marine circus. This was the conclusion drawn by Keller B. Breland, a psychologist who applies modern scientific methods to the training of zoological talent, when he joined the staff at Marineland of the Pacific. While porpoises rank highest in intelligence, with seals in second place, some of the colder fish who make the same errors time and time again are boxfish and eels, too.

Daily, from 10 a. m. until sunset, the show goes on against a backdrop of kelp forests, submerged shipwrecks and underwater cliffs. The talent "rep" includes the prima donna—octopus who has to be coaxed to emerge from her hideout in the reefs to perform for the paying customers; the comedian—a clown fish who makes his home in a poisonous anemone; and the heavy—the villainous man-eating blue shark. In addition, there's the inevitable scene-stealer, "Big Bertha"—a black sea bass who is 60 years old and weighs 400 pounds, and the ray, resplendent chorus lineup of multi-colored South Sea beauties, including the Humuhumu Nukunuku, Apua's (celebrated in "Little Grass Shack in Hawaii"), the Moorish Idols and Fantail Fishes.

And one of the headliners is a real mixed-up kid. He is pregnant most of the year. And like Judy Holliday, in "Full of Life" he is obviously in a delicate condition. As fast as Mama Sea Horse lays eggs, she deposits them in his pouch and Papa Sea Horse carries them until they are hatched.

Constructed at a cost of \$4,000,000 and modeled after the famous Marine Studios in Florida, this oceanarium is the world's largest. Opened August, 1954, its initial investment was paid off in full within two years. More than 2,000,000 adults and children from every state in the Union have visited this playland to see the "floor shows" which are skedded every 30 minutes and to gaze at the one hundred and "57" varieties of entertainers.

Almost as large as a football stadium, Marineland has two giant ocean-arenas four stories deep that hold more than 1,000,000 gallons of sea water—every drop of which is sterilized to eliminate plankton—commonly called "red tide."

But it's showmanship, not size, that puts these huge kettles of fish in the black. Marineland is a far cry from "just another museum," and Bill Monahan, v.p. and general manager, is searching constantly for "new faces" and new acts. He is credited with describing Breland as "the man who thinks like a fish."

The latter was added to the staff as technical adviser to test the I. Q.'s of various submarines and to determine how many tricks a porpoise can perform, how fast a seal can learn new stunts, and extent of the educational limitations of a penguin.

Some of the answers to these and a score of other questions remain submerged, but as a result of his work the porpoise personalities added seven tricks to their floor show within four months; and Bessie, the largest and smartest dolphin ever to be captured—10 feet 2, and weighing 800 pounds—was netted and added to the talent parade in the round tank. A 1,500-seat amphitheatre on the top deck affords spectators an opportunity to watch the basketball and baseball games and "high jumps" in which Bessie, Susie, Elsie, Smiley and Zppy get top billing.

The seal circus, starring Esmeralda, who rose to fame in "20 Thousand Leagues Under the Sea," is the next attraction. This is followed by the "Pied Piper" act, in which 5,000 denizens of the deep are hand-fed by divers who make the rounds of the huge oval tank with a basket of choice chopped squid. Loudspeakers are employed to tell the audience what to watch for during this act—the vicious Moray eels, evil-looking Bat Rays, sharks, sheephead and Guitar Fish. Three continuous bands of large viewing windows surround the tank at three different levels below the water's surface, and location sequences for "The Boy on the Dolphin" were shot in this tank. Much to the dismay of director Ray Kellogg, "Big Bertha" was fascinated

by the camera, and every time it was moved to another window she would follow and blanket the view. Piranha-feeding is another act on the bill. About the size of the palm of your hand, a school of these little Amazons can skeletonize a full-grown steer in 19 minutes flat.

Although all of these performers work for their room and board, there's many a slip between the s and t—sea and tank. Recently diners at the Marineland Restaurant which overlooks the sea, were treated to an unskedded sight. The collecting vessel, The Geronimo, skipped by Capt. Frank Brocato, was headed for port with a tankful of specimens. Just offshore, a school of sardines was being chased by a school of whales. The latter cut a three-by-five-mile swath through the channel and nearly capsized the boat; whale-churned seas sweeping across it from port to starboard and back again released all of the captives.

However, this was a minor gripe in comparison with Bessie. Dolphins are the smartest of the submariners; they can learn a trick in 10 days, while it requires six to eight months to train a seal. Furthermore, they have amplifiers in their ears. A special net has been devised for porpoise and/or whale taking. Made of nylon, it is one-quarter mile long and has a 20-inch mesh. If the mesh is smaller, a porpoise can echo-locate. The usual capture involves plotting the way the submariner is headed and casting the net so that the fish runs into it. Then the porpoise is landed on a rubber mattress in a skiff and hauled up on deck via a pulley arrangement. Dockside, the fish and mattress are hoisted to truck for transfer to the tank.

When Bessie landed in the skiff, she was so heavy that the skiff was half-submerged; then the boom broke and had to be reinforced before she could be lifted aboard the Geronimo. New and heavier equipment had to be installed on the dock to lift her into the truck; and five men were required to shift her into the tank. By this time, she was hungry and consumed 19 mackerel before exploring her new "home."

Monahan hopes to secure numerous top-billing performers in the future, but all he wants for Christmas is a pair of live and lively whales—to be named Eddie and Maddy. And then he hopes for a family of seven little stars to stage a whale show.

L'Olympia, Paris

Paris, Feb. 5.

Amalia Rodrigues, Helmut Zacharias (20), Aglae, Michel Sedow, Jean Bertola, Marquis & Family, Jean-Marie Proslrier, Rogge Sisters (3), Tonellus (3); \$2 top.

Being a specialized type chan-toosey, namely via the Portuguese fado (a sort of dramatic chant compounded of Hispano, Arabic and Hebraic influences), Amalia Rodrigues is able to top the bill at this big house, sing only one fleeting Gallic song (this too an imitation fado concocted by Charles Aznavour and still get audience huzzahs. Planted solidly, dark and imposing, she uses a minimum of gestures, but her brooding, compassionate songs of frustrated love and passions are felt by the on-lookers as she looks past and through them. They react to this imposing songstress.

Due for another U.S. trip, this fine singer denotes that talent needs no subtitles and, backed by a well-delineated group of numbers, she is doing big biz in a first headlining stint. Mitting is equally big.

Helmut Zacharias Orch (20) brings in some deft musical interludes featuring the fiddle. Zacharias offers soothing arrangements and racks up a solid performance to make him a fine house entry. German orch now has a hit disk stateside.

Aglae, a pert Canadian songstress, has an individuality and verve slanting her for a New Acts note, and ditto for another rising young singer here, Jean Bertola.

Michel Sedow presents an impeccable magico number aided by an original bit of a series of tricks directed by the voice of a w.k. star here on disk. Familiar gimmicked bits are heightened by this and a good professional aplomb makes him a good addition to the magico ranks. Marquis & Family, with champs of assorted sizes, ride bikes, sing and carry on in an imitable manner, for a winning musical act. Jean-Marie Proslrier is a fey type comedian whose

Apollo, N. Y.

Buddy Johnson Orch (15), with Floyd Ryland, Ella Johnson; Spaniels (5), Clay Tyson, Cleotones (5), Chuck Berry; "A Kiss Before Dying" (UA).

Current Apollo bill is heavy on vocals, with a good portion of the lyrics indistinguishable. It's a generally noisy session. In their meter, the acts are okay, and that's about it.

Buddy Johnson's band is at the house for one of his numerous return stands. The 15-man crew dishes out the usual brand of hot instrumentalizing familiar at the Harlem showcase. Appearing with orch are singers Floyd Ryland and the bandleader's sister, Ella Johnson. Their vocalling has limited appeal.

The lone non-musical bit on the bill is handled by comedian Clay Tyson. There's not much here for audiences outside of the Apollo and kindred locations. The Spaniels, a vocal quintet, have played the house before, and give out with several tunes, which fail to come across clearly. The boys also do a lot of moving around. A similar performance is given by the Cleotones, another five-man group. They're reviewed under New Acts, as is singer Chuck Berry. *Jess.*

Empire, Glasgow

Glasgow, Jan. 30.

Denny Willis, Dave Willis, Bobby MacLeod Dance Band (6), Jimmy Neil, Pete Martin, Latona, Graham & Chadel; Jo, Jac & Joni; Sally Logan, Kathryn Moore, Jack Raynes, Empire Girls (16), Gordon L. Rolfe Orch.

Dennis Willis, tall, gangling Scot, offers lively style to rouse yocks despite poorish fun fodder. He is best as singing huntsmen and also as a Scot-Italian restaurateur, but doesn't click in a flatfish bathroom scene.

Dave Willis, vet comedian and father of Denny, registers with Chaplinesque comedy. He has amusing face, and flair for tripping over feet. Although not the top-drawer comedian he was in a past generation, he still scores visually, and has obviously sympathetic local following.

More comedy from patter-man Jimmy Neil, who has simple, homely style but should stop gabbling so rapidly. Sings "You Are Every-where" and "Wild Colonial Boy," and does travesty of kilted Scot singer Robert Wilson in "Oh My, Jock Mackay!"

Sally Logan, teenage chirper, wisely avoiding adult type tunes to which she was formerly addicted, scores pleasantly with sweet renditions of heathery songs "Tillie-tudle Castle," "Brig o' Balgownie" and "The Auld Scots Sangs." Exits to warm mitting from out-fronters keen to have more of her. Gal is garbed trimly in maroon tartan kilt.

Pete Martin, rotund comedian with talent for whistling, aids out in comedy chores, and Kathryn Moore is useful soubrette in scenes and comedy sketches. Jack Raynes holds down the dance slotting with confidence.

Bobby MacLeod Dance Band, tartan-jacketed, gives out with Scot reels and sets customers' feet a-tapping to "51st Highland Division Reel" and "Bluebell Polka." Group wind with medley of Scot favorites. Six expert Highland dancers jig it out to backing of the band, which needs more showmanship and stage technique. At show caught, dancers were confined to space and needed more room for footwork.

Jo, Jac & Joni, two males and a femme, don outside bowler hats and white spats for eccentric dance bit, done to accompaniment of excellent comedy business. Wind with imitation of a train, and have many tricks linked with their instruments.

Latona, Graham & Chadel, males garbed in chocolate-colored suits, engage energetically in lively knockabout comedy, winding as one of trio does across-stage dash while throwing off his trousers. The Empire Girls are adequate terping linup. Orch is under Gordon Rolfe baton. *Gord.*

mugging sometimes bypasses his material, but he has enough good bits for the main program yocks.

Though lacking a top novelty bit the program, winding next week, is filled out acrobatically by Tonellus (3) and Rogge Sisters (3). Former are males doing okay flips, but they then go into a clowning routine too reminiscent of others. Nevertheless, act shapes as good filler material. Rogge Sisters have a clever sight act worth a New Act peg. *Mosk.*

Shows on Broadway

The Potting Shed

Carmen Capalbo & Stanley Chase production of drama in three acts (five scenes) by Graham Greene. Stars Sybil Thormdike, Robert Fleming, Leueen MacGrath; features Lewis Casson, Frank Conroy, Carol Lynley, Eda Heinemann, Eda Heinemann, Stanley Lemlin, Joan Croydon, Richard Longman. Staged by Croydon; scenery, William Lightfoot; costumes, William Lightfoot; supervision, Patricia Zipporft. At Bijou Theatre, N. Y., Jan. 29, '57; \$5.25 top weeknights, \$5.75 Fridays-Saturdays, nights (\$6.00 opening).
Dr. Frederick Baston. Lewis Casson
Anne Callifer. Carol Lynley
Sara Callifer. Sybil Thormdike
John Callifer. Stanley Lemlin
James Callifer. Robert Fleming
Dr. Kreuzer. Rudolf Weiss
Mrs. Potter. Eda Heinemann
Miss Connolly. Joan Croydon
Father William Callifer. Frank Conroy

To Broadway's current preoccupation with psychiatry, British novelist-playwright Graham Greene has added a new element, religious faith. His newest work of drama titled "The Potting Shed" appears likely to be his first boxoffice hit in the U.S., as well as a successful Broadway introduction for producers Carmen Capalbo and Stanley Chase, previously represented with the off-Broadway hit "Threepenny Opera," at the Theatre de Lys, N.Y. "Potting Shed," the initial offering of a proposed series by Capalbo and Chase at the small but luxurious Bijou Theatre, in the 45th Street legit hub, stacks up as an engrossing and provocative drama that should do hefty business for its scheduled nine-week run and probably survive transfer for a continued run at another house. The next Capalbo-Chase production at the Bijou is to be Eugene O'Neill's "Moon for the Misbegotten," due to preem April 1.

"Potting Shed" is a strikingly unusual play, a sort of religious mystery thriller (the author has referred to it as a "whatdunit"). Since Greene is a noted Catholic layman, whose novels and plays express his spiritual convictions, it was practically inevitable that this new piece should be a religious plea. Whether audiences will accept its premise of a miracle-cure will probably depend on individual attitude. But even a sceptic is unlikely to remain unmoved by the drama.

It's a common observation that religion and psychiatry have much in common, and they're intertwined in "Potting Shed." This is the story of a man who feels no emotion and can remember nothing from the age of about 14, when he has reason to believe he was seriously ill.

His efforts to uncover who and what he is, to find out why he cannot love even those who are lovable and why his own family shun him as though in fear, involve the methods of psychiatric probing into the subconscious, under the guidance of an analyst. But where analysis fails, bodybody methods by his moppet niece and his own gumshoe tactics succeed. The author offers a miracle as the explanation and faith through sacrifice as the way of salvation.

Although few showgoers are likely to quarrel with "Potting Shed" as drama, disbelievers may still dispute its miracle claim in favor of the likelihood of some natural explanation. But the author leaves himself a loophole with a suggestion that those who cannot accept the idea of a miracle at least have room for doubt.

Beyond that, however, not everyone may believe some of the play's more realistic aspects, such as the mother's sacrifice of her son's happiness, in fact his very sanity, for sake of her husband's reputations or pride. There are several other lesser facets of the drama that seem questionable in the retrospect, although they may not come to mind during the performance.

Under Capalbo's deft, taut direction a distinguished cast gives a vibrant, persuasive and, at key moments, touching performance. Sybil Thormdike plays superbly as the mother torn by the conflicting loves for her emotionally lost son and her weak husband. Robert Fleming has eloquently quiet authority as the man who lived 30 years in numb agony. Lewis Casson is fine as a physician who has religious belief without admitting or even being aware of it. All three were imported from London for this show.

Leueen MacGrath gives a convincing portrayal as the wife who loves but has never been able to reach the lost man and Frank Conroy gives a warm, dimensional characterization as a disillusioned priest who regains his faith. In lesser roles Eda Heinemann is plausible as a former servant who helps uncover a family skeleton. Carol Lynley is acceptable as a young girl with an acute sense of curiosity, Joan Croydon is unobtrusively impressive as the priest's devoted servant. There are also skillful bits by Stanley Lemlin as an unseeing member of the house-

hold, Rudolf Weiss as a compassionate psychoanalyst and Richard Longman as the unhappy hero's roommate.

William Pitkin has designed an authentic-looking living room in what was once a country house, with two simple settings for alternate scenes, and Patricia Zipporft has provided suitable costumes. Incidentally, this is Greene's second play to reach Broadway. His previous one, "The Living Room," was too grim and cruel for popular tastes here, although it was a click in London. Another stage piece, "The Heart of the Matter," adapted by Greene and British stage-producer Basil Dean from the former's novel of the same title, was a pre-Broadway tryout flop several seasons ago. Hobe.

Eugenia

John C. Wilson (in association with Theatre Corp. of America) production of comedy-drama in three acts (seven scenes) adapted by Randolph Carter from the Henry James novel, "The Europeans." Stars Tallulah Bankhead, staged by Barber, lighting, Oliver Smith; lighting, Peggy Clark; costumes, Miles White. At Ambassador Theatre, N. Y., Jan. 30, '57; \$5.75 top (\$6.20 opening).
Elizabeth Wentworth. Reynolds Evans
Gertrude Wentworth. Anne Meacham
Charlotte Wentworth. Irma Hurley
Ray. Robert Fleming
Felix Da Costa. Scott Merrill
Eugenia. Tallulah Bankhead
Robert Acton. Jay Hunt
Elizabeth Acton. June Hunt
Clifford Wentworth. Tom Ellis
Marie. Therese Quadri

It's about time Broadway took the pledge against trying to dramatize the novels of Henry James. It just can't handle the stuff.

Previous efforts have involved "The Hellress" (a modest success, with the help of twofers, based on the novel, "Washington Square"); "The Innocents," a generally-praised failure, based on "The Turn of the Screw," plus two dire flops, "Portrait of a Lady" and "Child of Fortune," the latter based on "Wings of the Dove."

"Eugenia," the latest sortie into Jamesiana, is perhaps the worst yet. Although in this case the original novel, "The Europeans," is rated as among the noted author's best, the stage treatment by Randolph Carter is quite bad, and the event is turned into a disaster by a caricature of a performance of herself by Tallulah Bankhead.

The show is presented by John C. Wilson, in association with an investment group called Theatre Corp. of America. The star-tortured staging is program-credited to Herbert Machiz. The impressively rococo scenery is by Oliver Smith (who's having quite a season as a designer), with lavish Victorian costumes by Miles White and effective lighting by Peggy Clark.

This is an 1870's story about a German baroness and her dilettante brother who visit very proper Bostonian relatives with the intention of rescuing their fading fortunes by marrying rich Americans. The brother wins the spirited daughter of the household, but the baroness outsmarts herself and lets a wealthy Back Bay widower elude her.

Whatever the play may have been as first adapted, it has obviously been wrenched into grotesque form to suit the star's personality. Miss Bankhead's playing is a comic cartoon. With scarcely a pretense of legitimate characterization, but only the frank exploitation of her personality and exaggeration of stock-in-trade mannerisms to a degree recalling the self-parodying, tragic, final days of John Barrymore.

Miss Bankhead's coterie of gushing, swooning admirers laps it up as usual, interrupting the show with laughter and applause whenever she uses her low, throaty laugh or any of her other extremely familiar tricks, and there was an attempt at an ovation at the final curtain opening night. But to those who respect talent and intelligence and creative drive, this wanton abandonment of once-fine gifts is a sad spectacle.

The rest of the performance is little better. Virtually everyone in the cast grimaces and spouts lines without apparent thought or pretense of listening. Probably that's inevitable considering the mishap script, the elaborately awkward staging and the star's centrifugal performance.

Merely, note, therefore, that Scott Merrill plays the brother, Anne Meacham the lively daughter, he wins and Irma Hurley her demure sister, Reynolds Evans the puritanical Boston father, Jay Barney the elusive widower, Robert Duke a sanctimonious preacher, Tom Ellis an adventurous Beantown youth, June Hunt the jealous miss who lassos him, and Therese Quadri as the baroness' French maid.

"Eugenia" may have a brief run on Miss Bankhead's personal fol-

Scanty Comfort

Edinburgh, Feb. 5.
U. S.-born Yolande Donlan, who opens at the Lyceum Theatre here next Monday (11) in a pre-London tryout of U. S. author Henry Denker's play, "Olive Ogilvie," will portray a Hollywood actress who wants to go on the Broadway stage. The role, she reveals, is supposed to be a sort of composite of Marilyn Monroe, Zsa Zsa Gabor and Gina Lollobrigida. Commenting on the fact that she'll be called on to appear in skin-tight skirts, minus scanties, the actress recalls that in her first London appearance in "Born Yesterday" she had to play one scene in a negligee. "It was so cold that by the time we opened in the West End," she says, "I was wearing, hidden under the negligee, a pullover sweater and a pair of long woolies rolled up to my knees."

lowing, including any benefit parties unfortunate enough to have been booked, but it's a dismal prospect for real boxoffice and offers nothing for films, television or stock. Hobe.

Christophe Colomb

S. Hurck presentation of Madeleine Renaud, Jean-Louis Barrault & Co. in two-part drama by Paul Claudel; music by Darius Milhaud; directed by Barrault; scenic and costumes, Max Ingrand, Noel Helene Darte; orchestra and chorus direction, Pierre Boulez. At the Winter Garden Theatre, N. Y., Jan. 30, '57; \$5.75 top (\$10 opening).
Isabelle. Madeleine Renaud
Mother of Columbus. Marie-Helene Darte
Wife of Columbus. Natalie Nerval
Sister of Columbus. Francoise Golea
Woman of People. Francoise Ledoux
Exponent. Pierre Bertin
Christopher Columbus. Jean-Louis Barrault
Defender. Jean Desailly
Opponent. Jean-Pierre Graval
Innkeeper, Sailor, Wise Man. Beauchamp
Creditor, Dignitary. Georges Cusin
Colonel of Legend. Regis Oudin
King of Spain. Jean Juillard
Friend. Gabriel Cattand
Commander. Dominique Rozan
Sailor. Gerard Doumer
Dignitary. Jacques Galland
Wise Man, Sailor. Andre Robin
Bourgeois. Rene Lenoir
Servants and Dancers. Andre Batisse
Jean Lancelot. Emile Noel
Serge Merlin.

The Madeleine Renaud—Jean-Louis Barrault troupe of French actors last week (30) opened its second American engagement (they were last seen here in 1952) with "Christophe Colomb," a play by poet-diplomat Paul Claudel, written while the author was French Ambassador to the U.S., in 1926. It was succeeded Monday (4) by "Volpone."

"Christophe Colomb" is an intellectual exercise, veiled in symbolism and mysticism, expertly and strikingly staged by Barrault, that leaves the audience in doubt, if not confusion. For "Christophe Colomb" is a curious mixture of charade, pageant, religious drama and bitter comment on the human spirit which condemns in the face of greatness. It is also theatrical hokus-pokus worthy of a sideshow. Claudel has the tongue of the poet, and his lines, obscure as they may be at times, flow with a beauty that can be deeply moving. His concept of Columbus, man against legend; his probing into man's nature, his conscience and his motives, ever reflecting the deeply religious feelings of his convictions, frequently create good theatre.

On the whole, however, it is the Barrault staging that makes "Christophe Colomb" spectacular and frequently arresting theatre. Barrault also plays the title role, but does not get his full chance here, for if anyone is outstanding it is his wife, Miss Renaud, with superb monologs at the beginning and end.

The setting of the play is striking in its simplicity, being dominated by a huge white sail hanging from the flies. On this sail, at given moments, color films representing supplementary scenes are projected. The effect is disturbing and merely accentuates the feeling that a theatrical device is being allowed to get into the way of the overall artistic endeavour. When two men have a scene in mid-stage, it isn't necessary to show their faces closeup via film.

Barrault's handling of the large company, his sense of drama and movement are excellent. Groupings are along the lines of a Greek chorus, not only supplementing the telling of the story, but actively participating in it, often with flashes of humor.

Performances are good. Barrault as Columbus registers mightily, particularly in the sequence when, lashed to the mast on the return to Spain, he remonstrates with his conscience, and again in the handling of the mutineering sailors. Pierre Bertin as the Ex-

(Continued on page 69)

Inside Stuff—Legit

The late Eugene O'Neill Jr. was the son of the late Pulitzer Prize dramatist by his first wife, Kathleen Jenkins, not his second, Agnes Boulton, as erratum in last week's issue. A younger son, Shane, and an only daughter, Oona (Mrs. Charlie Chaplin), are by the second wife. Eugene Jr. who wore a beard and became a professor of Greek at Yale resided in Woodstock, N.Y. where he died apparently having regretted his suicide attempt but failing to secure help and his phone cut off for non-payment of the bill.

Report from Glasgow: Erik Chisholm, Scot-born composer, now a music professor at Cape Town University, is huddling with James Barke, Scot novelist, on possible collaboration over a musical version of one of his Robert Burns novels. Chisholm will tour remote Hebridean islands, off west coast of Scotland, to discover words and musical settings for the 18th-century Macdonald collection of Gaelic music. He has been taking part in the Glasgow Festival of Opera and Chamber Music.

In a brochure announcing preliminary plans for the legit and musical schedule next summer, the Stratford (Ont.) Shakespeare Festival last week included as a "momento" a small piece of the tan, rubberized canvas from the old theatre-tent. The latter was erected for the initial season of 1953 and used for the last time last summer. It's being replaced by a permanent theatre this year.

Announced thus far for next summer are revivals of "Hamlet" and "Macbeth," as well as the Benjamin Britten opera, "Turn of the Screw," and jazz concerts and the CBS Symphony Orchestra, plus an international film program and art and theatre exhibits.

Chicago American drama editor Roger Dettmer, in the second of a series of articles suggesting remedies for the lowly state of legit in the Windy City, proposes that the commercial theatre take its cue from American retailing and move to the suburbs. Pointing to the postwar development of suburban shopping centres, Dettmer writes, "The heyday of the half-century-old theatres in the downtown metropolitan area went out with the citizenry that migrated to the suburbs."

He envisions a combination downtown run for touring shows and a split-week schedule in the suburbs, recommending the erection of theatres as part of the new major shopping centres or the conversion of some film houses for legit operation.

Shows Abroad

The Crystal Heart

Toby Rowland Ltd. (by special arrangement with Lyn Austin, Thomas, Noyes & Roger Stevens, in association with Charles Pratt Jr.) presentation of musical comedy in three acts. Stars Gladys Cooper. Book and lyrics, William Archibald; music, Richard Rodgers. Staged by Bill Butler; choreography, Ray Harrison; scenery and costumes, Malcolm Pride; lighting and technical adviser, Michael Northern; orchestrations, Ted Royal; musical direction, Jack Coles. At Lyceum Theatre, Edinburgh, Jan. 29, '57; \$1.40 top.

Ted. Laurie Payne
Jeremy John. Mike Morgan
Wellington Marchmont. Harold Scott
Virtute. Dillys Lave
Hope. Stella Claire
Charity. Mavis Traill
Herbert. Andrew Downie
Veronique. Gladys Cooper
Louisa Hatfield. Julia Shelley
Alexandra Crowley. Elvi Hale
Captain. Peter Sinclair
Sailors: Charles Schuller, George Ballantine, Paul Elsom, Stanley Fleet, Ken Martyn, Bill Morgan, John Morley, Harry Oliver, Raymond Parks.

Gladys Cooper, recently returned from the U.S., has picked a real flopper for a long-delayed re-entry into musical comedy. The new tuner is a strange fantasy with minimum potential. On the basis of its tryout opening, it looms as the first b.o. failure of 1957.

Apart from so many of stage mechanics going wrong, the show is inconclusive and straggling, and wastes the talents of an earnest young cast and pretty-pretty sets. In the face of everything—wrong conditions, normally patetic and polite first-nighters were finally provoked to chatter, guffaws and in one instance a shout, "Go Home."

A musical score with little to commend it is not by indistinguishable singing. Miss Cooper does not enhance her reputation in this compartment, although she goes valiantly through the piece with all the discipline of a veteran trouper. Mishaps with scenery and even with the curtain left her apparently undisturbed in eyes of the customers.

The star is cast as an elderly eccentric, left a tropical island in the 1830's by her fifth husband. Surrounded by pretty maids and a shy niece, she is a local queen who declares herself heartsick for men. A visiting ship dumps an elderly philanthropist and a lusty band of dancing sailors on the island.

Amid so much third-rate material two young players stand out. Red-haired comedienne Dillys Lave has the personality of a potential star and Andrew Downie, Scot actor-singer, reveals freshness and a pleasant singing voice as one of the deposited mariners.

Peter Sinclair makes the most of a drunken-captain part in the final act, where several lines merely invite riposte by out-fronters and more stage-craft flaws appear. Piece was obviously under-rehearsed for the breakin', and also requires a larger stage than the Lyceum's.

Bill Butler is saddled with direction chores. Choreography by Ray Harrison has lots of life, but can't save a few fantasy bits that aimed to premiere Feb. 19 at Saville Theatre, London, after an 11-day tuneup here. At the moment, the Malcolm Pride scenery and cos-

tumes are about the only thing worth writing home about. Gord.

(See separate news story for a report on Gladys Cooper's withdrawal from the cast following the tryout opening.—Ed.)

Patate

(The Jerk)

Paris, Jan. 26.
Marty Morgan production of comedy in three acts, by Marcel Achard. Directed by Pierre Dux. At Saint-Georges Theatre, Paris, Jan. 25, '57.
Rollo. Pierre Dux
Carradine. Maurice Teynac
Edith. Simone Renant
Veronique. Janeline
Alexa. Sophie Daumier

Paris has been short on good new edy is the biggest hit here in several seasons. The veteran author has been swamped with offers for the English language rights, and Gilbert Miller flies here from New York to gander it this week. Achard won't part with pix rights locally, holding out for substantial Hollywood offer which should be in any day. (According to New York report, Miller tied up the rights to the play last week during his visit to Paris.—Ed.)

In any day, et al shrdl cmfwyp eta "Patate" is sound in all departments. Its characters are drawn by a master hand, its dialog has wit and bite, its situations hold attention firmly and its surprises tickle spectators. Its theme, too, has universal appeal and is easily adaptable.

The comedy involves the sad sack title character's long-cherished grudge against his onetime schoolmate, who won away his heiress-sweetheart and has always taken a patronizing attitude in lending him money or other help. The underdog gets the chance for revenge when he discovers that his 16-year-old adopted daughter is having an affair with his lifelong acquaintance. However, in sympathy for the wife, his youthful sweetheart, he declines to expose the seducer.

Pierre Dux has directed the Achard script with cunning and care, making it a swift, brilliant and stimulating show, while his performance in the title part is a tour de force. The seething discontent of the lumpy patsy is evident, and the characterization is hilarious from start to finish.

Simone Renant shares honors as the understanding wife, as do Maurice Teynac as the velvet-mannered villain, Janeline as the latter's rich spouse and Sophie Daumier, making her debut as fresh, know-it-all youngster.

The original title, "Patate," literally translated as "potato," is Gallic slang for "fai-guy" or "patsy," so a contemporary American equivalent would be "Jerk."

Curt.

Huntington Hartford says that Errol Flynn is committed to star in Hartford's stage adaptation of the Charlotte Bronte public domain novel, "Jane Eyre" come 1958. He adds that Stephen Mitchell will be producer and NBC's Jay Krause scenic designer.

N.Y. Is 'Surlly and Dirty,' Sez Guthrie; Calls London 'Civil and Relaxed'

Toronto, Feb. 5.

Tyrone Guthrie, who does his stage directing on a global basis, prefers his London home base to Broadway where he's had various remunerative assignments in recent years. In a byline article in the Toronto Telegram the noted stage says New York is "surlly and dirty" while the British capital is "civil and relaxed."

Best known here as the director of the Stratford (Ont.) Shakespeare Festival (to which he'll return for at least one stint next summer), Guthrie has also staged such successful projects as Metropolitan Opera productions, the hit "Matchmaker," various highly individual Shakespeare revivals for the Old Vic, as well as shows for the Habimah Theatre in Israel.

After a sojourn in New York this season, it was "fascinating" to return to London, the noted director writes, basing his manifold on cab drivers, customs officials, the subway system and the clothes and manners of New Yorkers. The piece represents "immediate and dominant" viewpoints, he asserts.

"Right away on arrival at London Airport, one cannot fail to be struck by the greater courtesy and efficiency of the British customs examination," Guthrie declares. "The contrast is even greater by sea. It may just be insularity, but I can't help feeling that the British customs officials look far more reliable and respectable than their American counterparts. They cer-

(Continued on page 66)

'Crystal Heart' Panned In Edinburgh Breakin; Gladys Cooper Is Out

By GORDON IRVING

Edinburgh, Feb. 5.

Gladys Cooper is out of the cast of "The Crystal Heart," new musical which opened a tryout last Tuesday (29) at the Lyceum Theatre here. According to physicians, the veteran star has "an injury to her chest sustained during rehearsals and aggravated by her continued playing of her part."

The actress, whose age is given as 68 in "Who's Who in the Theatre," has been ordered to take at least several days' rest. Meanwhile, her singing-dancing part is being played by Gwyneth Lascelles, who had to read from the script at early performances.

Miss Cooper's reported illness is the latest of many setbacks affecting the show. It's stated that the actress was hurt at a dance rehearsal in London 10 days ago.

At the initial performance of "Crystal Heart" here, the audience saw cues being missed; props falling and lines fluffed. Patrons arriving for the next day's matinee were told by manager Charles Tripp that the performance had been cancelled and refunds would be made. But the audience was invited to watch a dress rehearsal.

According to Toby Rowland, who is presenting the show, technical difficulties are being ironed out. "Things will go smoothly from now on," he said. He denied a rumor that Miss Cooper had walked out of the musical.

"We expect her back in a few days," he declared. "The show will go on in Edinburgh and continue its run in London, opening Feb. 19 at the Saville Theatre. After that, it is due to go to Broadway."

"Heart" was severely rapped by the local critics. Miss Cooper came in for a share of the pans, particularly on account of her singing.

The veteran actress issued a statement from her bedroom, "I am very miserable, having broken a record of many years in the theatre by not being able to carry on. I played with a broken arm in splints for three months, when I had a bad motor crash."

"In Noel Coward's 'Relative Values' I played with an injured back, standing up all the time. But the particular injury I sustained during the recent rehearsals, and the strenuousness of my part in 'The Crystal Heart,' have compelled me to rest for these few days under strict doctor's orders."

"I am anxiously looking forward to returning to the play as soon as the doctor will permit."

Blame Mayor for Flop Of Buff Legit Group

Buffalo, Feb. 5.

Production of "A Prince Takes a Wife" by a group calling themselves The Buffalo Players came a cropper here this week when only four payees, six ushers, one free-loader and the author's husband showed up at the Lido Hotel Auditorium for the opening.

Dorothea M. Fogal, president of the outfit blamed local Mayor Steven Pankow for the disastrous venture, on the ground that Hizzoner had promised to attend the opening and greet the audience. The Mayor disclaimed responsibility, claiming that he had a date with his dentist that night and couldn't be anywhere else.

Mrs. Fogal has insisted to the newspapers, however, that the loss, about \$500 for the three-night run, should be covered by Pankow, whom she said had promised to give the venture his support.

Pidgeon Has Odd 2G-a-Week Deal

Walter Pidgeon, starring on Broadway in "The Happiest Millionaire," is getting a flat \$2,000 a week on a sort of Tinker-to-Evers-to-Chance basis. He's being paid the \$2,000 as regular salary from Loew's Inc., to which he is under long-term contract. The film company is being reimbursed by the "Millionaire" management, Howard Erskine & Joseph Hayes.

The unusual salary arrangement avoided the complicated procedure it would have required to revise the actor's film contract. Instead, letters-of-agreement were worked out, subject to the approval of Actors Equity.

Although Pidgeon's \$2,000 weekly salary, with no percentage-of-the-gross arrangement, is relatively modest for a Hollywood name, the actor's contract with Loew's includes him in the company's lucrative pension plan, so he's actually under a better longrange financial setup than most stars getting much higher salaries.

The Pidgeon deal had no direct connection with the fact that Metro, a Loew's subsidiary, had an option on the "Millionaire" screen rights. The studio recently allowed the option to lapse, so the rights are now in the open market.

Pidgeon's film contract runs until next March and in order to avoid jeopardizing his pension rights he couldn't take outside employment on his own. However, the Loew's deal will be extended through his engagement with the Kyle Chrichton play. The agreement for the legit stint is between Loew's and Erskine & Hayes, with both parties committed to adhere to Equity rules.

"Millionaire" is currently in its 12th week at the Lyceum, N. Y.

NOT EVEN SNOWSTORM STALLS WEEDE'S FELLA

By getting to New York last Friday night (1) despite the heavy snowstorm, featured lead Robert Weede had both the company and audience of "Most Happy Fella" thoroughly confused. He wasn't expected to make it, so understudy Richard Torigi was ready to go on, and was even announced to the spectators as substitute.

Weede, who lives in Stony Point, on the Hudson River about 45 miles north of town, telephoned during the afternoon that the roads were becoming impassable and that he might not be able to reach the Imperial Theatre, N. Y., where the Frank Loesser-Sidney Howard musical is playing. But although the former Met Opera baritone was delayed, he made it in his small imported car, a Volkswagen.

In the confusion of his late and unexpected arrival, no one remembered to make a corrected announcement, so the audience was not informed until the intermission that it was Weede, after all, who was singing the male lead in the show.

Less Majesty

The longstanding adage of Broadway, that it never pays to express public criticism of the stagehands' union, was given quick confirmation last week. Michael Myerberg, who blamed "featherbedding" by the grips' organization for the quick closing of his return presentation of "Waiting for Godot," lost his bond-walver status with the group immediately thereafter. He had just received the no-bond-necessary rating, according to an official of another theatrical union.

Managerial circles are now speculating on what the stagehands' attitude will be in regard to the number of backstage employees assigned to Myerberg's future shows.

'Cat' Actors Ask Tougher Equity Action Vs. Bias

Actors Equity has received a new demand for revisions of its rules applying to segregation. A telegram recently sent to the union by 10 members of the "Cat on a Hot Tin Roof" touring company expressed dissatisfaction with the ineffectiveness of the present regulations in protecting performers from discrimination.

The wire, read at the union's last quarterly meeting, specifically referred to the recent "Cat" engagement at Ford's Theatre, Baltimore, during which time some members of the cast had been "forced to accept segregated, inconvenient and totally inferior sleeping and eating accommodations."

The protest urged that Equity's rules should be strengthened so that any city failing to provide adequate accommodations for performers would be dropped from touring schedules. Since the matter of segregation was already before the union's Contract and Hotel Accommodations Committee, a general resolution endorsing the spirit and intent of the views expressed in the wire was made, accepted and carried by the meeting.

Roger Stevens' Boston Realty Deal Going To Pay Off for Shuberts

Although Roger L. Stevens has never been associated with the Shuberts in any theatrical or realty operations, he found himself making a lot of money for them last week. The angle was that as owners of extensive adjacent property they are in position to profit from a huge realty deal he closed in Boston.

The transaction involved the exercise of an option held by Stevens and a number of investors on a 30-acre tract of land in the Back Bay area of Boston, and the sale of it to the Prudential Insurance Co. of America. The new owners plan to spend \$125,000,000 in developing the site.

Since the huge improvement program will obviously pyramid property values in the whole area, the Shuberts stand to make a cleanup on the holdings they've accumulated over a number of years. It's understood that J. J. (Jake) Shubert, surviving partner of the original three Shubert brothers, has been buying the Boston properties, with the idea that they were certain to increase in value over a long period.

The 30-acre plot acquired last week by Prudential had been held by Stevens and his group for about four years. The price was approximately \$5,000,000, involving around \$500,000 profit for Stevens and his associates. The site is now used as a freight yard by the Boston & Maine Railroad.

Stevens' legit activities include partnership in Producers Theatre (including operation of several Broadway houses, Playwrights Co. and various independent production projects. He is also heading the plan for the construction of six legit theatres as part of the proposed arts center development in the Lincoln Square area of uptown New York.

Road Group Taking Booking Lead With League Members' Cooperation

L.A.'s Hartford Theatre Mulling Name Packages

Hollywood, Feb. 5.

The Huntington Hartford Theatre may switch to a "name package" policy to fill in the voids in the booking schedule for the next year. House is dicker with Gene Mann, who is producing a series of such packages for the Sombroso Playhouse in Phoenix, to bring some of them into the Hartford on an irregular basis.

Negotiations are aimed at setting up a package with a name of the calibre of Betty Hutton, Marlene Dietrich, Judy Garland or Mae West. Success of this initial deal would determine the future of the idea. House is interested solely in booking packages and will not produce.

Meanwhile, Demetrios Vilan, managing director of the theatre, has begun casting Charles O'Neal's "Praise House," which he will direct for a March opening here. Depending on the tryout reactions, Hartford may subsequently take the show to Broadway.

Near Agreement On Alien Actors

A general agreement on the alien actor situation has been tentatively reached by Actors Equity and the League of N. Y. Theatres. An attempt to iron out remaining details will be made at a meeting this morning (Wed.) of committees representing the two organizations.

Terms of the tentative agreement are understood to include the elimination of the union rule that producers must apply in writing for permissions to employ aliens, the dropping of Equity's long-standing regulation that alien players must wait six months between engagements and a new limit of 30% (in contrast to the former 40%) on the quota of aliens in any company.

Although the agreement in principle was reached several weeks ago and was due to be given final acceptance in a special all-night meeting of the Equity council Monday (4), the union requested another session to discuss modifications. After refusing to attend such a confab on the ground that it would not "renegotiate" the matter, the League finally okayed another session today, with the understanding that the talks would not deal with previously accepted fundamentals and that the Equity reps would have full authority to reach a final agreement.

KIM WINS TV DEBATE ON CRUX BY DEFAULT

"Where are the Critics?" was actress Kim Stanley's opening comment on NBC-TV's "Tonight: America After Dark" last Thursday night (31). The reason for the question was that she and actress Viveca Lindfors were appearing on the show for the purpose of discussing legit criticism with one of the Broadway firststringers. The idea, of course, was to plug Miss Stanley's current legit vehicle, "Clearing in the Woods," at the Belasco Theatre, N. Y.

The tv show was unable to come up with a debating reviewer, however. John MacLain, of the N. Y. Journal-American, was scheduled for the slot, but bowed out. The program's staffers then tried other aisle-sitters, including New Republic reviewer Eric Bentley, who in recent months has himself been the target of rap notices aimed at his adaptation of the opera, "Orpheus in the Underworld," at the N. Y. City, and his adaptation and staging of "Good Woman of Setzuan," at the Phoenix Theatre.

"When we invited Bentley to defend the critics against the actresses," the video show's rep said later, "we didn't realize that he's mad at the critics himself."

The delay by the League of N.Y. Theatres in getting its own booking organization underway is giving a running start to the legit routing office formed by a group of key-city theatre managers. The latter outfit, the Legitimate Independent Theatres of North America, has already set up dates for a flock of touring shows. Ironically, most of the producers represented in the lineup, are League members.

LITNA is not only booking shows for the current semester, but has already lined up tours for two entries coming up next season. A pre-Broadway tryout has been set for Alfred de Liagre's production of Herman Wouk's new play, "Nature's Way," beginning next September, while an extensive hinterland trek was pencilled in four weeks ago for the national company of "Bells Are Ringing," opening Aug. 26 in Toronto. As yet, nobody's been set for the tuner, in which Judy Holliday is starring in the Broadway original.

The booking outfit is also taking care of tryout hikes for several of the current season's upcoming productions. Included in that batch are Michael Sheridan's production of "Liza," the Producers Theatre production of "Something Wild in the Country," George Kondolf's production of "The Joker," the Alexander H. Cohen-Ralph Aiswang production of "First Gentleman," and the Huntington Hartford-Edward Choate-Al Rosen production of "Praise House."

Shows currently touring, for which LITNA has set theaters, include "No Time for Sergeants," "Matchmaker," "Chalk Garden," "Apple Cart," "Damn Yankees," "Hatful of Rain," "Janus" and "Fanny." The booking office is currently acting as New York representative for approximately 100

(Continued on page 70)

Norton-Traube Rehash Standard Debate Over Critic Versus Audience

Boston, Feb. 5.

Elliott Norton, who survived a slam-bang feud with the Shuberts last year, got into a controversy last week with Broadway producer Shepard Traube on the perennial issue of critical opinion versus audience reaction. The debate involved Traube's production, "Holiday For Lovers," currently trying out here.

After a verbal tussle on his WBZ radio program, Norton devoted his column in the Boston Sunday Advertiser to the issue, heading it "Two Points of View." "The critic has to judge a play by his own response," wrote Norton, who's also the aisle-sitter for the Advertiser's companion sheet, the Daily Record. "If he laughs, he can honestly call it amusing. If he doesn't, he has no right to do so."

He noted Traube's argument that potential playgoers may be prevented from seeing a show they might enjoy. "He has a point there of course," the critic said. "If an unfavorable notice keeps away audiences who might like it, that's too bad. But there isn't very much that can be done about it."

"Certainly, the response of the Shubert first-nighters was happy and loud during the first performance of 'Holiday for Lovers.' But this is no safe or reasonable guide. Like everyone else in the theatre, Traube knows very well that audiences may react quite differently to the same show on two successive evenings."

"Any critics who had accurately reported the reaction of the Theatre Guild's subscription list at the Boston opening of 'Teahouse of the August Moon' and 'Happy Time,' would have been forced to say that they were cool, indeed, so cool that the producers came close, in each case, to a collective nervous breakdown," Norton continued. "Should a reviewer who had a wonderful time at both those openings curb his own feelings and report lugubriously: 'These plays don't seem to find audience favor?'"

"For the sake of 'Holiday for Lovers' and producer Traube we can say again, 'The audience had a helluva time.' The cast headed by Don Ameche, is excellent. The sets, which seemed inexpensive at first sight, are brightly attractive."

LITNA, INC.

LEGITIMATE INDEPENDENT THEATRES
OF NORTH AMERICA, INC.

Suite 1902-03, Paramount Building
1501 Broadway, New York City, 36, N. Y.
Chickering 4-0730-1

BOOKING LEGITIMATE THEATRES OF THE
UNITED STATES AND CANADA

NOW REPRESENTING

ATLANTA, Ga. (Tower Theatre)
BAKERSFIELD, Calif. (Moss & Hayman)—also Berkeley, Fresno, Long Beach, Stockton, Santa Barbara, Oakland, Pasadena, Sacramento, San Bernardino, San Diego
BALTIMORE, Md. (Ford's Theatre)
BLOOMINGTON, Ind. (Indiana University)
BOSTON, Mass. (Wilbur Theatre)
CHARLOTTE, N. C. and other North and South Carolina Cities (Southern Attractions)
CHICO, Calif. (Chico State College)
CINCINNATI, O. (Richard L. Rosenfeld-Taft Theatre)
CLEVELAND, O. (Hanna Theatre)
COLUMBUS, O. (Hartman Theatre)
DALLAS, Tex. (Interstate Circuit, Inc.). Also Austin, El Paso, Fort Worth, Houston, San Antonio
DALLAS, Tex. (Charles Meeker-State Fair Auditorium). Also Houston, San Antonio
DAYTON, O. (Victory Theatre)
DENVER, Colo. (Hugh Hooks)
DES MOINES, Ia. (KRNT Theatre)
DETROIT, Mich. (Riviera Theatre)
DAVENPORT, Ia. (G. LaVerne Flambo-RKO Orpheum)
EL PASO, Tex. (Mrs. Hallett Johnson)
EVANSVILLE, Ind. (Lorin H. Kieley)
FORT WORTH, Tex. (Murrell Morris, Mgr. Majestic Theatre)
HARTFORD, Conn. (Horace Bushnell Memorial Auditorium)
HERSHEY, Pa. (Hershey Community Theatre)
HUNTINGTON, W. Va. (Marshall College)
INDIANAPOLIS, Ind. (Murat Theatre)
KANSAS CITY, Mo. (John Antonello-Victoria Theatre)
LINCOLN, Neb. (Don Jewell)
LITTLE ROCK, Ark. (Phillip Back-Robinson Auditorium)
LONDON, Can. (Grand Theatre)
LOS ANGELES, Calif. (Ritz Theatre)
LOUISVILLE, Ky. (Memorial Auditorium)
LUBBOCK, Tex. (David T. Blackburn)
MADISON, Wis. (Orpheum Theatre)
MADISON, Wis. (University of Wisconsin)
MEMPHIS, Tenn. (Early Maxwell Associates)
MILWAUKEE, Wis. (Pabst Theatre)
MINNEAPOLIS, Minn. (Lycium Theatre)
MOBILE, Ala. (Emanuel Criminal-Theatre Associates)
MONTREAL, Can. (Her Majesty's Theatre)
NEW HAVEN, Conn. (Shubert Theatre)
NEW ORLEANS, La. (Civic Theatre)
NORTHAMPTON, Mass. (Academy of Music)
OKLAHOMA CITY, Okla. (Mrs. Delbert F. Cravens)
OMAHA, Neb. (Dick Walter Attractions)
OTTAWA, Can. (Capitol Theatre)
PHOENIX, Ariz. (Paramount Theatre)
PITTSBURGH, Pa. (Nixon Theatre)
PORTLAND, Ore. (Public Auditorium) (Hugh Becket)
PRINCETON, N. J. (McCarter Theatre)
RICHMOND, Va. (WRVA Theatre)
ROCHESTER, N. Y. (Robert Corris-The Auditorium)
ST. LOUIS, Mo. (American Theatre)
ST. JOSEPH, Mo. (Municipal Auditorium)
ST. PAUL, Minn. (Municipal Auditorium)
SALT LAKE CITY, Utah (Capitol Theatre)
SAN FRANCISCO, Calif. (Curran and Geary Theatres)
SAN FRANCISCO, Calif. (Alcazar Theatre)
SEATTLE, Wash. (Hugh Becket) (Moore Theatre)
SPARTANBURG, S. C. (T. K. Hudgeons, Jr.)
SPOKANE, Wash. (Benjamin C. Moore)
SIOUX FALLS, S. D. (George Kohn, Coliseum)
TOLEDO, O. (Paramount Theatre)
TUCSON, Ariz. (Paramount Theatre)
TULSA, Okla. (Carson Attractions)
TUSCALOOSA, Ala. (Mrs. Marjorie Folsom)
VANCOUVER, Can. (Famous Artists, Ltd.) (also Victoria, Can.)
WASHINGTON, D. C. (Shubert Theatre)
WICHITA, Kans. (Arcadia & Forum Theatres)
WILMINGTON, Dela. (Playhouse)
WINNIPEG, Can. (Celebrity Concerts, Ltd.-Playhouse and Auditorium), also (New Jubilee Auditorium, Calgary & Edmonton, Can.)
YOUNGSTOWN, O. (Palace Theatre)

LITNA was created by independent theatre owners, operators, and lessees to serve not only their interests, but also to provide a booking office for the convenience and use of all producers and to cooperate with all producers to improve and better conditions on the road.

The formation of LITNA was financed by a majority of the theatres and managements listed above.

The purpose of LITNA is not to make a profit. Booking fees received are merely used to defray expenses, and as soon as possible, the booking fee now being charged will be substantially reduced.

WE BELIEVE THE INTEREST OF THE INDEPENDENT THEATRE AND MANAGER WILL BEST BE SERVED BY LITNA. THOSE NOT YET ASSOCIATED WITH US ARE CORDIALLY INVITED TO JOIN. For full information, kindly write to Litna's general manager, Ernest M. Rawley, at the above address.

Stripper for Mansfield Role in Dallas 'Success'

Dallas, Feb. 5.

Candy Barr, stripper at the local Colony Club nitery for the last three years, has been signed by co-producers Norman Smith and Robert Glenn to star in their Dallas Little Theatre presentation of "Will Success Spoil Rock Hunter," opening Feb. 11 and playing through Feb. 23. She will play the role originated by Jayne Mansfield in the Broadway production.

Curtain time for the staging will be advanced 30 minutes for the "Rock Hunter" run to enable the peeler to fill her two nightly cabaret stints.

Tyrone Guthrie

Continued from page 65

tainly look tidier and speak more pleasantly.

"I have noticed an exactly similar contrast between American and Canadian customs. The Canadians make a calm, friendly, respectable impression which American officials hardly ever achieve. I don't think it's just chance that I have heard instance after instance, quoted by Americans, of the New York customs men accepting bribes, whereas I have never heard anyone challenge the integrity of the British service."

"Somewhat, public service is one of those things which New York has not yet managed to do well. Public officials there seem to be a rather despised and depressed race. The New York policeman seems to be nobody's friend. He lurks about in a shockingly untidy, badly fitted uniform, looking nervous and excited. He menacingly twirls a club. If you ask him the way, he looks first panicky, then surly, finally vacant, and says he doesn't know."

The stager says that the relaxation of London officials seems so striking after New York; the former's assurance, the feeling that there is time to chat, to be friendly and pleasant, thus making them so dignified.

"For all its glitter and flash, New York is a dirty city, he continues. "I have been a commuter on the subway and, though it has been wonderfully cleaned up and improved since I used it 25 years ago, it is still a disgraceful contrast to subways in London, Paris or Toronto. Americans don't seem to expect their public servants to be friendly and responsible."

"There must be a reason for such an attitude. I have observed two results. They aren't regarded as responsible friends of the public and few public officials behave in a friendly and responsible way. This does much to explain the almost psychotic fear which so many Americans seem to feel."

Guthrie also deplors the lack of parks in New York, as compared with London, and a striking difference in dress. He observes "I know that America is supposedly a classless society, but that theory does not stand a moment's investigation. Nowhere are class differences more immediately apparent than in dress."

"The less sophisticated and educated, described as the lower class, affect very bright colors. The women are hung with rings and chains and pins and clips either of very bright 'golden' metal or else of 'diamonds.' Even their woolen sweaters are sewn with sequins, and makeup knows no bounds of loud and crude exaggeration."

"The males wear suits which, to the European eye, seem extremely vivid in hue and exaggerated in cut. They, too, are bedizened with huge, jewelled cuff links and tie clips, usually of very shiny material, are loud in color and carry loud and large designs. A retired, sophisticated minority reacts against this by dressing very soberly and conventionally, the women nearly all in black, with quietly expensive furs, and the men in dark colors and quiet conservative styles."

"In London, the distinction between rich and poor seems far less marked. The smartest dressers are less smart than in New York, but the general level seems to me more tasteful because, on the one hand quieter, and on the other more individual. New York likes what is vivid and striking, and is unresponsive to values which are subtle and inconspicuous. Canada stands between the two in significant trifles, like the cut of a coat."

Legit Followups

Long Day's Journey Into Night

(HELEN HAYES THEATRE, N.Y.) Florence Eldredge's taxing role in the audience-taxing Eugene O'Neill drama, "Long Day's Journey Into Night," presents the season's most arresting reaction to audience and reviewer reaction to actor technique. Miss Eldredge's interpretation has grown into a sort of sub-paragraph, with a question-mark, in the broad debate which has raged this winter on the play itself. The actress most of all the five players has been the victim of the celebrated Manhattan parlor game of re-casting hits.

Actually it is arguable that the woman's role is more demanding than the others and calls upon the costar to weave an infinitely subtle danse macabre of personality deterioration. The men have merely to get drunk. They do so with masterful technical proficiency. But Miss Eldredge must bring her character to conviction partly in the world of fact and partly in the world of fantasy. One has but to suggest, as an abstract problem in projection, the distinction, between impersonating alcoholic predisposition and narcotic addiction to establish the conceptual burden Miss Eldredge carries.

It is the "fey" tone of her mental drift that may lack "familiarity" for audiences. Contrariwise, the simulation of intoxication is almost stock-in-trade. This is merely to suggest that the men have a far easier time—surely no disparagement of them. Against a family saturated in defeat, the mother alone has tried to break out—true, not in a healthy way. Nonetheless she is the one who comes closest to understanding and compassion. She is the metaphysician, albeit an hallucinated one.

The lively discussion of Miss Eldredge's reading is seen to be many-layered as regards evaluation of sheer stagecraft. There is no "resolving" such contrasting views, but these remarks may be recorded as pro-Eldredge. Finally, it may be added that when the parlor game of re-casting goes on round the town these days, people quickly run out of names they think could do it better.

On the night viewed, intermissions at the Helen Hayes Theatre were an agony to all remaining in their seats, as the outer doors allowed the icy blast of winter right into everybody's neck. Maybe in the Lincoln Square theatres five years from now the public will not suffer these inconsiderations. Land.

The Matchmaker (BOOTH THEATRE, N. Y.)

Hinterland legitgoers are in for a treat with "The Matchmaker" taking to the road. The Theatre Guild-David Merrick production of Thornton Wilder's comedy began a tour last Monday (4) after ending a 59-week Broadway run the previous Saturday.

Most of the principal parts are still being played by the Broadway originators. Nevertheless, when caught last week the performance was fresh and lively. Tyrone Guthrie's skillfully broad directorial hand is evident in the robust acting. The cast is excellent, with Ruth Gordon cutting top capers in the title role.

One of the show's three stars, Miss Gordon has been with the vehicle since its opening, as has Loring Smith, another topliner. The third star, Patricia Cutts, recently took over the role created by Eileen Herlie. Her performance is ingratiating and charming, while Smith's antics as a blustering bully are in the blockbuster groove.

Other replacements include Jack Walters, in the dual barber-musician assignment; Muri Lynn, as Smith's young niece; and Diana Rivers, as Miss Cutts's millinery assistant; Timothy Findley and Val Rame, as waiters, and Ethel Griffies as an old friend of Smith's deceased wife. They and the other cast members perform energetically.

"Matchmaker" is clearly a case where the playing is the thing. Jess.

Apple Cart

(PLYMOUTH THEATRE, N. Y.) On Broadway, Maurice Evans' starring performance in the Charles Adams-Joseph Neebee production of "Apple Cart" was generally regarded as the show's prime asset. Without him, the George Bernard Shaw comedy turns out to be the expected talkathon, spasmodically spiced with witty lines. The overall tenor of the play is amusing, but a dynamic lead portrayal is apparently needed to offset a static quality. The show, which began touring last Monday (2) after 16 weeks on

Broadway, has been operating without Evans for the past week-and-a-half. He's been out ill and it's not yet definite when he'll rejoin the company, if at all.

Pinchhitting is Norman Barrs, who originally had a lesser role. At a performance caught last week, the sub went through his paces in a suave and pleasant manner, but there was little punch in his generally straight performance.

Since the comedy's New York press there have been several cast changes. Replacements include Joseph Ruskin, Mary Bartlett, Edward Harvey, Charles Francis, Margot Stevenson and Hal Burdick. They, and the remaining members of the original company, handle themselves adequately. However, Signe Hasso, who's been getting below-the-title costar billing, deserves it. Her flippant performance, restricted to a second act boudoir scene with Barrs, is one of the brighter aspects of the offering.

As it stands, though, "Apple Cart" may be in for a road upset. Jess.

Jack Linder Planning New Go at 'Chatterley'

Hollywood, Feb. 5.

Jack Linder, Hollywood agent and former Broadway producer, is planning to produce a legit version of "Lady Chatterley's Lover" on the Coast this spring. He's also talking about a subsequent film edition of the D. H. Lawrence story, on which he says he has the U.S. copyright. (A French-produced film adaptation, imported by Edward Kingsley, has been banned for exhibition in New York state, and an appeal is pending in the courts.—Ed.)

Linder, who presented the original production of Mae West's "Diamond Lil" on Broadway, later offered a stage version of "Chatterley" in Brooklyn and in San Francisco and here.

Pfeiffer to Make New Libel Action Complaint

Chicago, Feb. 5.

On a motion for dismissal of producer Jules Pfeiffer's \$100,000 libel suit against the Chicago Tribune and its drama-music critic Claudia Cassidy last week, Superior Court Judge Harry M. Fisher gave the plaintiff 10 days to bring in an amended complaint. He ruled that the original document failed to set forth facts sufficient to constitute a cause of action.

Pfeiffer charges that Miss Cassidy libeled him in her review of his production of "Anniversary Waltz," which closed Dec. 29 after eight performances at the Blackstone Theatre here.



Smash Locations
for THEATRICAL FOLK

West of
Broadway
on
Times Sq.

CHEERFUL
ROOMS
with
BATH

1 to 2 ROOMS
LIGHT
HOUSEKEEPING
UNITS

HOTEL PRESIDENT
48th St., West of B'way
Circle 6-8800

HOTEL FORREST
49th St., West of B'way
Circle 6-5252

Special low rates for Entertainers

Best Dressed Women

Alphabetically Arranged, Naturally!
Tallulah Bankhead, Dorothy Collins,
Julia Child, Anna Corne, Beatrix
Lillie, Lilo, Denise Lor, Gisele
MacKenzie, Ethel Merman, Patti
Page, Rosalind Russell, Cornelia
Otis Stanley, Kim Stanley, Rose
Stevens, Jo Sullivan, Monique Van
Vooren.

all costumed by
BROOKS

Show Out of Town

Ziegfeld Follies

Mark Kroll & Charles Conaway production of revue in two acts (29 scenes). Stars Beatrice Lillie, features Billy De Wolfe, Harold Lang, Jane Morgan, Helen Wood, Miki Marlo, John Philip, Bob & Larry Leslie, Carol Lawrence, Jay Marshall, Tony Franco, Dances and musical numbers staged by Richard Barstow; music and lyrics, Jack Lawrence, Richard Myers, David Rogers, Colin Romoff, Howard Dietz-Sammy Fain, Dean Fuller, Marshall Rorer, Bernie Wayne, Uliio Minucci-Tony Valone-Larry Spier, Carolyn Leigh-Philip Springer; sketches, Arnie Rosen and Coleman Jacoby. David Rogers, Charles Schaefer, Jack Wilson, Allan Jeffreys and Maxwell Grant; sketch editor, Arnold Auerbach; scenery and costumes, Raoul Pene Du Bois; lighting, Paul Morrison; musical director, Max Meth; orchestrations, Russell Bennett; composition, Rene Weiser; vocal arrangements, Earl Rogers; production stage manager, Milton Stern; entire production directed by John Kennedy. At Shubert Theatre, Feb. 4, '57; \$8.00 top.

Cast also includes: Billie Reising, Bette Graham, Felti Hultoni, Frances Koll, Susan Shoute, Paula Wayne, Chuck Green, Robert Feyt, Tony Franco, Ed Powell, James Stevenson, Gene Varrone, Vicki Barrett, Ruth Chamberlain, Dorothy D'Honau, Mary Jane Doerr, Wisa Noor, Nancy Hackenberg, Marylin Hewitt, Julie Marlowe, Sylvia Shay, Gini Turner, Shirley Vincent, Bob Bernard, James Brooks, Ron Cecil, Alan Conroy, Allan Craine, Hugh Lambert, Jack Leigh, Ted Monson, Lou Richards, Rod Strong, Merritt Thompson, Roberta Brown, Denise Collette, Pamela Curran, Ann Deske, Charlotte Foley, Pat Goston, Gloria Kristy, Nancy Westbrook, Barbara Hall.

New Haven, Feb. 4. A scheduled preview last Saturday (2) of the new "Ziegfeld Follies" was cancelled because the show couldn't be made ready in time. As of its premiere tonight (4), it still isn't ready.

This latest version of the gals, gags and glamor type of stage entertainment that the late Florenz Ziegfeld lifted to prominence in

days gone by is a distant cry from the calibre of those earlier "Follies." Not that this one is a dud, by any means. It just lacks the lush splendor and consistent sock values of its predecessors.

That it may approximate those values by the time it completes its roadwork is better than a remote possibility. There's a wealth of material on hand which should show up to considerably better advantage once the deadwood is cut.

In the laugh segment, "Milady Dines Alone," "Kabuki Lil," (carry-overs from Beatrice Lillie's straw-hat tour), "Double Indemnity," "High and Flighty" and "Hazards of the Profession" come through well. A "Bea and Sympathy" take-off doesn't seem to realize its potential.

A "Supermarket" chatterfest works hard, with only mediocre results. A "Song of India" musical finale for the first act is good for considerable merriment, but what is meant to be a funny song, "Time Magazine," turns out to be a chuckle vacuum. Also, a comedy song, "Intoxication," lacks punch. Jay Marshall offers smooth laugh delivery in a pair of single shots and Bob and Larry Leslie do an amusing turn. Machine-gun hoofing adds frequent bursts to the proceedings, with Harold Lang, Helen Wood and Carol Lawrence topping the dance list. Ensemble terping also is good.

Among the vocal numbers that leave a favorable impression are "Don't Tell a Soul," "Salesmanship," "Hat from Paris," "Make Me" and "If You Got Music." Also,

"Music for Madame" provides nice background for a ballet briefie.

Miss Lillie is hilarious when she has good material, but her weaker stuff is expendable. Billy DeWolfe does a workmanlike job on the major part of his assignment but he, too, runs afoul of lightweight scripting.

Jane Morgan and Micki Marlo uphold the femme singing honors in good shape, the former also scoring in the Double Indemnity sketch. John Philip makes an efficient straight man and Bill Finch adds a fast bit of flash with baton-twirling. Ensemble singing, notably by the Ziegfeldians, is an asset, and musical director Max Meth does yeoman service in keeping the hectic proceedings in line.

Sets and costumes of Raoul Pene DuBois run from the garish to the glamorous, providing colorful complement to overall visual assets and there's a lineup of beautiful lassies to show off the apparel finery.

John Kennedy's staging, with Richard Barstow's direction of dances and musical numbers, hits a pace that augurs well for the final results of this talent-strong but as yet unpolished musical.

Bone.

Stock Reviews

The Tin Cup

Dallas, Jan. 31.

Ramsey Burch production of drama in two acts (four scenes), by Richard Reich. Stars Henry Daniell, features Ruth Amos, Martha Bumpas, Ronnie Claire Edwards. Staged by Hall Shelton; technical direction, James Pringle; original music, Jack Dresden. At New York Theatre '57, Dallas, Jan. 29, '57; \$3 top.

Ann Marr Martha Bumpas
Edgar Marr Henry Daniell
Estelle Manor Ruth Amos
Miss Oakes Ailsa Dawson
Elizabeth Ronnie Claire Edwards
Charles Shiley Bob Mullen
Arthur Marr John O'Leary
Grant Harry Bergman

"The Tin Cup," by Viennese playwright Richard Reich, is one of the best new scripts in the local arena theatre's 12 seasons, and it's likely to rack up a hefty gross during its three-week tryout engagement here. Added b.o. draw is the appearance of film actor Henry Daniell in his first stage role since 1951, when he succeeded Alec Guinness as lead in "Cocktail Party" on Broadway.

"Cup" is a melodrama about how a brooding former professor plots his wealthy spinster sister's murder in their home near Boston. Parolee from a girls' reformatory is framed for the crime, but the culprit is exposed by his own blind son.

Daniell plays the harassed, morose professor so convincingly that he almost gets sympathy as he endures his sister's beratings. As his loyal wife and conspirator, Martha Bumpas movingly projects the motherly devotion to her blind son. Ruth Amos is excellent as the crochety spinster who would leave her estate for a memorial dog and cat hospital rather than to her kin.

The blind son is believably acted by John O'Leary, while Ronnie Claire Edwards scores as the maid. Associate director Hall Shelton has welded the two-act into an evenly paced drama that whets interest throughout.

Barik.

Much Ado About Nothing

Chicago, Jan. 22.

Studebaker Theatre Co. revival of comedy in three acts, by William Shakespeare. Stars Jerome Kilty, Barbara Baxley. Staged by Basil Langton; scenery, Clive Rickabaugh; costumes, Theoni Aldredge. At Studebaker Theatre, Chicago, Jan. 22, '57; \$4.50 top.

Cast: Jerome Kilty, Barbara Baxley, Moultrie Patten, Vernon Schwartz, Robert Rietz, Lee Henry, David Crane, David C. Jones, Louis Zorich, John Winston Smith, Jack Hollander, Robert Laurie, Maury Cooper, Gene Troobnick, Maureen Hayes, Tresa Hughes, Sally Breskin, Louise Ploner, Jacqueline Barnett, Laurie Mathews, Terry Lynn, Julius Johnson, Mark Reed, Edward Grable, Walter Daugird, Marty Brenner, Blessie Green, Brian McGovern, Harold Swanson, Coralene Vasilis.

Studebaker stock enterprise has really hit its stride with this version of William Shakespeare's soufflé, which closes the company's initial series. Basil Langton's staging, while generally orthodox, has a restrained touch that exploits the wit and humor of the piece. Jerome Kilty and Barbara Baxley, in the pivotal roles of Benedick and Beatrice, whose love making is a hilarious satire.

With a few exceptions, the supporting players are up to requirements. Moultrie Patten gives a studied flourish as Don Pedro, while Vernon Schwartz is effective as the wicked bastard brother, Lee gagingly satiric.

Henry is properly paternal as father of the wronged Hero, smoothly portrayed by Maureen Hayes.

Tresa Hughes romps along with some good comic touches as Margaret, the handmaid. Louis Zorich also does some neat thesping as her swain who helps trap Hero.

Dave.

Legit Bits

Mickey Rooney is being considered for the starring role in "Man on a Tiger," which George Abbott, Robert E. Griffith, Harold S. Prince and David Susskind plan for Broadway presentation next fall.

The Broadway production of "Damn Yankees" is switching its performance sked, as of Feb. 24, when a 3 p.m. and 7:30 p.m. Sunday performance policy will be instituted in lieu of the customary Monday evening and Wednesday afternoon performances.

Producer Robert L. Joseph, who recently returned to New York from Paris, has optioned George Tabori's comedy, "Brouhaha."

A musical comedy adaptation of Moliere's "The Doctor in Spite of Himself," by Robert Wright and George Forrest, is scheduled for Broadway production next season by Lynn Loesser and Shamus Locke. Also on Mrs. Loesser's production agenda is Jean Pierre Aumont's comedy, "Ange Le Bienheureux," which Locke is adapting under the working title of "Once Upon a Sleep." The French version of the play is scheduled for a Paris preem in the spring.

Laurence Olivier and Vivien Leigh, will tour Europe next summer in "Titus Andronicus," under the auspices of the British Council. The trek will begin in Paris in mid-May. Peter Brook will be responsible for the staging, musical score and scenic-costume designs. He'll be similarly represented by "The Tempest," scheduled for a pre-London opening next August at Stratford-on-Avon, with John Gielgud in the cast.

Shirley Booth will star in "Miss Isobel," slated for Broadway production next season by Leonard Sillman and John Roberts. Sillman, incidentally, has also scheduled a show built around female impersonator, T. C. Jones, who appeared in the producer's recently-closed Broadway production, "New Faces of 1956."

"Patate," a newly-opened Parisian play by Marcel Achard, has been optioned for Broadway production by Gilbert Miller.

The N.Y. City Center drama season, which was to have followed the current ballet program, has been cancelled. However, Jean Dalkyrmple, producer of the dramatic series, has agreed to take over supervision of the musical productions as a result of the recent withdrawal of William Hammerstein from the post of general director of the Center's Light Opera Co. The tuner season is expected to begin around April 1 and take in three or more revivals.

Joe Moss has opened a central booking office for off-Broadway productions.

Herbert Whittaker, drama critic of the Toronto Globe & Mail, is in New York on a show-catching spurge.

Florence Rapport, wife of general manager Robert Rapport, is taking in Mexico City, Yucatan and Guatemala on a three-week vacation.

A banquet honoring Dave Nederlander for his 45 years in legit in 'Detroit was held Sunday (3), with Gov. G. Mennen Williams and Mayor Albert E. Cobo the guests. Nederlander, 70, is manager of the Schubert Theatre. Two of his six children, James and Joseph, now associated in the operation of the Shubert, will open the Riviera to legit operations next month with "My Fair Lady."

The year-round suburban theatre planned by Theatrical Enterprises Corp. for Fort Washington Industrial Park, Philadelphia, will be a modern 820-seat hardtop, not a 600-seat tent as reported last week. Charles Evans designed the house, which will offer straight plays and possibly musicals.

A newly-formed legit group, Community Stages, Inc., has scheduled "The Gambler," Serge Prokofiev's musical drama based on Fedor Dostoevsky's novel, for a March 25 preem at the 85th Street Playhouse, N.Y. Irving Palmer will double as producer-director, while his wife, Georgette, will be musical director. The couple collaborated on the English adaptation. Sonia Lowenstein and John Coolidge are handling the sets and lighting, respectively.

Les Abbott and Les Abrams, Frisco little theatre producers, have signed an off-Broadway Equity contract, will enlarge their company and bring Hollywood "names" to Frisco for leads in plays to be presented at the recently vacated Turnabout Theatre.

Jules Irving, managing director of Frisco's Actor's Workshop, has been elected Northern California ANTA rep.

"Praise House," new drama being presented by Huntington Hartford, will bow Feb. 22 for a one-week run at Frisco's Alcazar.

Arresting marquee on Frisco's

temporarily dark Alcazar urges customers to see "Anniversary Waltz" at the Ritz, in Los Angeles 400 miles away.

Peter Larkin is designing the sets for "Good As Gold."

The off-Broadway Contemporary Theatre, which presented a double-bill of "Respectful Prostitute" and "Hymn to the Rising Sun" earlier this season, has folded.

Erza Stone, Milton Rosenstock and Daniel Nagrin are the instructor team for the American Theatre Wing's new course, Musical Theatre Techniques for pro actors, singers and dancers.

Meyer Davis is musical contractor for "The First Gentleman," which will have costumes designed by Motley.

Leo Kerz will design the sets for "The Strongest."

Alfred Drake will appear with the American Shakespeare Festival Co. at Stratford, Conn., next summer, playing Iago in "Othello" as his first assignment. Earle Hyman will appear in the title role.

Charles Mooney and John Lane are taking over Paul Crabtree's duties as producer-director of the Palm Beach (Fla.) Playhouse, with the latter taking a year's vacation.

Off-B'way Show

Candida

Equity Library Theatre revival of comedy in three acts, by George Bernard Shaw. Staged by Norman Barrs; setting and lighting, John Rothgeb; costumes, Paula Soans. At Lenox Hill Playhouse, N.Y., Jan. 30, '57; admission by contribution.

Cast: Bradford Hoyt, Sheila Coonan, Keith Herrington, Walter Thomson, Patricia Peardon, Hal England.

"Candida" is going to the Bronx and Queens. Equity Community Theatre is trouping the Shaw classic as the first of its mid-winter productions for the boroughs, three more following on alternate weeks. As usual, the prices at the Adult Centers, the Clinton Bronx and Bryant (Queens) will be bargain basement, 90c and \$1.20. Also as usual, there's a week's run at Lenox Hill prior to the junket.

It's pretty hard to do wrong by "Candida." GBS was in top form when he scripted his poet and parson fable, and that it has been assured permanency within the comparatively short span of 60 years is sufficient commentary.

What E.L.T.-ers are doing, presumably without intent, is to sketch "Candida" with the light caricature. Their revival is competently stock, all of the words are there and spoken intelligently enough, but the people and humor have varying degrees of exaggeration.

It's a help that Patricia Peardon's strawberry blonde, sculpturally-profiled Candida is played with crisp clarity, if without depth. Her direct dealing is particularly helpful when coping with the string-tied, breathy excesses of Hal England's as Marchbanks. In an over-eager performance, England seems desirous of getting at least seven meanings out of every word, but he doesn't give evidence that he really knows the secret in the poet's heart.

Bradford Hoyt is erectly uncomplicated as Rev. Morrell. As Candy's father, Walter Thomson rolls his eyes, flashes his red vest and cockney to order. Sheila Coonan virtuously demonstrates Prossy's complaint and Keith Herrington is unfortunately mincing as the assistant curate.

Norman Barrs staging is slick and compact, and John Rothgeb has provided a pinkly be-plated Victoria Park sitting room.

Geor.

THEATRE AVAILABLE

IN WESTERN MASS. FOR SUMMER STOCK

1000 SEATS — AIR CONDITIONED

- Fully Equipped Stage
- Dressing Room Facilities
- Modern, Beautiful Theatre
- Drawing Area of 75,000
- Close to Camps and Resorts

TERMS OPEN

Ideal Opportunity for a Good Company

Let's Hear Your Offer!

Write Box V-367-57, VARIETY, 154 W. 46th St., New York 36, N. Y.

Will purchase all or half-interest in either Broadway, off-Broadway or summer theatre.

Write Box 125, VARIETY, 154 W. 46 St., New York 36, N. Y.

COSTUME RENTALS

SUMMER OPERA
and
MUSICAL ARENA
MANAGERS

Wait... AND LOSE OUT
Wait... AND SPEND MORE MONEY
COSTUMES BY EAVES

Have been used for many years

in
ST. LOUIS
OAKDALE
LOUISVILLE
WARWICK
KANSAS CITY
ALLENTOWN
WESTBURY
MILWAUKEE, Etc.

MAKE YOUR DEAL
NOW

See or call
THOMAS or ANDREW GEOLY

COSTUMES BY EAVES

are not only the best,
but that they arrive clean,
and on time, and complete,
and are what you want.

Let us hear from you!

EAVES
COSTUME COMPANY, INC.
Eaves Building, 151 West 46th Street
New York 19, N. Y. PLaza 7-3730



Literati

"The Theatre At War"

Basil Dean, who founded the British Entertainments National Service Assn., or ENSA as it was known during the last war, has authored a 540-page volume titled "The Theatre At War" (George G. Harrap, London \$5), to tell the full story of the organization, which was set up to entertain the troops, both at home and at the front line. Book is both interesting and amusing. It includes a large number of pictures, many of them of considerable historical value. The story is written fluently, and gives the complete facts of the organization Basil Dean fathered.

the case for other forms of amusement. He spotlights the "comical history" by pointing out that the admission tax is payable by the public watching a professional footballer playing football, but not if the same man is playing cricket; and a tax that visitors to some theatres must pay so that others may be excused. On legit he suggests that theatres have closed and productions failed when they might have been saved, but for the fantastic levy upon their turnover, not on their profits.

Radio, Opera Histories

A history of British radio drama, spanning the period 1922-56, written by Val Gielgud, who has been responsible for the dramatic output of the BBC Sound Division for some 28 years, is to be published in May by Harrap (London).

Harrap will also issue in April a history of opera by Irene Gass from its origins in 1600.

Glasgow Papers' Boost

Upped overheads have resulted in the price of the two remaining evening papers in Glasgow rising from two and a half pence to four pence. The increase affects the Evening Times and Evening Citizen. Both state the hike was forced on them by the same "adverse conditions" which compelled the Glasgow Evening News to fold suddenly Jan. 17.

According to the managements, "all three evening newspapers have been running at a loss for the last year." Evening Citizen is owned by Beaverbrook Newspapers Ltd., London, and the Evening Times by George Outram & Co., Ltd., Glasgow.

Meantime, it was revealed that Outram paid \$750,000 for the goodwill and copyright of the Glasgow Evening News, sold under a deal with the Daily Mirror and Sunday Pictorial, London companies. Coin will be paid in three annual installments.

Shuttering of the 80-year-old Evening News has sparked much comment in Scotland and launched a new circulation "war" between the evening Times and Evening Citizen. It's also disclosed now that the Evening News had been losing as much as \$540,000 per annum in recent years.

New setup for the Evening Times is likely to make that sheet more show biz-conscious. Its new and only rival, Evening Citizen, features show news, disks, tv and drama daily on a "Pleasure Parade" page, penned by five staffers. The Evening Times, more conservative, runs a show biz feature only twice a week, relying on two newsmen to compile it in modified form.

CHATTER

Samuel H. Post, formerly with Crown Publishers, joined Popular Library Inc., as a senior editor.

William M. Fine, who previously was West Coast manager of McCall's, named publishers of Hearst Magazines' Bride & Home. A quarterly, it was formerly published as Guide for the Bride.

Pamela Moore, daughter of films and television story editor Don Moore, due back in New York Friday (8) from Paris where she revised the French version of her "Chocolates for Breakfast" novel.

Irvine S. Manheimer, prez of Macfadden Publications, publishers of Photoplay mag, planned to the

Coast last week to attend Photoplay's annual Gold Medal awards banquet Thursday (7) at the Beverly Hills Hotel. Training west for the event was Ann Higginbotham, the mag's additional editorial director.

Shows on B'way

Continued from page 64

Christophe Colomb

pont, Jean Desailly as the Defender, Jean-Pierre Granval as the Opponent and Regis Outin as the Columbus of the legend all come through strongly.

There are brief dance and song sequences, with Darius Milhaud providing a fitting musical score. The music is incidental, but it seems to fit the mood of the play's many tableaux, with an appealing, melancholy quality. It is Milhaud, if not at his best.

Barraut, wisely, tempers some of the lengthy philosophizing via the accent on humorous touches and, visually, there is refreshing novelty in seeing the actors carrying around their own props and, without pretense, changing from one role to the other, moving out of the chorus to do so.

But cleverness and good staging alone can't make a play. And Claudel's "Christophe Colomb" while rich in meanings and challenging in its suppositions, lacks the essential dramatic thread to keep attention focussed without letup. As someone expressed it at the final curtain, "Here is a play that Hollywood definitely won't have to worry about."

Hift.

Volpone

S. Hurok presentation of Madeleine Renaud & Jean-Louis Barraut and their company in five-act comedy by Jules Romains (in collaboration with Stefan Zweig) based on Ben Jonson. Features Pierre Bertin, Jean Desailly, Barraut, Simone Valere, Gabriel Cattand, Georges Cusin, Jean Juillard, Beauchamp. Directed by Barraut; music, Georges Auric; decor and costumes, Andre Barsacq; Wintergarden Theatre, N.Y., Feb. 4, '57; \$5.75 top.

Volpone Pierre Bertin
Moscia Jean Desailly
Volpone Gabriel Cattand
Corvino Georges Cusin
Corbaccio Jean-Louis Barraut
Judge Jean Juillard
Judge Beauchamp
Police Chief Dominique Rozan
Canina Simone Valere
Colomba Natalie Nerval

Continuing its repertory engagement at the Winter Garden Theatre, the Madeleine Renaud-Jean-Louis Barraut company Monday (4) launched on a four-day run of the Ben Jonson classic, "Volpone," adapted by Jules Romains in collaboration with Stefan Zweig. Those who have waited for the French troupe to show its mettle get their money's worth, for this is "theatre" at its best.

Not that "Volpone" doesn't show its age in plot construction. It does, and to the modern theatregoer this simple tale of human greed and avarice may at times seem slow and cumbersome. But in the hands of actor-director Barraut and his colleagues, the show is a romp with a good measure of laughs.

It is acted with exquisite taste and great skill by what surely must be one of the most smoothly coordinated troupes in existence. So good are the performances that it's easy to overlook the creaky quality of the vehicle.

In "Volpone" for the first time, Barraut gives to American audiences what has been expected of him. As Corbaccio, the sly, shaky, lecherous old man, he dominates the stage with the sure touch of the master, cutting a hilarious and yet thoroughly repulsive figure, wobbling and wheezing across the boards.

He finds his match in the rest of the cast. Pierre Bertin as Volpone plays the hypocritical schemer with broad humor. Jean Desailly as his worthy student who eventually outwits him, has grace and perfect timing. Georges Cusin is coarse and loud as Corvino and Beauchamp is priceless as the judge.

In other parts, Simone Valere is brash as the prostitute and Natalie Nerval registers in the comparatively small role of Colomba. Jean Juillard has the necessary cocky quality as Leone, and Gabriel Cattand as the notary public and Dominique Rozan as the police chief contribute mightily.

Barraut's direction keeps the characters moving and provides a host of funny touches, ranging from the minute to the broadly comic. A scene between Miss Valere and Barraut, when the latter strokes her thigh while examining her bodice, reflects the Roman updating.

Andre Barsacq's scenery and costumes are colorful and appealing, again stressing the comedy aspects. Company's next presentation, starting tomorrow (Thurs.) will be Moliere's "Le Misanthrope." After that, it'll turn to the modern French theatre.

Hift.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Feb. 5.

The night I started to mount my baby Mozo's wooden horse and ride off in at least two directions to the prems of \$1,200,000 worth of new diamond-studded Palm Springs eateries, an Australian hurricane blew in the front door of the Scully Circus's winter quarters and held us pinned to the floor for seven hours. That's equivalent to a double feature of War and Peace and Around The World With 80 Todds.

The hurricane was identified by the weather bureau as "Gordie," short for Gordon Currie, self-admitted "world's greatest caricaturist." With him was his beautiful but muted spouse Evie.

They had just returned from a two and a half-year trailer-tour of America. They covered 40,000 miles, pitched their trailer in 40 states, displayed Currie's priceless pan (a caricature in itself that no artist could top) before 700 television cameras, drew 50,000 mugs for free and gave away 250,000 sketches of Ike. It was all part of Currie's Australian-American goodwill tour designed to make him sufficiently solvent so he could make a trip back to Sydney after five years abroad. He's done it, with some coin to spare, and after a desert layoff heads home next March. By steamer? Plane? Step right up with your offers, gents, because Currie is no longer a chump, if he ever was.

Who paid for his American junket? Banks! He played banks like bankers play them—for dough. He kept banker's hours too—10 to 2. One show a day, five days a week.

He caricatured for free the first hundred peasants to crowd in the bank. Queues, blocks long, made banks look as if it were 1930 and there were runs on them. Only this time people were coming to get something for nothing and maybe come back and put a few bucks in the bank instead of in the cookie jar.

To show me what a platinum mine he had discovered, Currie the Magnifique lugged in from his Cadillac an oversized brief case as big as a two-sheet. Then he unloaded scrapbooks which would have given Mr. America a double hernia to lift.

How to Divide the UDPs

He showed me a folder of glowing tributes from bank presidents all across the country. Only from presidents. Apparently he threw away veepees as if they were minnows.

"I never talked to anything but presidents," he explained, apologetically, and when Currie is apologetic that's news. He is more candid than a candid camera, a dental delight with a walrus moustache, a monacle, and the best laugh I've heard in years.

The last time I saw him he was bucking for a slow buck on the Chandler dynasty's Mirror-News in L.A., "drawing," as he pronounces the word, caricatures and accompanying them with flash interviews. Even then he was the fastest kid with pen & ink outside a forgerly plant.

One day he fell upon a six-inch-thick volume of the nation's banks, giving their capital, assets and undivided profits. That did it. He found a way to cut in on those UDPs.

He somehow wangled a new deluxe trailer and hooked it to a new Cadillac. Don't ask me what he did for money. He's a showman and when did he need money? When did Mike Todd need money?

As he hurried his way to old Virginia, Gordie began casing towns. He would put up in a trailer camp (they are all over the country now and run as low as \$1.50 a night.) Then he would set up his portable tv antenna and watch the local product. After a while he would head for the prez of the town's best bank while Evie in the trailer kept checking the appeal of local programs.

He found it easier to talk to bank presidents than to service station attendants. He soon proved to them that by turning their lobbies into showcases for his "drawings" souped up by his own choices of Hi-Fi schmaltzy music and sketching customers, he could up the bank's take in a week that would astonish them. He then worked out a percentage deal, pencilled himself in as a week's attraction and spent the rest of the time pitching for his show on radio, tv and in service clubs. Holdovers were common. He frequently was held over for three and four weeks.

He drew for free on tv shows but he picked his spots. "I wouldn't take anything but the best. I'd follow Godfrey or Moore but not punks who were eating up station time. I wanted spillover audiences, and only the best."

Sometimes he found a local program that really drew more than its own breath—Ruth Lyons and Walt Phillips in Cincinnati, Nelson Bragg in Boston and Randall Jessee in Kansas City. "Jessee has a news-commentator program that's a gem—real humor. NBC is his outlet and they probably will discover him five or ten years from now and move him up, but if they were smart enough to do it now Ed Murrow would have real opposition."

His vivacious and bubbling personality moved one tycoon in Florida to give him a blank check for \$1,000,000 to buy and run a tv station anywhere he could find one. He got his hands on one but the FCC turned him down, as only citizens can own such stations. Efforts to push through special bills to make him an American citizen have so far failed, though he can feign a Hungarian accent very well.

Asked if all that milling and music around a bank lobby didn't disturb the robots at the adding machines, he said, "On the contrary, they loved it. My Hi Fi records were arranged to help me primarily, but they helped other workers too. I began with pieces by David Rose, Carmen Cavallaro, Andre Philippi and the Mel Hinkle Trio, and in the last hour I'd jazz up the musical tempo to keep myself from going dead as if from combat fatigue. I averaged about two minutes to the caricature and wasted perhaps half a minute setting up the subject, gabbing with him and moving him off the conveyor belt to take on the next one."

In his permanent "Faces of Freedom" lobby exhibit Currie had only three which he played straight. They were Eisenhower, Truman and Queen Elizabeth. "I didn't caricature Ike or the Queen," he explained, "so why should I exaggerate Harry?" The remaining celebs, running to about 200, got what was coming to them. "Almost without exception they acted pleased and said they liked what I saw in them. And whether they did or not, they'll be around for the next 30,000 years."

"Thirty thousand years?" I questioned. "Why the grotesques of da Vinci, Goya, Daumier, Cruikshank, Gillroy, 'Max' (Beerbohm), 'Ape' (Pellegrini), 'Spy' (Ward), Gulbransson, Hogarth Keene, 'Cham' (de Noe), 'Sem' (Goursat), Du Maurier, Nast, Young and contemporaries like Covarrubias, Lowe, Frueh, Herblock and Williams will do well to last as long as the paper or canvas on which they were sketched."

With that my monocled friend leaped like a kangaroo out to his car and lugged in giant-sized plaques that must have weighed more than he does, and he's well-nourished. He unwrapped them, walked over them, danced on them and stood them up for view.

"Formica!" he cried. "Indestructible! The colors are not paint but dyes. These people put their engineers at my disposal—my bank connections, remember—and worked months to solve the problem. And they have done it. So it doesn't matter whether I am the world's greatest caricaturist or not. Mine will still be around when the others have returned to dust."

This ups an old story involving a head Michelangelo was making of Lorenzo de Medici. A kibitzer in Mike's studio kept saying the bust didn't look like Lorenzo, that he had known de Medici well.

Michelangelo finally stopped him with, "What will it matter whether it looks like him or not 1,000 years from now?"

But 30,000 years? Wonder if they will ever get around to printing columns on formica? That way we might outlast S. Jay Kaufman or even Lolly Parsons.

"Amazing

is an understatement" says
the Chicago Tribune Book Review
about THE AMAZING
WORLD OF JOHN SCARNE

It's Scarne's sensational story of his life exposing the tricks and tricksters that have hoaxed millions. The only man in the world with both the knowledge and the nerve, he unveils the secrets of professional gamblers, escape artists, hypnotists, magicians, mind readers, and pseudo-psychic entertainers. JIMMY CANNON says, "Anyone who gambles should read it."

\$5.00. Now at your bookstore. Crown Publishers

Broadway

Harriet Brooks, wife of film director Richard Brooks, sailed for Cannes last week.

Yehudi Menuhin makes with the fiddle music at Carnegie Feb. 8 for his sole N.Y. date this season.

Mario Del Monaco, Metopera star, and his wife sailed for Naples last week on the Giulio Cesare.

First performance of Francisco Moncion's new "Pastorale" delayed Feb. 5 to 14 at N.Y. City Center Ballet.

Joe Russakoff, who used to be a newspaper reporter, marking 20th year of his advertising agency, Vanguard, by starting his own newsletter.

Ben Lorber, Universal's insurance manager, elected president of the Jewish Community Council of Perth Amboy, N.J.

Rudy Mate signed to direct "The Seven Hills of Rome." Mario Lanza starrer which Lester Welch will produce for Metro release.

Lillian Jenkins, publicity director of Madison Square Garden, at the Colony, Palm Beach, for a fortnight's vacation.

An Arthur Unger (not to be confused with late Arthur Unger, editor of DAILY VARIETY in Hollywood) is starting a Calypso Magazine in Manhattan.

Distributors Corp. of America hopes to buy Richard Todd over from England for a key city tour in April in conjunction with "Their Greatest Glory."

Bruno Walter's "irrevocable farewell" as a conductor starts Feb. 7 and goes on two weeks at Philharmonic. Absolutely no Harry Lauder postscripts. Walter's over 80.

Rudy Berger, who retired as Metro's southern sales manager, into National Institute of Health, Washington, D. C. for observation and an operation.

Dan Duryea in Gotham to promote "Battle Hymn."

Jose Ferrer back from London; heads for the Coast after a few Manhattan days.

Warner Theatre, N.Y. scheduling additional 10:30 a.m. and 5:30 p.m. shows in addition to the regular 2:40 and 8:40 performances of "Seven Wonders of the World" for Lincoln's Birthday, Feb. 12.

Nat Kahn, publicity chief for Jackie Gleason, due for operation in month. Badly cut tendons of right hand in glass door accident. He's a lifelong teetotaler, a fact he's been forced to emphasize.

Stephen Rose took off for Europe last week to line up concert attractions for the coming season. While abroad he'll complete arrangements in Italy for the first American tour of the Piccolo Scala.

Renata Tebaldi, who arrived in New York last week from Europe, will appear in the Metropolitan Opera, N. Y., production of "La Traviata," besides doing a tv shot with Met members March 10 on the "Ed Sullivan Show." She'll also give several recitals.

Choreographer Myro Kinch and harpsichordist Stoddard Lincoln have been tagged for the upcoming off-Broadway production of Ravenscroft's 17th century farce, "The Anatomist." The offering, which will be presented by Mason Productions, a newly-formed group, is scheduled for a Feb. 26 opening at the Royal Playhouse, N.Y.

The off-Broadway Amato Opera Theatre Co. will appear in four "Opera-in-Brief" presentations at Town Hall, N.Y., beginning with "La Traviata" next Tuesday (12). That'll be followed by "Tosca," March 5; "Il Trovatore," April 2, and "Carmen," May 7. Each of the performances will start at 5:30 and run for approximately two hours.

Jerome Hines, Eleanor Steber, Dorothy Kirsten, Giuseppe Campora and Robert Turin are among the performers who'll appear at the fourth Puerto Rico Opera Festival, to be held June 14-22 at the U. of Puerto Rico. Albert B. Gins is repeating as director general of the operation, while the Puerto Rican newspaper El Mundo will be sponsor for the second consecutive year.

Series of special functions has been planned for National Book Awards week, March 11-14. Monday (11), Publishers Adclub is flinging the opening cocktail sesh and the same day Women's National Book Assn. meets. On Tuesday, National Book Awards will be presented at the Commodore. Wednesday will have a luncheon by the Trade Book Clinic of American Institute of Graphic Arts, with a closing bash on Thursday eve.

Australia

By Eric Gorrick
(251a Pitt St., Sydney)

Metro's "High Society" continues a smash in 19th week at Liberty, Sydney.

David Martin's "Olympic Follies" at new Melbourne Tivoli continues to do sellout trade.

With the return of the Matson

ternational veepee, due here for liners to the Aussie run, an influx of Yankee tourists has begun.

Tommy Dole, longtime on the road for Columbia, has quit to join the Asher Joel public relations unit.

"King and I" (20th) is pulling terrific trade at Regent, Sydney, for Hoyts; it's already passed its fourth week.

Dame Sybil Thorndike and Lewis Casson will return here from London to do "The Chalk Garden" for J. C. Williamson.

One of big boxoffice hits of current season is "Smiley," produced here by London Films and distributed by 20th-Fox.

Eric Walquist appointed resident manager in Melbourne for J. C. Williamson Ltd.; formerly was biz manager in Sydney.

Advance bookings point to a sellout for Bill Haley's Comets, the Platters and Freddy Bell's Belboys over the Lee Gordon Stadium loop.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odéon 4944)

Anne-Marie Mersen, Gallic actress, to U.S. for video appearance.

Joe Belfort, RKO Continental Manager, in from confab in U.S. vacation and mixed biz ogle.

Louis Jourdan in to star in a Gallic pic adapted from the William Irish novel, "For All Gold in the World."

Gaby Bruyere, Gallic chantosy long in America, back here for singing chores; also intends to buy the Theatre Michel and to act.

Jose Ferrer here to pick exterior locations for his next star-director assignment "L'Accuse" for Metro. Interiors will be made in England.

Robert Josephs in to ogle legit for U.S. chances and is interested in two reprised oldies, Armand Slacrou's "Histoire De Rire" and Andre Roussin's "Les Oeufs De L'Autruche" (Ostrich Eggs).

Gavin Lambert in to work on the English film script for forthcoming version of Rene Hardy's novel, "Bitter Victory." Hardy is also working on this. It will be produced by Paul Graetz and directed by Nicholas Ray.

The China Bistro, an oriental restaurant backed by show biz investors, finally opened for biz, opposite the George V Hotel, after lying idle a year. Run by Art Buchwald's ex-cook, some of the backers, at \$2,000 per point, are John Huston, Cy Howard, Darryl Zanuck, Marc Spiegel, Nick Perry, Charles Torem, Max Younstein and others. First name dish was egg foo youngstein.

Palm Springs

By Alice Scully
(Tel: 4077)

Lucille Ball totting her brood around shopping centers.

Randy Scott proved best of the Ams with a 69; Desi Arnaz was second.

New Romanoff restaurant to be completed for next winter will cost \$400,000.

Mamie Van Doren tapped for Rodeo Queen when Virginia Mayo couldn't show.

Chi Chi's running an extra show each Sunday, a brunch at 12:30 for charity; no cover.

Bob Hope tried to steal Pro Am tourney by wearing lavender shoes, but rivals kept their minds on score cards anyway.

Blue Ribbon Tennis got rained out once and drenched again on the second run. Tough on Kirk Douglas, Toni Curtis, George Montgomery, and most of all Charlie Farrell, at whose Racquet Club the tilt was held.

Cleveland

By Glenn C. Pullen

Hildegard back at Statler Terrace Room for two weeks.

Al Sirat Grotto cutting annual 28th indoor circus to one-week stand at Public Hall Feb. 18.

Jazz guitarist Bill DeArango, who quit New York's spots for steadier hometown jobs here, moving his trio into Modern Jazz Room. Mrs. Irene Kitchings, Cleveland composer, finally had her 1940 ballad tagged, "Some Other Spring," published by Marks Music Co.

Chicago

Rock Hudson and wife visiting relatives in suburban Winnetka.

Dinah Shore hosted by RCA-Victor at the Ambassador East Monday (4).

Ben Burns, ex-Ebony mag exec, joined Max Cooper & Associates, public relations firm.

Al Morgan, author of "Great Man," due in tomorrow (Thurs.) to help promote Universal film of same title; opens Friday (8) at the Esquire.

London

(Temple Bar 5041/9952)

Beryl Grey, who last week resigned from Royal Ballet, plans a South American tour this summer.

Muriel Smith, now starring as "Carmen" at Covent Garden, guest of honor at a House of Lords reception.

Lloyd Lind, general sales manager of Interstate TV, in London on first leg of a European survey of tele market.

Covent Garden opera singer Adele Leigh making her film bow in Ealing's production of "Davy" for Metro release.

W. J. Aris and D. V. House named directors of National Film Finance Corp. to fill two of three vacancies on board.

Harry Secombe to head a cabaret at Golden Jubilee dinner of National Union of Journalists at the Dorchester next month.

Terry O'Neill, veepee of Associated British Pictures in New York, is to rep the country's tv subsidiary, ABC-TV, in the U.S.

Victor Mature back for another British film assignment. He's to co-star with Diana Dors in Maxwell Setton's "The Long Haul" for Columbia release.

Sir Robert Boothby and Michael Foot, protagonists in the weekly tv feature, "Free Speech," will be joint guests of honor at next week's Variety Club lunch.

Lionel Clyne joined sales department in Columbia's London office as an executive assistant; was sales manager of Republic until it folded British distribution last year.

W. Burton Martin off on a round trip to Denmark, Austria, Lebanon and Greece and to discuss further film projects for Board of Foreign Missions of U.S. Presbyterian Church. He's exec producer on "Accused," which finished lensing at Elstree last week.

Philadelphia

By Jerry Gaghan

Irv Blumberg, Warner Brothers praiser, served on the escort committee for the Inauguration.

Old Vic Company recipient of first Art Alliance merit award for achievement in creative endeavor. Aaron Copland to discuss works at a Philadelphia Composers Concert in the University Museum this week.

Calypso makes its entry into local nightspots with Lincoln Gabbard and his Royal Calypso Five booked into the Capri for three weeks.

Boston

By Guy Livingston

Ballet Theatre set for four days at Opera House opening Wednesday.

Stanley Blinstrub inked McGuire Sisters for March 4 opening at Blinstrub's.

Mike Todd Jr. in for huddles about theatre for showing of "Around World in 80 Days."

Martin J. Mullin, prexy N. E. Theatres, Inc., reelected prexy Allied Theatres of N. E. at anni session.

Jackie Robinson, in for NAACP Freedom Fund, tendered a breakfast at Sheraton Plaza by Mayor John B. Hynes.

Clifford Leach and Sheldon Balloch, strawhat producers, readying 10 weeks of musical comedy at John Hancock Hall this summer.

Ex-VARIETY mugg Harry Paul (& Associates), ad-publicity agency, received bronze plaque, national top award, for outstanding campaign for Alfred Halper, home-builder.

Norman Knight, exec veepee of WNAC-TV, cited by John W. McCormack of Boston, House majority leader, in speech before Congress for sending film team to Australia and production of film, "Suffer the Little Children."

Pittsburgh

By Hal V. Cohen

Slapsie Maxie Rosenbloom comes to Dore's for a week on Feb. 22.

Tempest Storm's travels will bring the peeler to the Casino next month.

Harold Russell coming in for Jewish War Vets Good Will Dinner Feb. 19.

John H. Harris, Jr., out of Army, re-enrolled at LaSalle U. in Philly to study law.

Will Mahoney, along with Carmel Quinn, for Irish variety show at Mosque March 8.

William Warfield sings here Saturday night in the Music for Mt. Lebanon series.

SW zone manager Moe Silver and his wife vacationing in Palm Beach for a month.

Cinemas's "Seven Wonders of the World" just passed 600th performance at Warner Theatre.

Johnny Harris flew back to Paris

to rejoin his wife after funeral services for his brother, Harry D. Harris.

Pittsburgh added to Mike Weiss' Par territory; exploitation man also covers Washington and Philadelphia.

Martin Gudenberg new branch office manager here for Capitol Records, replacing Ray Burrows, who resigned.

TV's Golden Points

Continued from page 1

neck and neck, but it's invariably these two or three kingly shows that make the difference.

It only took a Sullivan coupled with a "Lucy" to get CBS off to the television races. Everything else, not only Sunday and Monday but almost clear through the week, seemed to fall in line. Some additional good shows didn't hurt, but these two anchor shows turned the trick.

Prior to the Columbia ascendancy, the unquestioned leadership of Milton Berle in the early days of network tv gave NBC via that one show such a clear-cut advantage over the competing networks that the No. 1 NBC status was taken for granted, even though the balance of the week's schedule ran par with the competition. For there's no denying that much of a champ's shenanigans rubs off into other segments, even other nights. The psychological overtones are unmistakable, creating a let's-talk-business respect for the fathering network that permeates into agency and client offices. Thus three or four shows in the Top 10 have a snowballing effect that's not only good on the prestige ledgers but invites a Madison Ave. confidence that translates itself into billings.

On the last published Nielsen & Trendex listings, CBS continued to enjoy the same supremacy over NBC (and ABC) as it has done for the past few seasons. But in the past three weeks there's been more than a suggestion of a turning-of-the-worm through the simple expedient of unseating two or three of the long-entrenched favorites, even though the two major webs might be splitting up the balance of the week's audience.

That's why, in coming weeks, the trade will be watching two or three pivotal points on the nighttime skeks. As an illustration, NBC's five-year quest to penetrate the overwhelming "Lucy" Monday night rating superiority came within four points of fulfillment only last week, when the network's newly-installed "Twenty One" quiz show accomplished what had, only four weeks previously, been considered an impossibility. Depositing "Lucy," a monumental achievement in itself, could give NBC the kind of momentum that would carry over into other Monday night segments.

Then there's the Sunday story—on a couple of fronts. Of late the Steve Allen 8 to 9 showcase has not only been draining off a sizeable chunk of the Sullivan ratings, but Allen last week (Jan. 27) actually went three points ahead of his formidable opponent. (NBC and multiple sponsors had spent upwards of \$30,000,000 over the past six years trying to accomplish the feat.)

And equally to the Sunday point is the manner in which the Dinah Shore hour frolics have been moving in and topping such CBS Top 10 entries as "GE Theatre" and "Alfred Hitchcock Presents," again suggesting a tossup for Sabbath laurels in months to come in what previously had been a surefire Columbia night on the spectrum.

It only took one pivotal show—Perry Como opposite Jackie Gleason—to resolve the Saturday night situation. In the days when Gleason reigned supreme, CBS was winning the Saturday battle hands down.

There's one other major aspect attached to the current hopefulness existing among the NBC program hierarchy—that's the almost phenomenal payoff accruing this season to the one-shot spectaculars in contrast to previous seasons. Practically all of them have been showing up on the Top 10 listings, indicative of the fact that they're here to stay, now that the merchandising-sales patterns have been fully explored and put to maximum use (and indicative, too, of the poor quality of the half-hour shows.) Since NBC has the major stake in the specs, it all adds fuel to Bob Sarnoff & Co.'s "hey, look at us."

Hollywood

William Dozier returned from N.Y.

Louis Hayward planned to London.

Herbert J. Yates back from Gotham.

Barney Balaban in from N.Y. for Paramount huddles.

William Dozier returned from RKO conferences in N.Y.

Steve Crane into St. John's Hospital for major surgery.

Louis Shurr resting at Cedars of Lebanon after a rare operation.

Dorothy Mox-elected president of Story Analysts, Local 854, IATSE.

Valentine Davies will handle producer chores for 29th annual Oscar Derby.

Lowell Thomas will emcee Milestone Award dinner to be held by Screen Producers Guild.

Robert Lantz huddling with Walter Wanger on trio of pix the producer will do for Figaro Inc.

Columbia Studio Employees Federal Credit Union disbursed \$46,000 to members in 4% divvy.

Folmar Blangsted and Gene Fowler Jr., elected prexy and vp, respectively, of Film Editors, Local 776.

Reece Halsey resigned as exec in William Morris Agency's literary dept., after 15 years, succeeded by Stanley Colbert.

Biltmore Theatre, currently dark, taken over by producer-director George Sidney for sequences in the Columbia "Jeanne Eagels" biopic.

Miami Beach

By Larry Solloway
(1755 Calais Dr.; Union 5-5389)

Betty Hutton set for Fontainebleau in March.

Sirat, Siamese chirper, held over by swank L'Aiglon.

Bennett Cerf and wife Phyllis at the Fontainebleau for 10 days; with them are the Arthur Hornblows.

Mrs. Murray (Rusty) Weinger now heading up the Cotton Club, with George Wanger as manager. The Jack (Chez Paree, Chi) Eigens left for home after several weeks vacash and night-rounding here.

Seymour Weiss, New Orleans' Hotel Roosevelt owner, planned in for Joe E. Lewis' opening at Eden Roc, per every date the comedian plays here.

Ruth Berle rejoined Milton after attending funeral services for her father in New Jersey home. They'll stay on for two more weeks at the Roc; plushery's co-owner Harry Mufson tossed after-show shindig for Berle on closing night (30) which had every entertainer in town attending. List-read like a booker's dream.

Portland, Ore.

By Ray Feves

Johnny Duggan playing The Frontier Room.

RKO Branch Manager Dick Lange shuttered his office here last Friday (1).

Dick Shuck Dick Novak selected as "Mr. Rock 'n' Roll" and given big shindig on stage of Paramount. Sharlayne Ferraro off to N. Y. for a week as the only Pacific Northwest winner of the "Miss Exquisite Form" contest; she was winner at Paramount here.

Booking Office

Continued from page 65

theatres throughout the U.S. and Canada, exclusive of those operated by the Shuberts and Marcus Heiman. The Shuberts have served notice that they are booking their own houses, while Heiman has indicated he'd be willing to go along with the League operation. Meanwhile, bookings for his houses are being handled in New York by Augustus Pitou.

None of the theatres repped by LITNA are tied up on an exclusive deal, though it's assumed those instrumental in the formation of the office will book only through it. The booking outfit is going after all possible road outlets, including film chains. In that vein, the Interstate Theatre Circuit of Texas has provided LITNA with a list of its houses available for legit. The rundown takes in theatres in Dallas, Fort Worth, San Antonio, Austin and Houston.

In approaching the new theatres, it's understood, LITNA is asking for a \$500-\$2,500 advance payment to be applied against a 5% booking fee. The office is also asking that any deals made by the theatre managers stipulate the payment of a fee to LITNA. Earnest Rawley, former manager of the Royal Alexandra Theatre, Toronto, heads the booking operation at a reported \$20,000 yearly salary.

OBITUARIES

CARL BYOIR

Carl Byoir, 68, founder of one of America's biggest public relations firms, died Feb. 3. He was PR for RCA and for various sponsors. Fuller details in tv section, this issue.

CLAIRE WALDOFF

Claire Waldoft, 73, for 4 time Germany's most prominent female cabaretist, died of a heart ailment Jan. 22 in Bad Reichenhain (Bavaria). She registered her biggest triumphs in the years between the two world wars, primarily in Berlin. Although born in Gelsenkirchen (W-Germany), she was always considered a typical representative of Berlin humor and wit.

Her voice, which had the accent of a tin trumpet, her unbelievable temperance and the amusing lyrics of her songs made her a unique personality. The Nazis, incidentally, didn't like her style, and frequently she was advised to come up with more "suitable" items. Their intolerance forced her to cut her cabaret and variety appearances to a minimum.

BOBBY VAIL

Bobby Vail, 67, veteran troupier of vaudeville and legit, died Jan. 26 in Ft. Lauderdale, Fla., where he was playing with the road company of "Pajama Game". Born in Joliet, Ill., and a cousin of Myrtle Vail of Myrt & Marge radio fame, also from Joliet, the actor was an alumnus of burlesque and such early productions as "The Red Mill".

He had his own flash act on the Keith time, Bobby Vail & Co. More recent legit credits included "Kiss Me Kate" and "Bernadine". His widow, Vanice Vail, who lives in Jackson Heights, L.I., is an ex-vaudevillian. A son, Robert Jr., is in the advertising business in Milwaukee and a brother, Carl, is a San Antonio non-pro.

BORIS ROMANOFF

Boris Romanoff, 66, Russian-born choreographer formerly with the Metropolitan Opera, died Jan. 0 in New York.

Romanoff created about 50 ballets, and one of his last works, "Harlequinade," will have its N.Y. premiere in April when the Ballet Russe de Monte Carlo returns to the Met. He was with the Met as choreographer and ballet master in the 1938-39 season, and again in 1941 and 1945. In recent years he had staged works for the Ballet Russe and other independent companies here and also for the opera in Rome.

His wife survives.

WILLIAM HALLIGAN

William Halligan, 63, actor-writer, died Jan. 28 after a lingering illness at the Motion Picture County House on the Coast. Prior to World War I he was well known in Broadway legit circles and later contributed reminiscences of George M. Cohan, Damon Runyon and others to VARIETY.

He was active on the stage from 1904 to 1919 when he made his film bow in "Wonder Man." His last picture appearance was in "If I'm Lucky." From 1928 to 1943, he functioned as a writer and gagman. Surviving are three sisters and a brother.

LUDWIG TRAUTMAN

Ludwig Trautman, 71, German silent screen star, died Jan. 24 in Berlin. Trautman, who had appeared in more than 200 silent and about 40 talking films, is considered one of the earliest German film personalities. In 1912, he signed a contract with Bioscop-Filmgesellschaft for 300 gold marks per month.

He costarred with such famous screen greats as Asta Nielsen, Henny Porten, Fern Andra and Hedda Vernon. He and Henny Porten were once called the "German Love Couple of the Screen."

SIDNEY CARR

Sidney Carr, 53, of Carr Bros. & Betty, comedy acrobatic vaudeville team, died Jan. 29 in New York.

Carr's career spanned many years and included numerous appearances in the U. S. as well as Europe and South America. In N. Y., he appeared at the Palace, Radio City, Music Hall and Roxy theatres. In 1937, he produced a musical comedy in Australia called "Fun-a-Poppin'." During World War II he toured extensively for the USO.

He is survived by his wife, Betty, and son.

HARRY PIANO

Harry Piano, songwriter, died Jan. 4 in Mt. Pleasant, New York. He wrote "Oh, What I Know About You" and "Yiddish Rag" with Ray Walker in 1909. Several years later he teamed with the late Al Pi-

antadosi to cleft "I Want to Go to Tokyo" and other songs. At one time he was piano accompanist in vaudeville for Reine Davies, sister of Marion Davies.

His wife survives.

HERBERT NADAL

Herbert Nadal, 83, longtime member of the team of Herbert & Willing who toured the country some 50 years ago as a minstrel act, died recently in Louisville. He appeared with such stars as Will Rogers, Fanny Brice and Josephine Sabin.

Nadal retired from the stage when he acquired two film houses in Louisville.

Surviving are his son and a niece.

GUSTAVE LANGENUS

Gustave Langenus, 74, solo clarinetist for the New York Philharmonic Orchestra from 1920-23, died Jan. 30 in Commack, L.I.

Born in Belgium, Langenus toured Europe when he was 18 with Sousa's Band. He came to the U.S. in 1910. And played with the N.Y. Symphony under Walter Damrosch. In later years he was a teacher.

Wife, son, daughter, brother and sister survive.

EDWARD MACHUGH

Edward MacHugh, 63, radio's "Your Gospel Singer" who retired about 12 years ago, died Feb. 3 in Ft. Lauderdale, Fla.

MacHugh launched his career as a singer on WBZ, Boston, and in 1933 had his own program. He was heard on the old Red and Blue Networks (NBC and ABC) regularly until 1943.

His wife survives.

CHARLES R. (CHUCK) DAGGETT

Charles R. (Chuck) Daggett, 52, Columbia Pict publicist, formerly a DAILY VARIETY staffer, died Feb. 2 in Hollywood. Daggett formerly headed the publicity for UPA and John Sutherland was with Los Angeles Record (defunct) Daily News, Examiner, the Seattle Star and North China Daily News.

Wife, mother and two brothers survive.

DANIELE ALBERGHETTI

Daniele Alberghetti, 55, musician and father of Anna Maria Alberghetti, died Jan. 30 in Los Angeles after a long illness. He was formerly director of the Conservatory of Music on the island of Rhodes and more recently appeared with his children as a cellist in this country and abroad.

Additional survivors are his wife, another daughter and a son.

A. R. TWITCHELL

A. R. "Archie" Twitchell, 50, former actor and more recently an air pilot, was killed Jan. 31 in a midair collision over Pacoima, Cal. He was under contract at Paramount from 1937 to 1942 when he joined the U.S. Air Force. After the war he resumed acting as a freelance until two years ago when he joined the Douglas Aircraft Co.

His wife survives.

JACK PENN

Jack Penn, 46, noted pianist and dance band arranger, died of pneumonia Jan. 26 in London. Born in Canada, he came to London in 1936 with Billy Bissett and his Orchestra. Later he played with bands of Jack Harris, Maurice Winnick, Reggie Goff and others.

His wife and daughter survive.

ALBERTA NICHOLS

Mrs. Mann Holliner, songwriter known professionally as Alberta Nichols, died Feb. 4 in Hollywood after a long illness.

With her husband, a vet agency executive and producer, she wrote more than 100 songs, and did musical scores for the Shuberts, including "Blackbirds."

PAUL KILBURN

Paul Kilburn, 67, oldest member of the Scottish National Orch, died Jan. 27 in Glasgow. He joined the organization 43 years ago.

Kilburn, who played the viola and other instruments, also was a member of the London Symphony Orch for 10 years.

GEORGE MOODY

George Moody, 87, former head of Crayford Music Co., N.Y., died Jan. 29 in Philadelphia. A musician and conductor, he retired in November after 47 years with the music firm.

Wife survives.

WILFRED SIMON

Wilfred Simon, 63, manager for Loew's Theatres for the last 27 years, died Feb. 5 in Brooklyn. He had been manager of Loew's Brevort, Brooklyn, for the last

seven years. Previous to that, he managed other houses for Loew's in Brooklyn.

His wife, daughter and a son, survive.

DAVID G. HIRSH

David G. Hirsh, 53, president of the Hirsh Amusement Co., died Feb. 2 in Philadelphia. He was in film biz 35 years.

Company operates the Century and Spruce nudes and owns the Ruby, all in Philly.

JACK GALLOWAY

Jack Galloway, 57, projectionist at Metro for 24 years and a charter member of the Studio Projectionists Local 165 IATSE, died in Hollywood Jan. 26 of pneumonia complicated by a heart ailment.

Wife survives.

DICK THORNE

Dick Thorne, 52, vet actor and stunt man, died of a heart attack Jan. 31 in Hollywood. He came to Hollywood 30 years ago, and in late years had concentrated on stunt work in pix.

His wife survives.

GEORGE L. KELLY

George L. Kelly, 69, house carpenter at the Coronet Theatre, N.Y., died Jan. 28 after having a heart attack on the street.

Widow, Annette, wardrobe mistress for "Middle of the Night" at the ANTA Theatre, N.Y., survives.

J. Lydell Peck, Frisco lawyer

who had been a film writer and director in the 1920's, died in Berkeley, Calif., Jan. 25. He was 51. Two daughters survive.

Floyd Schroeder, 47, engineer with WOAI-TV, San Antonio, died of a heart attack Jan. 23 in that city. His wife and two children survive.

James Corbett Davies, 59, head of the Paramount studio gym since 1939, died Jan. 28 in Hollywood. Wife, two sons and a daughter survive.

Joseph S. Dietrick, 48, film editor, died Jan. 29 in Hollywood following a cerebral hemorrhage. His wife and son survive.

John McDermott, 69, accountant-auditor for Russ-Field Productions, died Jan. 30 in Burbank, Cal. His wife and stepson survive.

French S. Miller, 58, salesman for Universal Pictures in St. Louis, died there Jan. 26 of a heart attack. His wife and son survive.

Roy J. Herold, 62, flutist in Albert White's KCBS orchestra, died Jan. 28 in San Francisco. His wife and two sisters survive.

Father, 62, of Jerry Leichter, editor and publisher of Ross Reports-TV index of Publicity Records, died Feb. 1 in New York.

Wife, 74, of concert pianist Egon Petri, died Jan. 31 in Berkeley, Cal. Daughter and two sons also survive.

Louie Babb, owner and manager of the Angora Theatre, Rock-springs, Tex., for the past 12 years, died recently in Big Springs, Tex.

Mother, 54, of Emmy Delmage, of VARIETY's switchboard staff, died Feb. 1 in New York after a long illness.

Marie Sims Stillman, 68, former wife of Henry Stillman, playwright, producer and legit director, died Jan. 20 in Northampton, Mass.

Charles Leib, 57, office manager for Air Features Inc., died Jan. 31 in New York.

William S. Brady, 79, a voice teacher and composer, died Feb. 1 in New York.

Harry J. Morris, 67, assistant manager of the Royal Theatre, Toledo, O., died Jan. 27 in that city.

Leo De Hymel, 73, pioneer film equipment inventor, died Jan. 23 in Pasadena, Cal., Jan. 23.

Seven Majors

Continued from page 5

clearance re the release of their pix to tv. "I think their present thinking runs to from six to eight years," he said.

He said he favored a single exhibitor organization, but added that no concrete moves towards it were under way. Stellings also said TOA this month would start to mail to its membership a listing of available foreign films with pertinent details. Monthly supplement will be mailed to exhibs.

'Tax Slave' Emancipation Drive

Continued from page 1

ment and then let Louis have his life back.

The argument in favor of the champ is that he personally cheated nobody but is now the victim of his own innocence and others he trusted. Louis states he grossed \$4,600,000 in purses, half going to his managers and that more than half of his half has already gone to the Federal collectors.

With \$1,200,000 still demanded the total payments by Louis in Federal income tax would amount to \$2,350,000 — calculated as over \$1,000,000 more than his personal earnings "after taxes."

Something of a classic already is Eric Sevareid's CBS broadcast of Jan. 8, 1957 on the whole contrast between the Government's care-and-feeding of oil millionaires and its singular lack of concern for talent. This is what Sevareid said on the air:

"The greatest fighter of them all shoving into subways because he can't afford a taxi or a car. Joe Louis owes the government over a million dollars in taxes; he isn't sure exactly how much; neither is the government; and his is not the only such uncertain equation. This is one of the great shocks of adulthood, anyway—finding that even figures aren't exact, but have to be interpreted and guessed at, like a cubistic painting; so don't feel guilty if you aren't quite sure what your tax bill should be; the august government isn't, either.

"Well, there is Joe, shoving into the subway, which we figure he can manage all right, and there is the government figuring they might let Joe have the first ten thousand he earns each year to live on and take everything over that for the rest of his working life. So hail Joe Louis, Federal tax ward number one; pensioned off by the government, not to quit work but to go on working. As it is, Joe's tax bill gets bigger each year because of the interest charges and every year Joe's strength and abilities to meet the bill get smaller. An open-ended vicious circle, that has to be closed, like the vacuum in the Middle East.

"Maybe all boxers, writers, dancers, actors, singers and others whose sole capital is youth, energy or inspiration ought to have a new deal from the tax office. Something like the 27% depreciation allowance the oil men get, on the premise that oil wells exhaust themselves in time. It's the same with all the above-mentioned individuals; a man has just so many fights, performances or books in him; the well of his spirit or his strength is depreciating all the time, every year that passes. But he doesn't get a 27% write-off enabling him to pass his twilight years in a cozy 48-room bungalow with 12-car garage attached, as they do in Texas.

"It's all very mysterious. As close as we can figure it out the effect of the tax system is to encourage the investment of capital, not its expenditure, which is what life is all about, especially the expenditure of sweat, skills and talents; under the tax system, additional expenditure of these precious capital holdings brings, not additional return, but declining return; the government doesn't say, 'Give and ye shall receive.' It says, 'Get and ye shall get still more.' Somewhere along the line government got mixed up and decided that human tissues last like iron while machinery wears out like human tissues; that's why a machine gets a depreciation allowance in its tax bill and your nerve ends don't.

"Of course, people like boxers or writers or singers get into tax trouble for another reason. Figuring your taxes as you go along has become a complicated business and they just aren't business men. Their business is boxing and writing and singing and if they're worth their keep to society their minds are on their business, all the time. And that's where society ought to keep their minds. They can't balance a personal check book, anyway, and in the ideal society wouldn't be expected to. As things are, thousands of them end up in a tax mess. Like Joe Louis. Or like William Saroyan; Saroyan is one of the most celebrated, and—some think—most gifted of American writers. Saroyan isn't on the Civil Service rolls, hasn't taken

any government loyalty test, but he works for the government—full time. As fast as he can produce them in his shack on the California beach, the government collects his poems, his stories, his memories and dreams. For taxes.

"But he has his moments. He hung a wacky, worthless smudge of oils called a 'painting in his shack one day. The gimlet-eyed Revenue agent paid his regular call, pointed to the canvas and said, 'What's that worth?' 'Ten thousand,' said Saroyan. 'Well have to take it,' said the agent. 'Monster,' said Saroyan, with the best imitation of a sob he could produce at the moment."

'Baby Doll'

Continued from page 4

such a loud outcry against it. What would have been just another picture is now suddenly famous, and literally millions of people are seeing it solely because they are told they should not see it."

Mosher added parenthetically that, were Ohio censorship still in existence, the picture would then be showing in Ohio with an official seal of approval and "exhibitors would have that added excuse for showing it and viewers that added excuse for going to see it... 'the state censor says it is O.K.'"

Editorial notes that, while some high church authorities have praised "The Ten Commandments," some respected critics have called it "perhaps the most vulgar movie ever made." It noted also the difference of opinion among churchmen over the character of "Baby Doll."

MARRIAGES

Sharon Harper to Bob Hogan, Chicago, Feb. 3. Bride is a fashion illustrator; groom is with the touring "No Time for Sergeants" cast.

Elizabeth Taylor to M'ke Todd, Acapulco, Mexico, Feb. 2. She's a film actress; he's film and legit producer.

Joan Etheredge to Jack Leon, San Antonio, Jan. 26. Bride is promotion assistant at WOAI, AM-TV in that city.

Pat Toland to Jack Hyland, Philadelphia, Feb. 2. He's assistant news and special events director at WFIL-TV.

Debbie Miller to Dick Levanthol, Philadelphia, Feb. 2. Bride's in WFIL-TV promotion dept.

Mathilde Cruz Etchart to Jaime Valdes, Mexico City, Jan. 26. He's editor of Ambiente, Mexican theatrical weekly.

Clara Nicklas to Frank M. Weisz, Pittsburgh, Jan. 15. Groom is the father-in-law of Elmer Hasley, theatre owner.

Audrey M. Jones to Nelson J. Staples, Hyde Park, Vt., recently. He's an engineer with WCAX-TV, Mt. Mansfield, Vt.

Mrs. Hazel McConville to Sam Roth, Dover, N. J., last week. Bride was assistant manager of Baker Theatre, Dover; he was manager.

BIRTHS

Mr. and Mrs. Ivan Tors, son, Hollywood, Jan. 26. Father is a writer-producer; mother is actress Constance Dowling.

Mr. and Mrs. Rege Cordic, daughter, Pittsburgh, Jan. 25. Father's deejay-comic on KDKA.

Mr. and Mrs. John Zane, son, Pittsburgh, Jan. 15. Mother's a nitery dancer and former KDKA-TV staffer.

Mr. and Mrs. Homer Tankersly Jr., son, Dallas, Feb. 1. Father is lead tenor of The Commodores, vocal quartet.

Mr. and Mrs. Jewell Truex, daughter, San Antonio, recently. Father is manager of the Azteca Film exchange in that city.

Mr. and Mrs. John Supple, daughter, Cleveland, Jan. 24. Father is a WGAR salesman.

Mr. and Mrs. Mark Olds, daughter, Cleveland, Jan. 18. Father is KYW program director.

Mr. and Mrs. John Christ, daughter, Hollywood, Feb. 1. Father is the ad agency exec.

Mr. and Mrs. Glenn Adamson, twin sons, Hollywood, Jan. 28. Father is on the promotion staff of television KTLA.

Mr. and Mrs. Agar Jaicks, daughter, San Rafael, Jan. 26. Father's a director for KGO-TV, Frisco.

Mr. and Mrs. Mal Deitch, son, Manhasset, N.Y., Jan. 30. Father is president of Shorehaven Beach Club in the Bronx.

VARIETY

January 30, 1957

Copacabana, N. Y.

Pearl Bailey, Condos & Brandow,
Dorianne Gray, Michael Durso, &
Frank Marti Orchs, Ron Beatty,
Kathi Dean; \$5 minimum.

Virtually anything would be anti-climactic following the run of Frank Sinatra at the Copacabana that was one of the most fantastic in local nitery history; every record in attendance, money and turn-aways was broken by wide margins. However, the booking of Pearl Bailey into this Jules Podell hospice angles the show values to a different direction and the Copa customers will find ample reason to return for this change-of-pacer.

Miss Bailey is endowed with a lot of entertainment savvy, and handles herself in a manner that gets customers yowling for encores. Her act is one of the best that she's exhibited locally, and since she's always come in with top acts, her Copa stint comes off with maximum potency.

Miss Bailey has a batch of new material which she sings in her accustomed manner. The lazy asides and the lackadaisical mannerisms give her a stylized trademark that's unique in the trade, and provide a series of howls for the membership in attendance. Her biggest point of departure comes at the finale when she does "Bill Bailey," with the Copa chorus giving her a large assist much in the manner with which they work when Durante hits the joynt. There was one instance on the preem when she completely forgot the lyrics to one of her specials. She walked out of that situation so gracefully that it was scarcely noticed. She has her indigo moments, but they are gracefully executed and give an added bit of spice to an act that's artfully done and one that brings a full measure of enjoyment.

Jose.

Dear Frankie,
You left it so warm
Love Pearl Mae

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 205 No. 11

NEW YORK, WEDNESDAY, FEBRUARY 13, 1957

PRICE 25 CENTS

LOCAL TV LIVES OUT OF A CAN

TV Quiz Shows Start Feuding; Battle of the Van Doren 'Challenge'

Television's quiz shows are beginning to battle each other, with a trace of both pressagentry and personal bitterness evident through the smoke. What appears to be a fullscale feud sprang up last week and over the weekend between the Barry & Enright "Twenty-One" quizzer on NBC and the CBS-TV "\$64,000 Challenge" out of the Entertainment Productions Inc. stable.

It all started when "Challenge" winner Theodore Nagler publicly "challenged" Charles Van Doren, the "Twenty-One" winner who up to last week had made more money in tv quizzers than anyone else and made Time's cover last week to boot, to a quiz contest. The challenge picked up lotsa publicity for Nagler and "\$64,000," and when Barry & Enright last Friday (8) "accepted" the challenge by announcing Nagler would be welcomed as a "Twenty-One" contestant and even the entrance exam requirement would be waived, that got a good press too.

Then, Sunday night (10), Nagler appeared on "\$64,000 Challenge" (Continued on page 6)

JERRY LEWIS' RECORD PALACE WEEK, \$61,500

The first week of Jerry Lewis at the Palace two-a-day which opened Thursday (7) hit \$61,500, a new record for the Broadway house. First week's take is hyped by the increased opening night's \$9.90 top.

Previous Palace record was held by Betty Hutton who scored \$60,000 for 14 shows at \$4.80 top. Lewis is operating on a nine-show schedule to a \$6 top.

Sign Edward Mulhare For 3 Years of 'Lady'

Irish actor Edward Mulhare will succeed Rex Harrison as "My Fair Lady" costar when the latter withdraws from the Broadway production at the expiration of his contract next Dec. 2. Mulhare, currently subbing in that capacity for the vacationing Harrison, has been signed to a three-year contract by the musical's producer, Herman Levin.

In the interim, the actor will pinchhit for Harrison during the eight weeks of vacation time still due under the terms of his pact. The latter is currently taking four weeks of the 12 originally stipulated, and can spread out the balance at his discretion.

P.R.—What Dat?

Boston, Feb. 12. A Boston public relations man filed with the birth registry at city hall the called-for application on the arrival of a daughter. Under "occupation" he wrote, "public relations." The application was returned with notation: "Please be more specific."

Rank Theatres Eye Talent In 250G Haley SRO

London, Feb. 12. The plain fact that there was \$250,000 in the kitty, representing a sellout before Bill Haley & his Comets opened their British tour, may encourage the Rank Organization to feature international talent in live shows throughout the country.

The booking of the Haley combo in Rank theatres represented a policy switch, which was considered as an experiment. The unqualified success that has met the enterprise is leading them to scout (Continued on page 88)

PARALLELS WHAT HAPPENED IN AM

By FARRELL DAVISSON

Chicago, Feb. 12. Telefilms and features are duplicating on local television here and elsewhere throughout the country the programming role played by phonograph records on local radio. That's the interpretation being put on NBC-TV's WNBQ capitulation to the celluloid bandwagon which now makes it unanimous in the Windy City with all four stations relying on film as the mainstay of their entertainment-type fare.

This is not to say that all future hometown shows will come out of a can. It's argued there will always be a place for sports, the service shows, the kiddie-angled entries, the interview sessions and the news and weather staples. But there is a growing belief on this front at least that the days ahead will witness fewer rather than more live offerings formatted along straight entertainment lines.

The feeling is that a local musical or a variety program, unless it's uniquely offbeat, simply can't compete with the big-budgeted displays that come in on the three network lines. Local dramatic ventures long since gone by the boards. Also its felt the network output in these idioms more than satisfies the audience demands for such fare. That's pretty much the radio pattern that developed over the years.

Drawing the AM analogy even farther, it's pointed out that the (Continued on page 10)

Shurlock Fears Censor Troubles As TV Pushes Pix to 'Maturity'

Hollywood, Feb. 12.

Double Indemnity

An unidentified viewer wrote to CBS-TV to voice her opinion on Jayne Mansfield's recent "Shower of Stars" appearance:

"If you can't show Elvis from the waist down, don't show Jayne from the waist up."

Film producers are turning out more and more features with mature themes and subject matters not suitable for youngsters, thus adding to censorship problems in the industry—in an attempt to meet the competition of television—it's asserted by Geoffrey Shurlock, administrator of the Production Code of the Motion Picture Association of America.

Shurlock said the search for more mature subjects began about five years ago, when video's impact was first felt. Producers, he added, are attempting to bring to their audiences subjects which they can't see on free tv, all of which adds up to more work for the censor.

Shurlock, who spoke before the Herman Rotshen Drama Workshop, said, "Since the advent of tv there has been a great number of properties filmed which are adult, or mature, and when I say mature, I don't mean dirty. I am referring to a picture like 'Streetcar Named Desire.' And I don't think you could ever make a picture 'Cat on a Hot Tin Roof' acceptable for children. I also don't believe 'Pey- (Continued on page 95)

Diva-Dizzy Met Grosses \$1,735,209 In First 14 Weeks

By ROBERT J. LANDRY

The first 14 weeks of the present season at the Metropolitan Opera House, N.Y., has grossed \$1,735,209 on 93 performances. This is slightly up on 1955-56 season for like time and performances, which accounted for \$1,732,118. The current season's Manhattan run of 24 weeks is longest in a quarter of a century and will be followed by seven - and - a - half weeks on tour; three days in Montreal having been added to stretch the opera season to June 5 closing.

Metropolitan will hit 17 cities in 16 states, plus Canada, travelling (Continued on page 15)

SOL SIEGEL'S WRY FACE AT STARS' STARRY \$\$

Hollywood, Feb. 12.

Hollywood film producers are "outpricing" themselves in respect to casts paid celestial salaries which make difficult the recouping of costs and even more difficult any profits, vet producer Sol C. Siegel charged here last week.

"The public today buys pictures, not names," he declared, stressing that producers must concentrate on new talent to stir up business again at the boxoffice and bring people back to the theatres. "Stars are like machinery," he said; they must be replaced every so often, thus giving a new freshness to motion pictures.

A New Charleston—Pays Tax for Cabaret Trade

Charleston, S.C., Feb. 12.

Carriage House night club here has adopted a policy of paying the cabaret tax for customers. Move came in an effort to spur trade at the downtown establishment, management said.

Room, located in the picturesque old section of city, attracts tourist trade as well as natives. Offers dancing to combo and occasional show policy.

Visit To A Small Planet—Hollywood

By ABEL GREEN

Hollywood, Feb. 12. Closeup on Coast show biz, circa early 1957, sees a realistic flexibility by showmen who, seemingly, have fully recognized that the picture business has changed and they must change with it. In fact, they have to the degree that there is constant awareness of costs and overhead not limited to the Hollywood domain which was a time-honored world of its own.

Not only do the picture toppers recognize the necessity for merging physical facilities "in the field" but none any longer has the pride of celluloid monarchy to insist on ruling his particular domain. The merging of studio facilities; the selling-off of cumbersome luxuries, such as individual properties to house their own film distribution setups; the seemingly new-found recognition that the business is publicly held—hence the stockholder is entitled to a fair profit—is a heartening realism as it exists today.

Harry Cohn, president of Columbia Pictures, is

obviously the last of the founding company presidents to continue ruling his celluloid empire as he has for a third-of-a-century or so. And he, too, says, "Ask Serge Semenenko how long ago I urged the pooling of studio production facilities."

"What difference does it make whether I made my pictures here on Gower St. or from Warners' Burbank plant? What difference would it make to Buddy Adler or Darryl Zanuck to produce in Beverly Hills or Burbank?"

"My brains and their brains—our collective showmanship—will still be housed in an individual building which will continue to be the powerhouse and creative brains of each of our own businesses."

Real Estate Nonsense

"But what do we all need that staggering overhead, the empty stages, the duplication in everything, the vast real estate, and all that nonsense when possibly half the major lots in Hollywood could well accommodate our entire production line. (Continued on page 20)

AB-PT 4th ANNIVERSARY

[Pages 33-63]

Money Headaches of Some German Pix Cos. Not Rated Industry Crisis

Berlin, Feb. 5.

The main talk in German film circles currently is the financial dilemma of some of the leading six companies. There's been the bankruptcy of Allianz Film, one of West Germany's top distributing outfits, the nearly hopeless position of Mosaik Film (Berlin's leading printing and dubbing plant) and the critical status of Union Film, another West German distributor. To the casual observer, it looks as though the German film industry is currently going through a strong crisis.

However, this is not really true. Financial situation of some domestic companies obviously is not too rosy but it seems to be far from critical. Present status of leading distributors here, such as Herzog, Constantin, Deutsche London, NF or Gloria appears fairly satisfactory.

Bankruptcy of Allianz Film doesn't appear to have made a crisis in the industry. The inability on the part of some top execs to cope with new problems is at least partly to blame, say most local observers. Allianz was set up in 1949 by Kurt Zobel. He was successful in fostering French films in the French Zone of Germany in the early postwar period. Allianz soon became one of the Reich's

(Continued on page 10)

It's Author! Author! Paging Themselves as League Sets Gotham Powwow for 600

In the planning for over a year, the Authors League of America has now pinned down its First National Assembly of Authors and Dramatists. Described as the initial instance of scribes imitating businessmen by holding their own convention, the dates are May 6-7-8 in Manhattan. It is hoped to have 600 or more writers registered. The League itself has about 7,500 members scattered over the land.

A series of clinics, symposia and special meetings dealing with author problems will be held. Dramatists Guild will have the use of legit theatres mornings and afternoons. Big banquet is set for the Hotel Plaza.

Income tax prejudice against talent will be on the agenda, ditto cheating editors, absconding literary agents and those who forget to report the foreign rights money. Eternal question of censorship, open and secret, will be canvassed. Here's an author gimmick for their convention: first 200 members who register will get free tickets to hit shows on Broadway.

Already lined up as speakers at various Authors Assembly meetings are Moss Hart, Oscar Hammerstein 2d, William Shirey, Clifton Fadiman, Glenway Westcott, Leonard Bernstein, Bruce Catton, John Mason Brown, Herman Wouk, Alan Jay Lerner, Jacques Barzan and Bill Mauldin.

Israel Actors Union's Cable to Eddie Cantor

The Actors Union of Israel, only Middle East thespic labor organization, has cabled thanks to Eddie Cantor for his aid in building Israel through his aid to the Development Bond effort.

Comedian is being feted Saturday (16) with a birthday dinner at the Fontainebleau Hotel, Miami Beach. Dinner will be on closed circuit video in several cities. More than 2,000 will attend the Inaugural Conference for Israel Bonds, which will be highlighted by the Cantor tribute. Show biz is aiding the campaign. Jack Benny is entertainment committee chairman, George Jessel will toastmaster, and slated for appearances are Jimmy Durante, Nat King Cole, Gloria De Haven, Gracie Fields, Joe E. Lewis, Hal March, Georgie Price and Roberia Sherwood.

Stars in Schnoz's Life To Join in Cavalcade At \$50-a-Plate Benefit

A host of top names, all associated with the career of Jimmy Durante, will participate in "the living newspaper" cavalcade which will comprise the show at Waldorf-Astoria, March 17. Polly Bergen, Ray Bolger, Eddie Cantor, Gracie Fields, William Gaxton, Harry Hershfield, George Jessel, Danny Kaye, Ted Lewis, Hal March, Garry Moore, Martha Raye, Edward G. Robinson, Roberta Sherwood, Phil Silvers, Sophie Tucker and Paul Whiteman will participate. Cantor and Jessel are co-narrators of the show presentation.

While under Jewish Theatrical Guild auspices, the \$50-a-plate dinner, which looms a sellout, will have proceeds distributed to the AGVA welfare fund, AFTRA ditto, Actors' Fund, Will Rogers Memorial Hospital, Motion Picture Relief Fund, Catholic Actors Guild, Episcopal Actors Guild, Negro Actors Guild and Yiddish Theatrical Alliance.

Nat Kalcheim is chairman of the entertainment portion of the show. General dinner chairman is Harry E. Gould, and Harry Brandt is general dinner coordinator.

Dinner is being geared as an all-entertainment industry tribute to Durante who just turned 64.

D. C. Silverman's New Job
David C. Silverman, who recently bowed out as RKO's Pittsburgh branch manager, has joined Artists-Producers Associates as division manager.

He'll cover Pittsburgh, Philadelphia, Washington, Cleveland and Cincinnati.

Dorothy Dandridge Sues 'Hep' Mag for \$2,000,000

Los Angeles, Feb. 12.

Dorothy Dandridge filed suit for \$2,000,000 damages against Hep Magazine charging that an article in the January issue imputed to her a laxity of morals and character. Article was titled "Dorothy Dandridge—Her 1,000 Lovers."

Superior Court action contended that prior to the publication of the article she had a potential annual income of \$250,000, which she fears has now been seriously impaired.

Film Men Study Bowling, a Hit In TV Epoch

Minneapolis, Feb. 12.

North Central Allied here will study the methods being utilized by the bowling industry to strengthen its competitive position in these television times because members feel that bowling currently is making a much better fight of it than exhibition in going after the public's time and money.

Bowling alleys generally are enjoying their greatest patronage at a time when many local neighborhood theatres in particular have been finding the going rough, it's pointed out.

Opinion here is that bowling is using tv particularly well and effectively and that the film industry should take a leaf from its book.

Sam Spiegel Soups Up His 'River' Entry For Hoped-For Hotrod B.O.

Colombo, Feb. 5.

Making a motion picture attractive to the customer these days is like manufacturing an automobile—you can't put in too many 'extras'—according to producer Sam Spiegel, who says he is purposely 'loading' the Ceylon filming of his Horizon Pictures' "The Bridge on the River Kwai," with every known inducement to the ticket buyer.

"We knew we had a first class 'vehicle' in this prize-winning novel by French author Pierre Boulle," said Spiegel, "but the present buyers' market demands more than 'story power,' just as horsepower alone won't sell a car."

"Ours was the kind of story that could have been made without star names, in black and white 'trick' photography, in a motion picture studio. It dramatizes the building of Japan's so-called 'death railway' from Burma to Siam during World War II, with Western POWs, and is a suspenseful action-adventure story of a battle of men's wills emphasizing the futility of war."

"Putting a No. One boxoffice draw, William Holden, and Britain's top ranking Alec Guinness and Jack Hawkins in the leads, turned our serviceable 'business man's coupe' into an attractive 'town and country' model," Spiegel went on. "Technicolor gave us the chrome and white side walls and CinemaScope the stylish lines while the mountains, rivers and

(Continued on page 88)

Church Council Sends 'Em With Jazz on TV 'Look Up'

The National Council of the Churches of Christ is going on a jazz kick. The Council has formed a permanent jazz band in a tieup with its CBS-TV show, "Look Up and Live."

The program, now its third year, has used guest jazzsters to get the org's religious message across, but now the Council plans to get behind a standing jazz outfit. The group will make its first appearance on the tv stanza Feb. 27 and then lay off for a series of Atlantic Records' album sessions. The label will stress the "Look Up and Live" theme.

The combo will be headed by David McKay, pianist from Boston. Other members of the crew will be Jimmy Gifford, Bob Brookmeyer, Oscar Pettiford and Osie Johnson.

Barney Balabanisms

[NOT OPTIMISTIC, JUST CONFIDENT]

"We haven't done anything about selling our pictures to television," commented Barney Balaban, "because nobody has come to us with a check for \$100,000,000 or any high amount. Many people call us but we don't know whether they're promoters or opportunists or represent legitimate interests."

The Paramount president, back in New York after a studio stay, made it clear that Par intends to continue as a holdout. If there's to be a disposition of the backlog to tv Par will have to see the money first, in abundance.

On the theatrical end, Balaban says no—he's not optimistic—but he is confident. Company has no change in operation in mind: "our plan is to make as many good pictures as we can," he stated.

Costs continue to rise, the prez observed, and in line with this underlined the five-day week at the studio as a contributing factor. The key objective remains the good picture for without it both the distributor and the exhibitor lose money, he added.

How's the morale in Hollywood? "I don't know—I didn't ask," answered Balaban, adding: "No one asks me about my morale." (Actually there's a production upbeat on the Par lot, meaning happy times).

Balaban put to rest rumors that Par and Warners were talking joint use of the same distribution or studio facilities. He flatly denied it.

Jamaica (B.W.I.), Show Biz Mecca

But Skyrocketing Prices May Crimp the Caribbean Haven for Refugees from Broadway and London

Peck-Bartlett's Spanish Pic Halts; Script Fault?

Madrid, Feb. 12.

Script, trouble in "Thieves' Market" was advanced as reason for suspended sentence given to Gregory Peck's Melville production. Sy Bartlett, guiding advance preparation from his Salon Goya offices in Madrid's Hilton showcase, announced the project has been indefinitely postponed and the local headquarters were being shuttered.

Tom Andre, Melville production manager, left Madrid Feb. 3 for Hollywood and Bartlett follows at the end of the week for back-home huddles with producer Peck.

News of the postponement came as a surprise following closely the signing of Willy Wyler as director and co-producer with Peck in the venture. Renewed Wyler-Peck tie-up stirred interest as "Thieves' Market" would have brought together for the first time since 1952 the director and star of the now legendary "Roman Holiday" (Par).

Project is being shelved until late this year or early next when Melville, with United Artists financing, will return to get "Thieves' Market" in the can.

Saga of Bellevue Due

Hollywood, Feb. 12.

"Bellevue Is My Home," the story of New York's Bellevue hospital, will be produced and written for 20th-Fox by Jim Moser and Frank Latourette, who also teamed to turn out the "Medic" series on NBC-TV.

Book is by Salvatore R. Cutolo and Arthur and Barbara Gelb. Moser is creator of "Medic," while Latourette produced the series which is no longer in production.

By ARTHUR CANTOR

Kingston, Jamaica, Feb. 12.

This lush island retreat in the British West Indies is fast becoming the winter Fire Island of the pound sterling bloc. Its sun, sea, scenery and lassitude are a mecca for the show biz crowd, and the Daily Gleaner, the island's leading newspaper, is filled these days with the comings and goings of temporary refugees from Broadway and London.

There was something of a local sensation recently at the arrival of Marilyn Monroe and Arthur Miller (eggheads of the Dramatists Guild and Pulitzer committee would perhaps reverse that billing), but the residents of Montego Bay and Ocho Rios have taken in their stride such visitors as Noel Coward (he owns a house there), the Gilbert Millers, William Paley, Carl Brissons, Adele Astaire (Lady Cavendish, it says here), actors' agent Gloria Safer, Broadway producer Kermit Bloomgarden, tv scripter William Friedberg, film exec Herb Jaffe, singer Amru Sachi and Harper's Bazaar editor Dorothy Wheelock.

Until a short time ago, in addition to its charm and rest facilities, Jamaica offered relatively reasonable hotel and transportation rates. Increasingly heavy tourist traffic seems sure to change that, however. Even now, Jamaica costs in the arm-and-a-leg category. Hotel rates in season (Jan. 5 to April 15) range from \$40 to \$50 a day (for a couple) with meals, with swank Bound Hill cottage rentals running \$75 a day upward.

Dollar-wise visitors rent furnished villas (complete with a staff of servants) for \$125 to \$250-per-week. Intra-island transportation costs are staggering, running any-

(Continued on page 95)

VARIETY

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for **One Year**
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

VARIETY

Trade Mark Registered
FOUNDED 1905 by SIME SILVERMAN/ Published Weekly by VARIETY, INC.
Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUDson 2-2700

Hollywood 28
6404 Sunset Boulevard, HOLLYWOOD 9-1141
Washington 4
1292 National Press Building, STerling 3-5448
Chicago 11
612 No. Michigan Ave., DElaware 7-4984
London WC2
8 St. Martins Pl., Trafalgar Sq., Temple Bar 8041

SUBSCRIPTION Annual, \$10; Foreign, \$11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 205

120

Number 11

INDEX

Bills	88	Musical	78
Chatter	25	New Acts	88
Film Reviews	6	Night Club Reviews	89
House Reviews	14	Obituaries	95
Inside Radio TV	28	Pictures	3
Inside Legit	90	Record Reviews	78
Inside Music	82	Television	26
International	11	Television Reviews	30
Legitimate	90	TV Films	31
Literati	22	Vaudeville	85

DAILY VARIETY
Published in Hollywood by Daily Variety, Ltd.
\$15 a year. \$20 Foreign.

NEW IDEA: LET WRITER WRITE

Columbia Curtails European Features, But More Financing Within Britain

Columbia International, largest U.S. investor in overseas production, is pulling in its horns, at least on the Continent.

Tendency, it's believed, will be to be much more selective in terms of European production and to concentrate to a greater extent on Britain. During the past year, Col invested coin in at least 16 pix in Germany, France and Italy.

A Col exec last week confirmed that to be more careful in the choice of properties in which it'll sink coin. He emphasized, however, that this didn't mean a general reduction of Col's overseas activities, pointing to the large number of films financed by Col in Mexico.

According to insiders, Columbia's tightening up move in Europe is the result of some failures that turned out to be costly. It was this performance which led to the resignation of Nick Perry as Col's continental manager.

Col will definitely continue to be active on the Continent. It has made a deal with Paul Graetz for "Bitter Victory," and it's negotiating for a series of Brigitte Bardot pix.

Under Col's system, it has an option everywhere on distribution of films it helps finance. If the option isn't picked up—as it frequently is not in the instance of the U.S.—the local producer is then free to make his own deal. Col's foreign grosses have been bolstered by the volume release of "native" productions throughout the world, and particularly in Latin America.

Associated-Pathé Fusion With WB Seen Imminent

London, Feb. 12.

A merger between Associated British-Pathé and Warner Bros., reported in the making for some time locally, is now believed to be in the advanced negotiation stages. C. J. Latta, WB nominee on the board of Associated British Picture Corp., parent company of ABP, leaves for N.Y. this week, presumably for discussions with top Warner brass.

Of course, WB has a substantial holding in ABP, representing 37½% of the capital shares. ABP, apart from distributing the Corporation's own pix, also handles Allied Artists product in Britain. Naturally, its releases play the Associated British circuit of 400 theatres, as do Warner pictures. AA is objecting to the merger proposal.

A fusion of interests of the two distributing companies would be in line with the general trend for rationalization to reduce overheads to a more economic level. Though there is a strong feeling locally that WB would eventually take over the British company, Arthur S. Abeles Jr., WB's managing director in Britain, indicated last week that it would be a complete merging of interests without either company emerging in a superior position.

Reports also current here that Paramount would set a distribution deal with the Rank Organization were denied last week by Fred E. Hutchinson, Par's managing director, who added that the subject had not been discussed.

Greenman-Bruno Swap

Harry Greenman, manager of the Capitol Theatre on Broadway for the past 11 years, has been shifted to Loew's State.

James Bruno, manager of State, will assume the managership of the Capitol.

Paramount Sues NBC

Hollywood, Feb. 12.

Paramount has sued NBC in Federal Court here asking injunction, accounting, unspecified damages on charge television WEB muscled in on studio's exploitation of its production "Country Girl" with an opus titled "City Girl."

Paramount said latter was aired in 1955, "timed to coincide" with "Country Girl" openings and exploitation.

Property was "maligned, libeled, burlesqued and disparaged" according to complaint.

'Friendly Persuasion' B.O. Virile But It's Uphill Climb to Final Profit

"Friendly Persuasion" is providing neither Allied Artists nor Loew's International with any distribution money. AA owns two-thirds of the picture and Loew's has the remaining one-third and the two companies are amortizing the cost from the first dollar. That is, they're not taking the usual 30% or so to cover the cost of release.

This is a matter of bookkeeping, of course. The idea is to get the picture in the black and when the production cost of about \$3,000,000 is recouped along with ad and print expenditures the owning companies will take their distribution cuts.

"Persuasion" will gross over \$4,000,000 in rentals in the domestic market where AA is the releasing agency. This is big money but there's still no profit in sight because of the tall budget. And on the basis of the payoff so far abroad, where it's being handled by Loew's, the picture promises to hit the break-even point but little more.

All this means no payoff for producer-director William Wyler and star Gary Cooper. Both were to participate in the profits, if any.

REAL ESTATE TRIUMPHS OVER SHOWMANSHIP

Converting a loss into a profit is not too difficult a problem for National Theatres. Circuit had a theatre in Oakland, Calif., which was not making ends meet and was shuttered.

Just keeping the house dark mean an annual loss of \$22,000 to circuit. So it was turned into an automobile park and now yields a minimum operating profit of \$25,000 yearly.

In another real estate commercialization, National put up a supermarket in Stockton, Calif.

Pay Bonus Thaws Staff, They Dress Okinawan

San Antonio, Feb. 12.

Ushers, cashiers and popcorn girls at the Majestic Theatre are wearing Okinawan costumes during the current showing of Metro's "Teahouse of the August Moon."

Lynn Krueger, manager of the Majestic, dreamed up stunt. At first the help were reluctant to wear the costumes but Krueger announced that he'd pay a bonus amounting to one half their base pay to all employees wearing costumes. Each member of the staff then volunteered.

Cinerama Inc.'s 5% Divvy

Cinerama, Inc., the equipment manufacturing and installation company, declared a 5% dividend on the company's outstanding stock. Melon is payable March 8 to stockholders of record Feb. 15. The company reported a 15% sales volume increase in 1956, with a 40% increase in net income for the same period.

FADE OF KIBITZERS A BOON, SEZ NASH

Hollywood's "new look"—as manifested by fewer films, general economy, and independent production—has worked to the distinct advantage of the screenwriter, according to playwright-scripter N. Richard Nash. Economic necessity, says Nash, has made Hollywood "much more choosy in selecting writers" and it has resulted in the use of fewer writers on each picture. He notes, for example, that a film studio no longer assigns a battery of collaborators to a single picture and that writing is now increasingly done by individual effort.

The tightening of Hollywood pursestrings, Nash feels, has also eliminated considerable money-wasting time. Previously, a contract film writer, working with the front office gazing over his shoulder, was not permitted to write. "He did everything but write," Nash says. "He conferred, he discussed, he scouted locations, he spent countless hours in screening rooms viewing similar pictures, he held meeting after meeting with executives, story editors, and directors. By the time he was prepared to write, there was no creative impulse left and his enthusiasm for the project disappeared."

Under present-day conditions in Hollywood, Nash points out, "the screenwriter is allowed to write more independently than ever before." No longer is he forced to come to Hollywood to perform

(Continued on page 6)

Disney Shorts, \$700,000 Annual Biz, Turned Over to Buena Vista Staff

What's 'Too Cruel'?

When the Trinidad Island censor saw, in the film, 20th-Fox's "The Black Whip," a lash curling around a man's face, the bit had to be cut as being too cruel.

When, on the other hand, the same Caribbean censor saw the same company's "Desperadoes Are in Town," in which a man's throat is pierced by a pitchfork, the scene wasn't touched.

Parliament Sidesteps Any 'Pure British' Labelling On Eady-Eligible Films

Member companies of the Motion Picture Export Assn. continue to mull the advisability of a policy under which part of their overseas earnings on films made in Britain would be returned to Britain.

Parliament last week failed to enact an amendment to the Films Bill that would have differentiated between "pure" British films and films made in Britain by or with American interests. Such a differentiation would have affected the eligibility of the latter under the Eady production subsidy fund.

Now, the British Board of Trade still must issue regulations gov-

(Continued on page 10)

Buena Vista field representatives in the company's eight divisional and 20 sales offices have been notified that they're getting the responsibility of handling the entire Walt Disney short subjects lineup. The one-reelers heretofore were released by RKO.

Program comprises about 200 cartoons which are constantly in release and a package of 18 new ones which were recently completed and are awaiting release. Money importance of the product is reflected in some figures passed along this week by Buena Vista.

Cost of a single Disney cartoon has risen to a new high of \$65,000. It's impossible to break even on a single payoff of the short, and consequently it's offered to exhibitors on a constant-availability basis. The shorts are played over and over around the country.

Disney's annual gross on the 200 which had been handled by RKO had been at the rate of \$700,000 per year. It's figured the income will continue at about the same level in addition to the extra returns due from the 18 new entries.

East Germany In Flirtatious Pitch Re U.S. Market

East Germany is enlisting the aid of the Motion Picture Export Assn. in an effort to have the ban on the importation of its pictures by the U.S. lifted.

Bid is tied to the East zone's eagerness to purchase American films.

East German (DEFA) productions can not, at the moment, be shown in this country. This is due in part to the fact that the U.S. doesn't recognize the East German puppet regime, and partly to the lack of a peace treaty. With no treaty in effect, the U.S. is still technically at war with East Germany, and any films coming in from there are automatically vested by the U.S. Attorney General (Alien Property Custodian).

(MPEA in N. Y. said it hadn't heard of any East German approach. It did not rule out the possibility of a contact in Paris, however.)

The East German films are automatically assigned to Artki o, which is the official Russian film agency in the U.S. According to one importer, the DEFA pix could be distributed without U.S. interference, provided they're taken on by an indie distributor.

There have been extensive discussion looking to the purchase of American films by the East Germans. Talks have been carried on by Marc Spiegel, the MPEA rep in Paris.

TRUE STORY AS SOURCE FOR ADRIAN WEISS

Hollywood, Feb. 12.

Minimum of four features annually based on articles in True Story Magazine will be made under the terms of a 10-year deal signed between Adrian Weiss, partner in Louis Weiss & Co., and Irving Manheimer, prexy of MacFadden Publications. Deal covers production, advertising and distribution of the features.

They will be made under the True Story banner.

Theatre's \$8,000 Federal

Grapeland, Tex., Feb. 12. The Texas Theatre Co., has been granted a Small Business Administration loan of \$8,000.

The building was damaged here by floods recently and the money is to be used in rebuilding.

Warner Executives' Wage Terms

Taplinger \$1,500 Weekly Plus Escalating Expenses—Schneider's \$1,000-a-Wk. Severance—Trilling's 2C

Robert Taplinger, Warner's ad-pub v.p., has been given a three-year contract paying him \$1,500 weekly, plus. Under the heading of "entertainment and other expenses payable semi-annually in advance" is a payoff of \$15,000 for the first of the three years, \$20,000 for the second and \$25,000 for the third.

Details of the pact, which became effective as of last September, were learned this week.

It was also disclosed that Samuel Schneider, who recently bowed out as v.p.-treasurer, is being paid \$1,000 a week under the terms of the severance: This is to continue until April 6, 1963. Schneider, upon leaving, relinquished an option to buy 20,000 shares of WB stock at \$25.77 per share.

Extended for a year is Steve Trilling's deal as studio exec. This pays him \$2,000 weekly.

National Boxoffice Survey

Biz Spotty; '10 C's' Again No. 1, 'Wonders' Second, '80 Days' 3d, 'Anastasia' 4th, 'Wind' 5th

Despite milder weather and some new product, first-run film biz this session shapes spotty. In some key cities covered by VARIETY this stanza is shaping surprisingly weak for a holiday (Feb. 12) stanza. New pix in some cases displayed lukewarm draw at the wickets.

"10 Commandments" (Par) again is b.o. champion by a big margin, playing in some 12 key spots. "Seven Wonders of World" (Cinerama) is pushing up to second position. It was third a week ago. "Around World in 80 Days" (UA) is taking third place although still playing in only six key cities covered by VARIETY. However, the holiday take and general improvement rates it a position in weekly ratings. Previously, its limited playdates precluded giving it fair representation as compared with other product.

"Anastasia" (20th) continued to display stamina, winding in fourth spot. "Written on Wind" (U), fourth last round, still was good enough to cop fifth position.

"Teahouse" (M-G), long high on the list, wound up sixth while "Rock, Pretty Baby" (U), comparatively new, landed seventh place. "Top Secret Affair" (WB) took eighth position. "Iron Petticoat" (M-G) was ninth.

"Great Man" (U) finished 10th. "Oklahoma" (Magna) and "Wrong Man" (WB) rounded out the Top 12 list in that order. "Westward

Ho" (BV), "Bundle of Joy" and "3 Violent People" were the runner-up pix in that order.

"Edge of City" (M-G) hinted greatest possibilities of new pix preeming this stanza. It was good in N.Y. and Frisco and fine in Philly. "Big Land" (WB) hinted some potentialities, being big in St. Louis but not so good in K.C. and Minneapolis. "Gun for Coward" (U) was a bit uneven but wound up with okay takings in Louisville.

"Slander" (M-G) is as disappointing in Minneapolis and Denver as it was in N.Y., where it did not go far. "Oklahoma" (20th) is rated big both in St. Louis and Frisco. "Barretts of Wimpole Street" (M-G) ranges from slow to sad in some six keys currently.

"Girl Can't Help It" is rated hot in Chi. "Friendly Persuasion" (AA), stout in K.C., is big in Toronto. "Zarak" (Col), good in Detroit, looks mild in Philly. "Secrets of Life" (BY) is big in Louisville. "Full of Life" (Col), okay in Chi, shapes so-so in Washington.

"La Strada" (T-L), big in Frisco and Chi, looms great in N.Y. "King and 4 Queens" (UA), neat in L.A., looks big in Washington and Toronto. "Drango" (UA) is nice in St. Loo and Washington.

(Complete Boxoffice Reports on Pages 8-9)

Warners Zingy First Quarter, Up 70%: But Second Won't Be Comparable; Blockbusters Swell the Total

Reflecting income from "Moby Dick," "Bad Seed" and to a degree "Giant," Warner Bros. net for the first quarter ended Dec. 1, 1956, hit \$1,569,000 after provision of \$1,900,000 for Federal income taxes and \$150,000 for contingent liabilities.

Profit represents a 70% rise over the \$927,000 net chalked up by the company for the first quarter of the preceding year. First quarter '56-'57 earnings represented 85c per share on 1,843,296 of common outstanding against 37c per share on 2,474,263 shares the year before.

Profits were reported at the WB annual stockholders meet at Wilmington, Del., last week, when Harry M. Warner, Albert Warner, Jack L. Warner, Charles Allen Jr., and Serge Semenenko were reelected as directors for two years. Benjamin Kalmenson, Thomas J. Martin, Waddill Catchings and Robert W. Perkins were elected to the board for a one-year term.

Later in the week, the board re-appointed the entire slate of company officers.

At the stockholders meet, the good news was tempered with a forecast that the second quarter ending March 2, 1957, would show a profit "substantially less" than the first quarter. However, operations for the first half year, ending March 2, were predicted to exceed in terms of net the earnings for the comparable period last year.

Film rentals in the first quarter hit \$20,718,988 compared with \$19,132,319 for the three months ended Nov. 26, 1955. Amortization of film costs, participations and other costs declined to \$12,710,813 from \$13,067,450 while operating expenses rose again—to \$5,163,688 from \$4,753,593.

Profit before charges was \$3,619,834, a rise of over \$1,500,000 over the prior year's quarter gross which stood at \$2,027,495.

Mortgages As Clue To Missing Coin For Amusements

Minneapolis, Feb. 12.

One reason why the boxoffice here may be adversely affected is found by local film industry leaders in the fact that "time buying" is booming as attested by the fact that there were 6,785 chattel mortgages and conditional sales contracts filed in January.

This is the highest number for any one January since 1941. When such documents numbered 7,561. Also, it compares with the highest of 8,151 in January, 1930, when the big depression was beginning to make itself felt, and the lowest of 1,953 in 1943 when there were wartime restrictions on credit buying.

It's pointed out that the current filings reflect purchases on so-called "easy payments" of such items as tv sets, autos, etc.

Also, much purchasing power that might be devoted to filmgoing apparently is being channeled to department store buying here which continues to be at a high level.

MERMAN AND SPOUSE FORM OWN FILM CO.

Hollywood, Feb. 12.

Ethel Merman and her husband, airlines exec Robert Six, have formed their own independent film company, Mersix Productions Inc. Outfit has no immediate production plans but has been established to permit launching operations when desired.

Miss Merman, currently on Broadway in "Happy Hunting," has made several films, the last being "Call Me Madam," in which she reprised her Broadway role.

Popcorn Convention

Dallas, Feb. 12.

The fifth annual southwestern regional conference sponsored by the National Assn. of Concessionaires, formerly Popcorn & Concessions Assn., will be held at the Adolphus Hotel here on Feb. 27, in conjunction with the three-day annual confab of the Texas Drive In Theatre Association. NAC prez is Lee Koken, RKO Industries Corp., New York, and conference chairman will be A. J. Schmitt, of Houston Popcorn & Supply Co.

Charles E. Darden of the Charles E. Darden Co., here, will serve as conference moderator. A program on popcorn promotion and concessions operations is being formulated. It will present an exchange of profitable ideas for all operators. A panel of speakers will be composed of the leading theatre and concessions managers of the country.

Morey Goldstein Query: 'How Come These Squawks Don't Reach Us at AA?'

Charge by Allied States Assn. that Allied Artists is following a "no look" policy on "Friendly Persuasion" and is also insisting on repeat runs at drive-ins during the summer was adamantly denied by AA sales chief Morey Goldstein.

In a letter to Allied States general counsel Abram F. Myers, Goldstein said that not a single exhibitor "has yet called my attention to the complaints made to you." However, Goldstein said, since there have been complaints "made to you," Allied Artists "would be more than happy" to check any individual complaints "in an effort to straighten out any misunderstanding with any of our customers." Goldstein insisted that AA had no set policy of selling "Friendly Persuasion" without a "look" at excessive terms and he indicated that the "no look" complaints probably stemmed from misunderstandings regarding the interpretation of a "look."

"Some exhibitors," said Goldstein, "take the position that a 'look' gives them the sole right to pay us off as they please, while our position generally means that a 'look' fixes the film rental in accordance with the gross and the exhibitor's ability to pay."

Goldstein also stated that the complaint that Allied Artists is insisting on repeat engagements in drive-ins during the summer months "is equally surprising to me." He said AA has no such policy "and you can so advise any complaining exhibitor."

The AA sales chief said he appreciated the friendly manner in which the complaints had been forwarded and he assured Myers that "I would be pleased to personally run down and endeavor to straighten out every individual complaint as it is brought to my attention."

20-YEAR AUTHOR RUN ENDS

Bill Ludwig, Class of 1937,
Departs Metro Payroll

Hollywood, Feb. 12.

William Ludwig is checking out of Metro after his current screenplay assignment, and after 20 years as a contract writer at the studio, a record in the industry.

Ludwig is currently finishing the screenplay on "No. 4 With Flowers" for producer Henry Berman. Vehicle may star Debbie Reynolds.

Ludwig began his contract chores at Metro in 1937, when he created the "Andy Hardy" series, his first screenplay being "Love Finds Andy Hardy." Last year he won the Academy award for best written screenplay, on Metro's "Interrupted Melody."

UPA, Warners 'In' For Oscar Shorts

Hollywood, Feb. 12.

UPA Pictures and Warners shorts department were each assured of an Academy Award in the shorts subjects department when they swept the nominations in two categories. Balloting in this division will be held Feb. 17.

UPA grabbed all three nominations in the cartoon field, "The Jaywalker," "Gerald McBoing-Boing on Planet Moo" and "Mister Magoo's Puddle Jumper," produced by Stephen Bosustow. Warners swept the one-reel short subject class with nominations for "I Never Forget a Face," produced by Robert Youngson; "Crashing the Water Barrier," Konstantin Kaler; and "Time Stood Still," Cedric Frances.

Other nominations for Short Subjects Awards were:

Two reels (between 1,000 and 3,000 feet): "Cow Dog," Walt Disney Productions; Buena Vista Film Distribution Co., Inc., Larry Lansburgh, producer; "The Bespoke Overcoat," George K. Arthur, Romulus, producer; "The Dark Wave," 20th-Fox, John Healey, producer; and "Samoa," Disney, Buena Vista, Walt Disney, producer.

More Job for Hans Egolf In Warner Bros. Overseas

Hans J. Egolf, Warner Bros. manager of Belgium and the company's supervisor for Switzerland, has been named supervisor for Belgium and Switzerland as well as Germany.

Wolfe Cohen, WB International prexy, made the appointment. Egolf will headquarter in Zurich. Robert Gonze, office manager in Belgium, succeeds Egolf as the Warner manager in Belgium.

HOLLYWOOD SURVIVING VIDEO MENACE, TV WEAKENING--SAYS BERNHARD & CO.

Hollywood's future looks bright, its film industry is getting the up-berthand over the menace of television. Theatre attendance is trending upward impressively while television's live shows are losing strength. Video is stirring audience excitement mainly through product—the vintage back-number productions—derived from the major film companies.

Thus Arnold Bernhard & Co., long-established investment advisory service, evaluates an upbeat for the film and theatre business.

This Wall Street outfit notes that pic business stocks are paying in the area of 6% in dividends and some issues could appreciate by as high as 94% in the next three to five years.

This all represents a curious twist. For, while discouragement is still voiced by some in the industry, and veteran observers of the scene have practically suggested that Hollywood is about to blow

away the usually conservative (and respected) Bernhard appraisers are telling their clients that things look good.

Boxoffice ascent began in mid-year of 1956 and has been on the incline since. Particularly significant, believes Bernhard, is the fact that by last fall the average tv set could offer as much as 20 hours of dated film productions per week—the type of productions which, earlier, had been feared as being disastrous to theatremen. Still, theatre grosses, influenced by more and better new pictures, continued on the rise.

Meaningful to Bernhard, too, were a couple of recent industry reports. The week ended Jan. 5 was the biggest in the history of Stanley Warner. Survey conducted by 20th-Fox showed that grosses in the first few weeks of this year were 20% over the level of the corresponding period in 1956.

Significant recovery of profits is

Marooned Indians Give Same Western 27 Sellout Nights in Saskatchewan

Regina, Sask., Feb. 12.

You can still make money with a horse opera—even when it's the same old one over and over. Wally Hill, who operates house at Stanley Mission in far northern Saskatchewan, can vouch for that.

When Hill went into business last November, he scanned the 16mm. catalogue of General Films Ltd., and carefully decided upon the product he wanted: In a settlement with only five white adults it was important that the film should appeal to the local Cree Indians who would be the main source of revenue.

The first film arrived by plane on Dec. 7 and was shown that night to a sell-out audience. It was "The King of Dodge City," with Johnny Mack Brown starred.

According to the arrangements made with General Films in Regina, the next attraction was to arrive the following week. It didn't turn up. Hill decided to run "Dodge City" for another week. Again, for six nights he had sell-outs.

As the weeks passed with still no word from the film distributor, Hill lowered the price of admission 10c and continued his nightly presentation of "Dodge City." After it had been screened 27 times, a plane finally brought in the next attraction.

Hill told the pilot the Indians were still paying their 35c to see the oater, but, he admitted, "they were getting a little tired of it."

Long Wait Still For MPAA Quiz Of Film Public

It will be four to five months before the Motion Picture Assn. of America gets the results of its study on the film audience. Poll is to be conducted by the Opinion Research Corp. of Princeton, N.J. Cost of the survey, to be based on a national sample of between 4,000 and 5,000 persons, runs "under \$100,000," according to an MPAA executive.

Question now arises what use, if any, the companies will make of the results when they are in. There have been similar studies in the past, though possibly not ones that are as concentrated, but little attention has been paid to them.

If, for argument's sake, the poll shows that people prefer to see features in the neighborhoods rather than downtown, it's very much doubted that such a finding will seriously affect the current release (Continued on page 10)

N. Y. to Europe

Madeleine Carroll
Alfred Diez
Robert W. Dowling
Hazel Guild
Dr. Rolf Stroth
Kay Thompson

Europe to N. Y.

Douglas Fairbanks Jr.
Abbey Greshler
Joseph Maternati
Terry O'Neil
Joe Wohlhandler

L. A. to N. Y.

Jackie Cooper
Macdonald Carey
David Golding
James Gregory
Rock Hudson
George Jessel
Charles Korvin
Frankie Laine
Art Linkletter
Ralph Meeker
Gene Raymond
Ginger Rogers
Jack M. Warner

N. Y. to L. A.

Steve Barclay
Noel Behn
Eddie Buzzell
Vic Damone
Cy Feuer
Danny Kaye
Vivica Lindfors
Andrew Stone
Dan S. Terrell
Gore Vidal

NEGLECT O'SEAS NEWS

Foreign Correspondents Assn. Cites
Studios' 'Blindness'

Hollywood, Feb. 12.

With foreign revenues now amounting to almost 50% of total film grosses, the Hollywood Foreign Correspondents Assn. annual Golden Globe awards take on a new significance this year. Affair at the Coconut Grove Feb. 28 will also have an international flavor since correspondents have invited several top ranking foreign stars to come to Hollywood as honored guests.

In line with the growing importance of the foreign market, president Henry Gris has suggested that the time has come for Hollywood to change its thinking in terms of foreign publicity. Most studios now operate with small staffs, he pointed out, disregarding the fact that a vast market exists for Hollywood product and news of its stars.

More Tax Bites From Italians

The Americans are facing more tax trouble in Italy.

Under the U. S.-Italian double taxation treaty, the question of the application of Italian income taxes to the American companies' New York share had been covered. There still remained, however, the pertinence of local taxes on the N. Y. share.

The Italians say these local duties should apply as soon as deposits are made. Involved is about \$500,000.

The Motion Picture Export Assn. tax committee has asked Herbert Erlanger, MPAA secretary and tax expert, to go to Rome from Vienna to look into the matter.

Writer Wants Rheingold, Sues Philip Liebmann

Los Angeles, Feb. 12.

Superior Court Judge Burnett Wolfson took under submission over the weekend the \$7,200 breach of contract suit brought by writer George Beck over a script millionaire brewer (Rheingold) Philip Liebmann had planned to produce independently starring Linda Darnell, to whom he was then married.

Beck said he had been paid \$2,000 of a promised \$9,200 on an agreement with producer Gregg Tallas for the script of "Constantia." Project subsequently was called off.

Miss Darnell testified Liebmann had promised to finance the film and the plaintiff introduced a letter from Liebmann promising personally to pay the script charges if a corporation was not formed to handle the project.

"more than mere wishful thinking," according to Bernhard. The sale of old pictures has already and will continue to enhance cash positions. Companies so enriched are free to diversify and or buy in their own stock issues to improve prospects for future dividends on the lesser number of shares outstanding.

The big circuits have a like approach, for where theatres or other real estate assets are non-productive they also have the liquidation possibilities available to them. Added plus factors for theatres remaining in business are stepped up production schedules (20th this year will have its greatest number of releases in 10 years), the continuingly growing population with more and more youngsters coming upon the theatre-going age and, finally, more of that "vicarious thrill" which the screen offers better than tv, color tv or home toll tv.

FILMS' AD SPENDING FOR 1956

New York Sound Track

"Giant" as of Jan. 26 grossed \$5,600,000 in the domestic (U.S.-Canada) market.

Leon Bamberg, out after 25 years as RKO's sales promotion chief, a familiar face at meetings of exhibitors as far back as memory goes. He knows them all. Has no plans re the future... Burt Steiner, who's been involved in off-Broadway and stock legit, has a film assignment, being signed by Fred Zimmermann as dialog director on "Hatful of Rain"... Paul Lazarus, loafing in Florida... UA taking over another floor, its sixth, in the 729 7th Ave. homeoffice... Bill Nichols, now with Columbia as a talent scout, was associate producer on the Playwrights '56 and "Producers' Showcase" units at NBC-TV... Deal's set for Columbia to distribute Paul Graetz's upcoming production of "Bitter Victory"... For a couple of weird-theme suggesting titles how about Col's "Man Who Turned to Stone" and U's "Incredible Shrinking Man."

Joan Crawford has appeared in 72 films and been a star 28 years after four years in bits, per tabulation of Larry Quirk in Films In Review Mag... Dutton is speeding to release the long-time-a-cookin' book by Bosley Crowther entitled "The Lion's Share" and about—you could guess—Metro-Goldwyn-Mayer... Authors Guild will entertain out-of-town critics at panel show and party March 13.

Leo Lax, French distributor and laboratory owner, due in the States in late March... A Hungarian prizewinner, "The Little Carousel," is being offered to U.S. distribs via the Yugoslavs. Titles do NOT correspond to film's political theme, reducing it to a rich vs. the poor contrast.

Joseph Maternati, head of the French Film Office in N.Y., back from a four-week stay in France where, among other things, he corralled stars for the Ed Sullivan show that'll kick off the retrospective French film cycle at the Museum of Modern Art in April... The Japanese circulating questionnaires among indie distribs and others, asking their impressions of the films at the recent Japanese film fest in Gotham... Richard Davis says his Fine Arts day-dating the Victoria with "Red Balloon" and "Lost Continent" (the Ilya Lopert package). Preems March 11... Now that it's been nominated for an Academy Award, the asking price for "Gervaise" has become astronomical again... Terry O'Neil back from London and named U.S. rep for Associated British Cinema-TV.

Metro's "Teahouse of the August Moon" given a "bonus license" award in Japan which means company will be able to show an extra picture in Japan in addition to films exhibited on regular licenses. Selection of "bonus pictures" is made semi-annually by committee appointed by Japanese Ministry of Finance. In current award, "Teahouse" was the only American picture... It was parent-and-son night for "The Young Stranger" at a reception hosted by Toots Shor after a special screening of the film Friday (8). The RKO picture, being released by Universal, stars James MacArthur, son of Helen Hayes; was produced by Stuart Millar, son of Hollywood pressagent Mack Millar; was written by Robert Dozier, son of RKO production chief Bill Dozier. Director John Frankenheimer's parents apparently had no previous show biz connection... Metro's eastern publicity manager Dan Terrell to the Coast to view spring releases... Humorist H. Allen Smith recalls that when his longtime friend Fred Allen first discussed an autobiog with him (it's now a bestseller, as "Much Ado About Me"), the comedian's initial idea was to write about Fred Allen "as if written by John Florence Sullivan," which was Allen's baptized name. From Sullivan it became Fred St. James, Freddy James and eventually Fred Allen.

Our critics: Rose Felswick (Journal-American) reviewing Jayne Mansfield in "The Girl Can't Help It" and expressing a rare opinion—"Miss Mansfield is not only eye-filling but does a good job of handling her comedy chores as well." The N. Y. Times Bosley Crowther (same girl, same picture)—"Her range at this stage appears restricted to a weak imitation of Marilyn Monroe. A hint to her limitation is given in... the plot, which comes to the hopeless conclusion that she can do nothing more than make weird sounds"... J. Arthur Rank toppers Kenneth Hargreaves, Geoffrey Martin and Irving Sochin back from their countryside trip today (Wed.) and heading for Boston. Hargreaves shoves off for London Feb. 21.

Dorothy Dandridge has decided to ignore the threatened controversy over rival versions of "Tomango" and will report to the French firm, Les Films du Cylopes, in April to begin production on the Prosper Merimee story. Hassle came to a head two months ago with the announcement that the singing actress had been signed for the role. Screenwriter Milton Holmes threatened suit, contending he and director William Dieterle had been working on the project for more than two years and that the French firm had had access to his material—including the idea of signing Miss Dandridge. Holmes had threatened to halt showings of the French film but Miss Dandridge said she had been advised that it will be made under French law and protected in showings all over the world.

Dick Pitts, former public relations director of Theatre Owners of America and onetime VARIETY staffer, is back in hometown of Charlotte, N.C. as director of civic affairs for the Carolina Motor Club. "I tell my friends here," says Pitts, "that when my kids started crying with a Yankee accent I decided to come home."

Vincent Sherman, who replaced Robert Aldrich as director of Columbia's "Garment Jungle" five days before the film was completed, will get solo directorial credit on the picture. Sherman's takeover of the chore resulted in 11 additional days of filming and increased the budget by around \$300,000 to \$1,600,000.

Dallas County Parents League for Correction of Juvenile Delinquency, new local org, in a 250-word wire to the U. S. State Dept. last week asked a ban on appearances in this country of film actress Ingrid Bergman or her husband, Italian producer Roberto Rossellini. Group's chairman Rev. Preston P. Reynolds, sent the telegram... Charles Schnee, Metro producer whose contract winds in November, will turn indie for future activity. He reports it may be with Metro, or some other company.

Jerry Pickman was host to sports scribes at a screening at Toots Shor's of "Fear Strikes Out," based on outfielder Jimmy Piersall... Paramount, incidentally, is working like crazy to give Anthony Perkins, star of the film, a James Dean-type buildup, with big magazine breaks helping plenty... With only 20 prints of "Jackie Robinson Story" on hand, UA had a problem in filling tv stations' requests for the film to coincide with the press stories about Robinson's retirement from baseball. Film is one of 39 being peddled to tv by UA.

SUNDAY SUPPS TAKE BIG CUT

At a time when American industry on the whole is spending unprecedented amounts to reach the consumer, this country's film industry is spending substantially less on national advertising than it did back in 1950.

A VARIETY check, based on figures supplied by the Publishers Information Bureau, shows that the motion picture companies in 1956 spent \$3,148,285 on advertising their product in the national magazines. That same year, however, they quite drastically cut their ad volume in the Sunday newspaper supplements. The outlay was \$3,519,344 in both media.

In 1955, magazine spending ran to \$3,058,368, or about 3% less than in 1956. Sunday supplements, on the other hand, collected \$552,675 from the film companies in 1955, or fully 32% more than the \$371,059 they got from the same sources last year.

Film dollar spending in the national magazines has been going down, but recovered slightly in 1955 and 1956 compared with 1950, when it stood at \$4,005,612. Lowpoint was hit in 1953, when the volume ran to only \$2,175,024. In terms of pages taken out—which is more significant since mag rates have gone up and more color layouts are being used—the drop in the six years has amounted to almost 50%, with 800 pages pegged in 1950 against only 432 in 1956.

Reader Impact Even as the film industry pursues its hesitant approach, American industry is advertising more heavily than ever, which means—among other things—that there is more competition for reader impact. It's estimated that, in 1956, national advertising ran to \$6,000,000,000, which adds up to some \$60 per person in a nation of 168,000,000. In 1950, national advertising, not yet as affected by TV, amounted to \$3,300,000,000. In other words, while film advertising in the mags has declined, it has risen 82% via other industries trying to make an impression on the customer.

Based on the detailed information available for the first 11 months of 1956, the total spent by ten companies on mags and supplements amounted to \$3,370,955 which breaks down into \$3,012,131 for the mags and \$358,824 for the supplements. Same period in '55 showed a total of \$3,412,231—\$2,853,346 for mags and \$558,885 for the supplements.

Metro Top Spender Largest mag advertiser by far last year was Metro, with \$915,256 for the 11-month period. In 1955, M-G splurged to the extent of \$703,847 on the mags. However, while that year the company also spent \$144,305 on supplements, it cut them out altogether in 1956.

Rating second in '56 was United Artists, which spent \$464,703, substantially increasing its mag ads to \$349,423 against \$291,086 in 1955. Company was the only one—apart from Walt Disney—to show a rise in supplement spending, going to \$115,280 in '56 from \$43,975 in '55.

Third in ad coin was 20th-Fox (Continued on page 6)

Uneven Correlation of Ads to B.O.; Public Makes Spenders Also Earners

Postpone Skull Practice On 'Raintree County' In 65m for Metro Release

Metro "has postponed all thinking" on how "Raintree County," which was filmed in Metro's 65m process, will be released until a final print of the picture is ready. The picture, which runs over three hours, was brought in at a cost of \$5,000,000. It has been sneaked on several occasions on the Coast and received a good reception. On the basis of the previews, however, several changes are being made and M-G officials are delaying their thinking on the release plans until the final version is screened.

Because of the cost of the picture and the long running time, there has been some thought of roadshowing the picture in the 65m process. It's understood that theatres equipped for the Todd-AO process will be able to handle Metro's 65m film.

Exhibitors, however, are hopeful that M-G will make the picture available in 35m as 20th-Fox did with "Carousel" and "King and I," both of which were filmed in 20th's 55m CinemaScope process.

So far, however, Metro is maintaining a cautious non-committal policy on the 65m (roadshow) versus 35m (regular release) "Raintree" plans. "We're still debating the question ourselves," declared a Metro spokesman.

There appears to be a somewhat tenuous relationship between the amount that is spent on advertising a film in the national magazines and Sunday supplements and its performance at the boxoffice.

Comparison study covering features released in 1956, and as rated b.o.-wise via VARIETY's own annual survey, shows that of the top advertised films in the national mags, only two—"Trapeze" and "High Society"—also ended up among the topgrossing 10.

Of the rest, "Carousel," on which 20th-Fox spent \$213,000 on magazine and supplements, ended up in 22d place on the b.o. ladder and "Tea and Sympathy," which Metro plugged \$154,000 worth, ended up in the 50th spot earnings-wise. Yet, "High Society," for which M-G spent \$105,000 on national mag ads, ran a hot fourth in the b.o. sweepstakes.

Another striking case is "The King and I," on which 20th-Fox took out only \$12,700 in national advertising. It's the second biggest grosser of 1956, running just behind "Guys and Dolls."

Of course, the magazine ads don't tell the full story since audience impact comes via other avenues, particularly in the newspapers, on tv, word-of-mouth, etc. Yet, the importance of magazine advertising is bound to be scrutinized when it's possible for a company to splurge on mag ads to the tune of \$154,000, only to have the picture end up with a \$2,000,000 gross, as Metro found with "Tea and Sympathy."

Queried on this, one ad-pub top-

As Spender	Title	As Earner
1	Trapeze (\$310,000)	3
2	Carousel (\$213,000)	22
3	Conqueror (\$192,000)	11
4	Tea & Sympathy (\$154,000)	50
5	Alexander the Great (\$154,000)	32
6	Man in Gray Fl. Suit (\$141,000)	14
7	Giant (\$119,000)	—
8	Bhowani Junction (\$118,000)	43
9	High Society (\$105,000)	4
10	Gaby (\$105,000)	—

DISTRIBS USING FEW 'SPECIAL' AD MEDIA

With the exception of the film fan magazine, motion picture companies are doing comparatively little "specialized" advertising. Chart breaks down film ads in various types of magazines, showing a rise in the monthlies and the women's mags. At the same time, it accentuates how much the companies have cut down since 1950 in almost all categories except the monthlies.

Types of Mags	1956	1955	1950
General (Life, Look, etc.)	1,708,848	1,735,423	2,078,994
Family (Woman, etc.)	490,085	445,769	435,892
Monthlies (Redbook, etc.)	254,737	219,853	318,288
Screen & Fan	687,965	657,323	1,122,958
Home	—	—	6,750
Youth	6,650	—	33,780
Farm	—	—	9,000
Outdoor	—	—	—
Total	3,148,285	3,058,368	4,005,612

per last week opined that the real value of a picture still lay in the picture itself, and that no amount of grandiose advertising could save it from failure if that value isn't there. "If a picture is good, and it's also advertised heavily, you can certainly boost its earnings. If the picture doesn't have it, the ads are wasted."

He added that, since the magazine advertising was placed so far in advance, the size of the ad budget was something of a gamble. "It's easy to sit down a year later and say 'We shouldn't have done it,'" he noted. Word-of-mouth, to which mag ads partly contribute, is still rated a top factor in making a film a commercial success.

432 PAGES OF ADS IN NATIONAL MAGS

National magazine spending by the major film companies gained slightly in 1956, with 10 companies investing \$3,148,285 during the year. The number of pages taken, however, is still only a little less than 50% of the total reached in 1950, when ad spending ran to \$4,005,612. Following is the year-by-year breakdown:

Year	Pages	Dollars Spent in Ntl. Mag. Ads
1950	800	\$4,005,612
1951	699	3,785,552
1952	662	3,648,227
1953	466	2,175,024
1954	519	2,681,783
1955	418	3,058,368
1956	432	3,148,285

'Doll's' Delayed Snub

Vancouver, Feb. 12. Here's a novel reason for banning a film; "Too much publicity." That's the reason given by British Columbia's film censor R. R. McDonald, who at first approved Warners' "Baby Doll" then changed his mind. His reversed decision, put to the motion picture appeal board, was upheld 2-1.

Company-by-Company Ad Budgets

Following chart shows the national magazine and Sunday supplement advertising expenditures for 10 film companies for the 11 months ended Nov. 30, 1956, and the comparable period in 1955. While the 1956 total shows a slight, \$41,000, dip, the main factor still was a step up in national mag campaigns. Sunday supplement advertising dropped 33%. The full-year figure for the national mags was \$3,148,285 and for the supplements \$371,059.

	1956 (11 Months)	1955 (11 Months)	1956 Increase or Decrease
DISTRIB	Mags.	Supps.	Total
Columbia	\$148,926	—	\$148,926
Disney	12,231	23,956	36,187
RKO	285,994	68,200	354,194
Metro	915,256	—	915,256
Paramount	221,230	—	221,230
Republic	2,665	—	2,665
20th-Fox	336,285	83,860	420,225
UA	349,423	115,280	464,703
Warner Bros.	248,351	50,480	298,831
Universal	291,826	29,260	321,086
Total	\$3,012,131	\$358,824	\$3,370,955
	Mags.	Supps.	Total
Columbia	\$223,800	\$48,780	\$272,580
Disney	33,309	8,525	41,834
RKO	246,955	170,840	417,795
Metro	703,847	144,305	848,152
Paramount	378,595	37,330	415,925
Republic	—	—	—
20th-Fox	148,942	51,555	200,497
UA	291,086	43,795	334,881
Warner Bros.	605,623	53,675	659,298
Universal	156,313	156,313	312,626
Total	\$2,853,346	\$558,885	\$3,412,231

(ITALIAN; COLORED)

Summary shows that, of the ten companies listed, only three increased their overall ad budgets last year, while seven spent actually less. However, in several instances (see chart) the rise in magazine advertising was balanced by the elimination of supplemental spending. Company showing the largest drop is Universal, with \$260,272. After that comes Paramount with \$194,895. Greatest ad spending gain is chalked up by 20th, followed by Warner Bros.

ANTITRUST NIGHTMARE DIMS

Two Trust Actions Ended

Two more antitrust suits came to an end in New York Federal Court this week. Judge Archie Dawson signed an order discontinuing the action instituted by Associated Prudential Theatres, Long Island circuit, against Columbia and United Artists. Suit, which asked total treble damages of \$2,640,000 against all distributors on the charge of unreasonable damages, had been settled by the defendants other than Col and UA over a year ago. Terms of settlement, as per usual, were not disclosed.

Dismissed by Lawson because of lack of prosecution was a \$450,000 complaint filed by the operators of the Starlite Drive-In Theatre, Fairmont, W. Va. Defendants were National Theatres, 20th-Fox and Spyros P. Skouras, president of 20th.

Judge Says to Distrib Defendants: 'Go Ahead and Sue Plaintiffs'

Distributor defendants in an antitrust suit have been given a court okay to file a counter claim for damages against the plaintiff. Judge Thomas F. Murphy ruled in New York District Court on Monday (11) that the counter move could be taken within the framework of the a-t action brought against distributors by the Maple Drive-In Theatre, Pittsburgh.

Maple complaint is that an alleged distrib conspiracy prevented it from obtaining first-run product over conventional houses in Pittsburgh. In behalf of the defendants, attorney Louis Nizer argued that in working out the defense of the case he found that the Maple was taking part in an alleged conspiracy. Nizer said the Maple along with the Blue Bell Drive-In and other ozoners had an agreement not to bid against each other for product, that the group would decide among themselves on which individual theatre would license each picture and there would be no competitive bargaining.

As a result of this alleged conspiracy, the distributors were being nicked for hundreds of thousands of dollars in film rentals, Nizer argued.

Robert Ruskin and Alvin Korngold, lawyers for the plaintiff, replied that this new defense measure was taken too late in the proceedings, the trial date being near at hand, and, further, the distributors knew of the film-licensing situation for a long time anyway.

In deciding for the distributors, Judge Murphy also permitted Nizer to conduct examinations before trial of the plaintiff's execs.

All this adds up to possibility that a suing exhibitor might wind up paying damages, instead of collecting.

Files Conspiracy Suit

St. Louis, Feb. 12. Damages totaling \$90,000 and a permanent injunction to prevent the Esquire Theatre Co., owner of a deluxe west end nabe, from engaging in alleged conspiracy with film distributors to set minimum admission prices were filed in a counterclaim in the U. S. District Court last week by two of the defendants named in a damage suit filed recently by Esquire.

Eden Theatre Co., and the St. Louis Amusement Co., both owned by the Arthur Enterprises, alleged in their claim that the agreements entered into by Esquire with distributors of first-run films had enabled Esquire to charge minimum admission prices. The claimants said such price agreements with distributors have been held invalid by courts in the past and asked for a permanent injunction to halt the practice.

The two plaintiffs also contend that the showing of first-run films by the Esquire, which they claim is a second run house, has resulted in a loss of \$30,000 to them. The Hi-Pointe and Richmond, both operated by the St. Louis Amusement Co., are in the general neighborhood of the Esquire. Esquire is seeking \$84,000 damages from a group of motion picture producers, distributors and exhibitors on the claim they conspired to prevent Esquire from showing first run films.

Morris Stein of Queens In \$3,000,000 Litigation

Vs. Majors and Theatres

Morris Stein, operator of the Corona Theatre in Queens, N.Y., filed a \$3,000,000 treble damage antitrust suit Monday (11) in N.Y. Federal Court against the eight majors, various of their subsidiaries; Loew's Theatre & Realty Corp., Marcus Loew Booking Agency and Century Theatres.

Stein, who acquired the Corona on lease Dec. 10, charges the defendant distributors with discriminating against the house by making the RKO-Loew "split" available only to large circuits instead of small independents. He claims, among other things, that he was refused first and second run availability.

Corona was operated by the G.S.D. Amusement Corp. on lease from Skouras Theatres from Dec., 1954 until Sept., 1955 when it was turned over to Morris Goldman. Latter assigned the lease to Stein on Dec. 10, 1956. It's also claimed that before Stein acquired the lease the defendant distributors promised to give him the same product as Skouras, but they allegedly reneged.

21-DAY AVAILABILITY SETTLES CINCY TRUSTER

Cincinnati, Feb. 12. Equal 21-day availability on Warner Bros. product in the Cincy area has been established through settlement of an antitrust suit here.

U. S. District Judge Lester L. Cecil dismissed the suit, brought by the Twin Drive-In Theatre against Warner Bros. Distributing Corp., and the Oakley Drive-In, last week. Hearing halted when the plaintiff withdrew bids for damages for alleged losses and an injunction restraining Oakley Drive-In from showing "Giant" and "Wrong Man."

Attorneys reached settlement by stipulation. Seymour Simon, Chicago, was counsel for the Oakley operators, Nick Shafer and Roy White. (Rube Shor, who heads Twin Drive-In, and its parent S. & S. Amusement Corp., recently filed an antitrust suit against 20th-Fox asking \$1,500,000 triple damages for alleged business losses involving releases to Oakley.)

The new subsequent run arrangement of Warner Bros. in Greater Cincy is similar to that already in effect on product of Paramount and 20th-Fox.

Herman Hunt Re-Elected

Cincinnati, Feb. 12. Eleventh annual meeting of Theatre Owners Corp., a buying and booking combine repping some 50 houses in the Ohio, Kentucky and West Virginia area, saw reelection of all officers. Herman H. Hunt again heads the outfit.

Re-named first and second v.p.'s at balloting held last Tuesday (5) at the Metropole Hotel are Willis Vance and Maurice Chase. Original officers, incidentally, are still with the org after 11 years; with exception of Ralph Kinsler who retired.

BUT NEED CURE OF LINGERING ACHES

The antitrust suits that once aroused fears of leading to economic disaster to the film industry are now doing a fade. They're still a migraine, of course, and an expense. But no longer being sized up in catastrophic proportions.

United Paramount, which was belted with more actions than any other circuit, provides a good example of how the situation has changed over a recent period. This chain has rid itself of 250 suits over the past six years via final judgment or settlement without serious damage to its well being. Total of 135 cases against UPT are now pending but the company feels these "will not have any material effect upon our financial condition."

In all instances Paramount circuit was and is a defendant along with certain distributors. Plaintiff exhibitors have substantially the same complaint, i. e., the distributors gave the Par houses preferential film-licensing treatment.

That the antitrust situation has become considerably less severe than it was a few years ago is further seen in the RKO decision to drop its legal department. Almost invariably this outfit was named along with the other principal distributors in the hundreds of actions instituted by independent theatremen in the latter part of the last decade and in the early 1950's.

RKO still is involved in legalistic squabbles but feels that these are not of sufficient consequence to warrant the employment of a homeoffice legal staff.

At one point trust suits on file had asked total damages of \$400,000,000. Needless to say, the film companies were plenty alarmed and exerted full effort to evolve an arbitration system with the hope of ironing out trade disputes out of court. Arbitration is still being angled for but it's no longer such a pressing matter.

Lawyers at two different companies this week said they had no idea of the amount of damages being sought in the cases now pending against them. Reason for the lack of knowledge, they said, is that they simply don't take seriously the figures asked by exhib plaintiffs.

Meanwhile, the Motion Picture Assn. of America is lobbying for an amendment to the antitrust laws which would put an end to the automatic trebling of damages. If MPAA has its way, the amount of damages would be in exactly the amount sustained by the aggrieved party in any instance where the distrib defendants can prove they were unaware they were acting in violation of the a-t statutes.

1,550 Theatres in 40 States Hop Aboard Awards Sweepstakes

More than 1,550 theatres across the country as now pledged to participate in the Academy Awards sweepstakes, Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, reported this week. These houses are located in 40 states, he added.

Being run under the COMPO aegis, the sweepstakes program calls for the public to guess the Oscar winners and write letters on the entertainment values of films. The exhibitors will provide the prizes which are to be given on a local-area basis.

That many more theatremen will join in is a certainty, said Coyne. He stated that exhib groups in various territories have scheduled meetings to set the specifics of their participation and map joint promotional campaigns.

Majors Still Command Best Scripts, All-Vital for Star—Glenn Ford

M-G-M Theatres Planned For Dusseldorf, Dortmund; Loew Expands Overseas

As part of its expansion program abroad, Loew's International will begin shortly the construction of new theatres in Dusseldorf and Dortmund in Germany, each to be called the M-G-M Theatre. The expansion program has already resulted in three theatre openings in Europe in the past few months.

New houses were opened in Hamburg and Berlin in Germany, and in Milan, Italy. A fourth, also in Germany, will open in Frankfurt-am-Main in April.

William Melniker, director of Loew's International's theatre department, left for Europe last week to inspect the company's theatres.

BERLIN FILM FEST RULES FORMULATED

Official American entries at the 1957 Berlin International Film Festival again will be restricted to two, with the way open for additional invitations by the fest administration.

Fest rules were put out last week. Countries producing fewer than 80 features a year can enter one film, those that produce more than 80 are eligible for two official entries. Dates of the event are June 21 through July 2.

In the shorts category, the U. S. is eligible for three subjects. As last year, Berlin will award its Berlin Golden Bear trophy for the best feature, the best long documentary and the best short. In addition, silver bears will go to the top director and male and female performer; also to two outstanding features.

Only films made after April 30, 1956, and not yet released in Germany are eligible. Jury has been expanded to 11 members. As previously reported, in order to keep its "A" classification from the International Federation of Film Producers Assns., Berlin, has dropped its previously-featured public vote.

'Mister Magoo' Starring In 90-Min. Cartoon

Hollywood, Feb. 12. "Mister Magoo," UPA's Academy-Award winning cartoon star, will make his feature film debut in a 90-minute cartoon feature based on the story of Don Quixote. It will be released through Columbia.

Cartoon feature, UPA prexy Stephen Bosustow reported, will take 14 to 16 months to complete.

Glenn Ford, one of the few big name Hollywood performers who has no desire to become involved in independent production, feels that his decision is justified. He maintains that except for a handful of indie producers, the freelancers can't acquire the type of properties that find their way to the major studios. As a result, he said in New York last week, performers who engage in indie production or who work for independents, cannot as a general rule obtain the roles that will advance their stature as actors.

He cites his own experience at Metro, where he is under contract to make five pictures every two years, as an example. His contract, incidentally, was recently extended until 1963, making Ford one of the "secure" actors in Hollywood. Noting that he had given up \$1,000,000 in indie deals to accept the Metro arrangement which, he said, represented a financial sacrifice, Ford pointed to the roles he had been assigned during his M-G association. "There are only one or two independents who could have offered me similar parts," he said. He cited "The Blackboard Jungle," "Trial," "Teahouse of the August Moon" and the upcoming "Don't Go Near the Water" as the type of properties that aren't usually made by independents.

Ford feels that as a result of being able to appear in such pictures his prestige as an actor has advanced considerably. Previously, while freelancing, he said he had appeared in a great number of films which were quickly forgotten.

Ford's deal with Metro allows him to make one outside picture a year. He still owes Columbia two pictures under an old contract.

FEWER 'NEW' OZONERS NOTED IN ST. LOUIS

St. Louis, Feb. 12.

Fewer new ozoners will open in the St. Louis trade area during the new season than in recent years. Two new ones are slated for lighting, one near West Plains, Mo., for B. D. Fassis and Frank Hall and another in Arkansas for Mrs. John A. Beck, who operates a house in Thayer and another in Mommeth Springs, Ark.

Recently Val Mercier and his brother, L. A. Mercier, Perryville, Mo., purchased a site near Ste. Genevieve, Mo., for an ozoner but construction has not been started. Plans are incomplete for new ozoners, but "hot for the 1957 season," contemplated near Hillsboro, Ill., and Fairfield and Lawrenceville, Ill.

Earl Hargis whose ozoner is near Lebanon, has closed it for an indefinite period and no relighting date has been set for another in the same area. At Metropolis, Ill., an ozoner with an enclosed ramp for winter operation has been shuttered by the Massac Amusement Co. Another also near Metropolis has been dark since Sept. 29 with no relighting date set.

Brace of Govs See 'Hymn'

Marietta, Ohio, Feb. 12. Both the governors of Ohio and West Virginia—C. William O'Neill and Cecil H. Underwood respectively—are scheduled to attend the world premiere of Universal's "Battle Hymn" here Thursday (14) in the hometown (16,000 pop.) of Col. Dean E. Hess, the clergyman turned fighter pilot.

A two-day schedule of special events starting today (Tues.) has been organized. A contingent of newspaper and radio-tv representatives are being brought here by the film company to cover the homecoming and premiere.

Universal is receiving full cooperation of the U. S. Air Force. The picture will be shown simultaneously in three theatres in Marietta—the Colony, Ohio and Putman.

New Films Boost L.A.; 'Moon' Bright \$32,000, 'Queens' Fat 27G, 'Baby' Hot 59G, 'Anastasia' 13G, 'Wind' 9 1/2G

Los Angeles, Feb. 12.

Several good new pix plus steady extended-run biggies are helping first-run grosses to maintain a neat total in current week. Initial popacade date for "Teahouse of August Moon" shapes to get a good \$32,000 or close in three locations plus excellent coin in five nabes and four ozoners.

Also just out of its showcase run, "King and Four Queens" is heading for a neat \$27,000 or near in four houses. "Rock, Pretty Baby" looks mild \$11,000 in two spots but is getting \$48,000 in two nabes houses and nine drive-ins. "Rock 'n' Roll Jamboree" failed to get started and looks flat \$5,000 at downtown Paramount.

"10 Commandments," "Around World in 80 Days" and "Written on Wind" continue very strong.

Estimates for This Week
Downtown Paramount (ABPT) (3,300; 85-\$1.50) — "Rock 'n' Roll Jamboree" (Indie) and "Boone, Trail Blazer" (Rep.). Flat \$5,000. Last week, with New Fox, "Wrong Man" (WB) and "Running Target" (UA) (2d wk), \$10,400.

Orpheum, Hollywood Uptown, Loyola (Metropolitan-FWC) (2,213; 75G; 1,715; 1,248; 90-\$1.50) — "King, Four Queens" (UA) and "Peacemaker" (UA). Neat \$27,000, or close. Last week, Orpheum with "Drango" (UA) and "Tomahawk Trail" (UA), \$11,700 plus \$35,500 in two nabes, eight drive-ins; others in units.

State, Wiltern, Irls (UATC-SW-FWC) (2,404; 2,344; 816; 80-\$1.50) — "Teahouse August Moon" (M-G) and "Storm Center" (Col) (2d run). Good \$32,000 or near. Last week, State, "Iron Petticoat" (M-G) and "Accused of Murder" (Rep) (2d wk), \$4,700; others in units.

Warner Downtown, New Fox (SW-FWC) (1,757; 965; 80-\$1.50) — "Rock, Pretty Baby" (U) and "Night Runner" (U). Mildish \$11,000. Last week, D'Town, "Have, Have Not" (WB) and "Key Largo" (WB) (reissues), \$3,100.

Pantages (RKO) (2,812; \$1.10- (Continued on page 18)

'Drango' Trim 11G, St. L.; 'Land' 16G

St. Louis, Feb. 12.

Biz continues good here despite rain and cloudy weather most of the past week. "Oklahoma" still is a hefty draw after a swell second stanza. "Teahouse of August Moon" looms fine in eighth session. "Drango" shapes fairly nice at Loew's while "Big Land" is getting top coin with a hefty take at the Fox. "Wee Georgie" is best of arty house pix.

Estimates for This Week
Ambassador (SW-Cinéma) (1,400; \$1.20-\$2.40) — "Seven Wonders of World" (Cinéma) (42d wk). Neat \$9,000. Last week, \$10,000.

Esquire (Indie) (1,400; 90-\$1.25) — "Teahouse" (M-G) (8th wk). Fine \$6,000. Last week, \$7,000.

Fox (Arthur) (5,000; 51-75) — "True Life of Jesse James" (20th) and "Odongo" (Col). Opened today (Tues.). Last week, "Big Land" (WB) and "Everything But Truth" (U), hefty \$16,000.

Loew's (Loew) (3,221; 90-85) — "Drango" (UA) and "The Peacemaker" (UA). Neat \$11,000. Last week, "Iron Petticoat" (M-G) and "Daniel Boone" (Rep) (2d wk), \$10,000.

Missouri (Arthur) (3,500; 90-\$1.25) — "Anastasia" (20th) (3d wk). Fat \$7,000 after \$9,000 for second round.

Orpheum (Loew) (1,914; 90-85) — "Westward Ho" (BV) (8th wk). Hep \$4,000 following \$6,500 in seventh. **Pageant (St. L. Amus.)** (1,000; 90) — "To Catch Thief" (Par) and "Roman Holiday" (Par) (reissues). Fair \$3,000. Last week, "Country Girl" (Par) and "Forever Female" (Par), \$2,500.

Richmond (St. L. Amus.) (400; \$1.10) — "Mutiny on Bounty" (M-G) and "Boy's Town" (M-G) (reissues). Good \$2,500. Last week, "Rose Tattoo" (Par) and "Come Back Little Sheba" (Par) (reissues), \$2,000.

St. Louis (Arthur) (4,000; 90-\$1.25) — "Oklahoma" (20th) (3d wk). Fancy \$14,000 after \$17,000 for second.

Shady Oak (St. L. Amus.) (800; \$1.10) — "Wee Georgie" (Arthur). Hot \$3,000. Last week, "Oedipus Rex" (Indie) (4th wk), \$2,000.

Broadway Grosses

Estimated Total Gross

This Week\$528,000

(Based on 23 theatres)

Last Year\$585,600

(Based on 22 theatres)

'Wagons' Fast 20G, Det.; 'Zarak' 17G

Detroit, Feb. 12.

Downtown deluxers are staying on an even keel this week, with newcomers adding a little spice to the great holdovers. "Westward Ho the Wagons" is lustrous at the Michigan. "Zarak" looks good at the Palms. "Five Steps to Danger" shapes okay at Broadway-Capitol. Among the holdovers, "Ten Commandments" continues in a commanding position in 12th round at the Madison. "Around World in 80 Days" stays socko in seventh session at United Artists. "Seven Wonders of World" is in its 35th amazing stanza at Music Hall.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Anastasia" (20th) and "Black Whip" (20th) (5th wk). Down to \$14,500, still big. Last week, \$17,100.

Michigan (United Detroit) (4,000; 90-\$1.25) — "Westward Ho, Wagons" (BV) and "Men Sherwood Forest" (Indie). Swell \$20,000. Last week, "Top Secret Affair" (WB) and "Accused of Murder" (Indie), \$16,000.

Palms (UD) (2,961; 90-\$1.25) — "Zarak" (Col) and "Ride High Iron" (UA). Good \$17,000. Last week, "Written on Wind" (U) and "Running Target" (UA), \$14,000 in third week.

Madison (UD) (1,900; \$1.25-\$2.75) — "Ten Commandments" (Par) (12th). Tremendous \$30,000. Last week, same.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Five Steps to Danger" (UA) and "Brass Legend" (UA). Okay \$13,000. Last week, "Black Legion" (Indie) (reissues), \$8,000. **United Artists (UA)** (1,668; \$1.25-\$3) — "Around World in 80 Days" (UA) (7th wk). Great \$27,000. Last week, same.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Teahouse August Moon" (M-G) (7th wk). Oke \$10,000. Last week, \$11,500.

Music Hall (SW-Cinéma) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinéma) (35th wk). Wonderful \$22,500. Last week, \$22,400.

Hub Fast; 'Iron' Rousing \$29,000, 'Violent' 22G, 'Great Man' Big 16G

Boston, Feb. 12.

Biz at first-runs is holding great as new entries spur wicket action, with spell of mild weather helping. "Iron Petticoat" shapes slick at State and Orpheum. "Great Man" looks new high at Beacon Hill. "3 Violent People" is okay at Paramount and Fenway. "Oklahoma" perked up with closing week. "Top Secret Affair" is holding fairly well in second round at Met. "Ten Commandments" looms big at Astor in 13th week while "Seven Wonders of World" is now in 24th.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75) — "Ten Commandments" (Par) (13th wk). Great \$20,000. Last week, \$20,000.

Beacon Hill (Beacon Hill) (678; 90-\$1.25) — "Great Man" (U). Great \$16,000 or over. Last week, "Secrets of Life" (BV) (3d wk), \$7,000. **Boston (SW-Cinéma)** (1,354; \$1.25-\$2.65) — "Seven Wonders" (Cinéma) (24th wk). Wow \$24,000. Last week, ditto.

Exeter (Indie) (1,200; 60-\$1.25) — "Albert Schweitzer" (Indie) (3d wk). Second week ended Sunday (10) was hot \$12,500. Last week, \$14,000.

Fenway (NET) (1,373; 60-90) — "Three Violent People" (Par) and "Fighting Trouble" (AA). Okay \$7,500. Last week, "Naked Paradise" (AI) and "Flesh And Spur" (AI), \$8,900.

'Affair' Fine \$14,000, Buff; 'Bundle' \$12,000

Buffalo, Feb. 12.

Biz still is good currently even though there are not many new entrants. "Bundle of Joy" is rated good at the Center while "Top Secret Affair" shapes fine at Paramount. "Anastasia" still is sturdy in third week at Buffalo. "Written on Wind" continues stout in fifth week at Lafayette. "Seven Wonders of World" is pushing up to a higher figure at the Teck.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85) — "Anastasia" (20th) and "Rack" (Indie) (3d wk). Sturdy \$11,500. Last week, \$16,000.

Paramount (Par) (3,000; 60-85) — "Top Secret Affair" (WB). Fine \$14,000. Last week, "Zarak" (Col) and "White Squaw" (Col), same. **Center (Par)** (2,000; 60-85) — "Bundle of Joy" (RKO). Lusty \$12,000. Last week, "Nightfall" (Col) and "Wicked as They Come" (Col), \$10,500.

Lafayette (Basil) (3,000; 60-80) — "Written on Wind" (U) and "Showdown at Abilene" (U) (5th wk). Holding at strong \$10,000. Last week, ditto.

Century (Buhawk) (3,000; \$1.25-\$2.50) — "10 Commandments" (Par) (7th wk). Nice \$19,000. Last week, \$20,000.

Teck (SW-Cinéma) (1,200; \$1.25-\$2.40) — "Seven Wonders of World" (Indie) (24th wk). Fancy \$11,000 or near. Last week, \$9,500.

'Wagons' Loud 19G, Frisco; 'City' 14G

San Francisco, Feb. 12.

First-run biz here currently is somewhat uneven, with few new pix doing much. However, "Westward Ho the Wagons" looms good at the Fox while "Edge of City" also is nice at Warfield. "Seven Wonders of World," with extra kid shows, and "Around World in 80 Days" both are excellent. "Don't Knock the Rock" is on mild side at Paramount. "Istanbul" shapes okay at Golden Gate while "Top Secret Affair" looms nice in second St. Francis round. "Scoped" "Oklahoma" is rated big opening week at Stagedoor.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-\$1) — "Istanbul" (U) and "Yaqui Drums" (AA). Okay \$9,000. Last week, "4 Girls in Town" (U) and "Above Us Waves" (Indie), \$11,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Westward Ho Wagons" (BV) and "Swamp Women" (Indie). Fairly good \$19,000. Last week, "Anastasia" (20th) and "Men Sherwood Forest" (Indie) (6th wk), \$16,000 in 10 days.

Warfield (Loew) (2,656; 90-\$1.25) — "Edge of City" (M-G). Good \$14,000. Last week, "Teahouse" (M-G) (6th wk), \$13,500 in 9 days. **Paramount (Par)** (2,646; 90-\$1) — "Don't Knock Rock" (Col) and "Shadow of Window" (Col). Mild \$11,000. Last week, "3 Violent" (Continued on page 18)

'Party' Torrid \$6,500, Mpls.; 'Land' Flat 9G, 'Wonders' Great 13G, 27th

Key City Grosses

Estimated Total Gross

This Week\$2,766,400

(Based on 24 cities and 248 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year\$2,732,200

(Based on 24 cities and 239 theatres.)

'Cmerama' Still Tops Cleve., 25G

Cleveland, Feb. 12.

Heavyweight grossers in this frame are the holdovers, which are robustly outpacing the lone newcomer, "Barretts of Wimpole Street." Latter is rated mild at the State. "This Is Cmerama" still is leader with a terrific take at Palace in 13th session. "Written on Wind" wound its fourth stanza with a smart total at the Allen but is being replaced tomorrow by "Wrong Man." "10 Commandments" continues great in 13th round at the Ohio.

Estimates for This Week
Allen (S-W) (70-\$1) — "Written on Wind" (U) (4th wk). Smart \$15,000 or close. Last week, \$17,500.

Hipp (Telem't) (3,700; 70-\$1) — "Anastasia" (20th) (3d wk). Good \$16,000. Last week, \$19,500.

Ohio (Loew) (1,244; \$1.25-\$2.50) — "10 Commandments" (Par) (13th wk). Great \$17,000. Last week, \$17,500.

Palace (S-W) (1,485; \$1.25-\$2.40) — "This Is Cmerama" (Cinéma) (13th wk). Terrific \$25,000. Last week, \$25,500.

State (Loew) (3,500; 70-90) — "Barretts of Wimpole Street" (M-G). Mild \$12,000 or less. Last week, "3 Violent People" (Par), \$10,000.

Stillman (Loew) (2,700; 75-\$1.25) — "Teahouse" (M-G) (8th wk). Okay \$7,000 in 6 days. Last week, same.

'Barretts' Slow \$7,000, K.C.; 'Friendly' Rugged 8G, 'Brave' Fair 10G

Kansas City, Feb. 12.

Week of moderate grosses looms this session. Newcomers "Barretts of Wimpole Street" at Midland shapes dull. "Three Brave Men" in three Fox Midwest houses is rated fair while "Utah Blaine" at the Roky looks light. "Friendly Persuasion" looms bright at the Uptown in second round. "Big Land" is so-so in second week and is staying only five days at Paramount. Weather remains on the miserable side with fog and drizzle prevailing most of time.

Estimates for This Week
Apollo (Fox-Midwest) (1,050; 75-90) — "Rock, Pretty Baby" (U) and "The Night Runner" (U) (2d wk). Fairish \$3,000. Last week coupled with Esquire, Granada and Fairway playing same program.

Esquire, Fairway, Granada (Fox-Midwest) (820; 70-75; 75-90) — "3 Brave Men" (20th) and "Black Whip" (20th). Fair \$10,000. Last week with Apollo added, "Rock, Pretty Baby" (U) and "Night Runner" (U) \$11,000.

Kimo (Dickinson) (504; 75-90) — "Riffa" (UMPO) (2d wk). So-so \$800. Last week, \$1,200.

Midland (Loew) (3,500; 60-80) — "Barretts Wimpole Street" (M-G) "Suicide Mission" (Col). Slow \$7,000 or less. Last week, "Drango" (UA) and "The Peacemaker" (UA), \$6,000 in six days.

Missouri (SW) (1,194; \$1.20-\$2) — "This Is Cmerama" (Cinéma) (35th wk). Holding its own at \$6,000. Last week, same.

Paramount (UP) (1,900; 75-90) — "Big Land" (WB) (2d wk-5days). Modest \$4,000. Last week, \$9,000. **Roeckhill (Little Art Theatres)** (750; 75-90) — "Tempest in Flesh" (Indie). Mild \$1,000. Last week, "Othello" (Indie), ditto.

Roky (Durwood) (879; 75-90) — "Utah Blaine" (Col). Skimp \$2,000 in 5 days. House opens 10 Commandments (Par) on two-day policy beginning Feb. 12.

Last week, "Wild Party" (UA) and "Four Boys, Pistol" (UA), \$2,500. **Uptown (Fox Midwest)** (2,043; 75-90) — "Friendly Persuasion" (AA) (2d wk). Sturdy \$8,000; probably will move to three other houses. Last week, \$10,000.

Minneapolis, Feb. 12.
Bevy of newcomers is topped box-office by "Gun For Coward" and the "Wild Party," latter being hefty. "The Big Land" shapes only mild. The numerous holdovers also continue to make their presence very much felt. It's the 27th week for "Seven Wonders of World," the seventh for "Teahouse of August Moon." "Anastasia" still is great in seventh round. "The Wrong Man" is okay in second. Mild weather has been a stimulant for the boxoffice.

Estimates for This Week
Century (S-W) (1,150; \$1.75-\$2.65) — "Seven Wonders" (Cinéma) (27th wk). Eighth month right around corner, but it's still plenty strong at \$13,000. Last week, \$14,000.

Gopher (Berger) (1,000; 90-\$1.25) — "Teahouse" (M-G) (7th wk). Tall \$6,000. Last week, \$5,500.

Lyrie (Par) (1,000; 85-90) — "Wild Party" (UA) and "Four Boys and a Gun" (UA). Pulling the teenagers in droves. Hefty \$6,500. Last week, "Westward Ho, Wagons" (BV) (2d wk), \$4,000.

Radio City (Par) (4,100; 85-90) — "The Big Land" (WB). Mild \$9,000. Last week, "Top Secret Affair" (WB), \$7,500.

RKO Orpheum (RKO) (2,800; 75-90) — "Gun for Coward" (U). Well-regarded Western but only fair \$8,000 looms. Last week, "Wrong Man" (WB), \$8,200.

RKO Pan (RKO) (1,800; 75-90) — "Wrong Man" (WB) (m.o.). Okay \$5,000. Last week, "Written on Wind" (U) (4th wk), \$5,200.

State (Par) (2,300; 85-90) — "Slander" (M-G). Not getting up any boxoffice steam. Poor \$4,000, and yanked after 6 days. "Istanbul" (U) replaces. Last week, "Drango" (UA), \$6,300.

World (Mann) (400; 90-\$1.25) — "Anastasia" (20th) (7th wk). One of the year's best boxoffice performers here. Remarkable \$5,500. Last week, \$6,400.

L'ville Limps; 'Affair' Oke \$6,500, 'Gun' Fair 9G, 'Wind' Hot 5G, 3d

Louisville, Feb. 12.

Indications here are that first-runs this week are in for spotty biz. Heavy and protracted downpour Saturday put a crimp in weekend takes. "Written on Wind" at the Kentucky looms hefty in third week, however. "Top Secret Affair" lavishly praised by crits shapes okay. "Barretts of Wimpole Street" is drab at Loew's. "Gun for Coward" looks fair at Rialto.

Estimates for This Week
Brown (Fourth Ave.-United Artists) (1,000; 74-99) — "Secrets of Life" (BV) (2d wk). Strong \$7,000 after first week's \$9,000.

Kentucky (Swiftow) (1,000; 50-85) — "Written on Wind" (U) (3d wk). Healthy \$5,000 after second week's fancy \$6,000.

Loew's (United Artists) (3,000; 50-85) — "Barretts of Wimpole Street" (M-G). Likely drag \$5,000. Last week, "Sharkfighters" (UA) and "Beast Hollow Mountain" (UA), \$8,500.

Mary Anderson (People's) (1,000; 50-85) — "Top Secret Affair" (WB). Likely okay \$6,500. Last week, "Don't Knock Rock" (Col) and "Rumble on Docks" (Col), \$7,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Gun for Coward" (U) and "Night Runner" (U). Looks like fair \$9,000 or over. Last week, "4 Girls in Town" (U) and "Strange Interlude" (AA), \$10,000.

'BUNDLE' WARM 16G, D.C.; 'DRANGO' \$9,000

Washington, Feb. 12.
It's a mild stanza along the mainstem, with even the newcomers less than great at the boxoffice. "Bundle of Joy" at the Capitol and "Drango" at the Columbia both look pleasing. "Top Secret Affair" is okay, day dating at two theatres. Best of the oldies continues to be "Seven Wonders of the World," in seventh week at the Warner.

Estimates for This Week
Ambassador (SW) (1,490; 70-90) — "Top Secret Affair" (WB). Okay \$5,000. Last week, "3 Violent People" (Par), \$4,500.

Capitol (Loew) (3,434; 70-90) — "Bundle of Joy" (M-G). Pleading \$16,000. Last week, "Anastasia" (20th), \$13,000 for seventh week.

Columbia (Loew) (1,174; 70-90) — "Drango" (UA). Nice \$9,000. Last week, \$10,000. (Continued on page 18)

Chi Fine; 'Pretty Baby' Sock \$20,000, 'Wrong' Manly 21G, 'Rock' Solid 7G, 'Great Man' Big 13G, 'Life' Oke 20G

Chicago, Feb. 12. Only two changes are on Loop screens this week aside from dual-bill houses and reissues but they helped to spark business. Also, the holdovers are holding up mainly in good style.

"Wrong Man" looks healthy \$21,000 at United Artists. "Rock Pretty Baby" and "Canon River" combo at Roosevelt looks to hit a socko \$20,000. "Rock, Rock, Rock" at the Monroe shapes strong \$7,000. "Great Man" at the Esquire looks like hefty \$13,000 opener. "Star of India" with "Peace Maker" looks lively in opening frame at the Grand.

"Teahouse of August Moon" holds neatly in its 12th week at the Woods. Roadshow pix are still big breadwinners, with "Ten Commandments" shaping socko in 12th week at McVickers and "Seven Wonders of World" tremendous in its ninth week at the Palace. "La Strada" at the World still is stout in seventh.

The second week pix, "Iron Petticoat" at State Lake is lively and "Full of Life" at the Chicago looks way off. "Girl Can't Help It" at Oriental and "Brat One" at Loop look sturdy in their third weeks.

Estimates for This Week

Chicago (B&K) (3,900; 90-\$1.50) — "Full of Life" (Col) (2d wk). Barely okay \$20,000. Last week, \$35,000.

Esquire (H&E Balaban) (1,400; \$1.25) — "Great Man" (U). Impressive \$13,000. Last week, "Everything But Truth" (U), \$7,000.

Grand (Indie) (1,200; 98-\$1.25) — "Star of India" (UA) and "Peace Maker" (UA). Fair \$7,000. Last week, "Istanbul" (U) and "Thunder Over Arizona" (U), \$8,000.

Loop (Tele-M) (606; 90-\$1.25) — "Brave One" (RKO) (3d wk). Sprightly \$8,000. Last week, \$14,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30) — "Ten Commandments" (Par) (12th wk). Socko \$41,000. Last week, \$41,000.

Monroe (Indie) (1,000; 67-87) — "Rock, Rock, Rock" (DCA) and "Dynamite" (Jada). Good \$7,000. Last week, "Jada" (DCA) and "Unnatural" (DCA) \$5,500.

Oriental (Indie) (3,400; 98-\$1.25) — "Girl Can't Help It" (20th) (3d wk). Fine \$19,000. Last week, \$24,000.

Palace (Indie) (1,484; \$1.25-\$3.40) — "Seven Wonders" (Cinerama) (8th wk). Great \$45,000. Last week, \$47,000.

Roosevelt (B&K) (1,400; 65-90) — "Rock, Pretty Baby" (U) and "Canon River" (AA). Potent \$20,000. Last week, "Drango" (UA) and "Flight to Hong Kong" (UA) (2d wk), \$17,000.

State-Lake (B&K) (2,400; 90-\$1.50) — "Iron Petticoat" (M-G) (2d) (Continued on page 18)

'Queens' Lively \$23,000, Toronto; 'Anastasia' Big 23G, 'Wind' 10½G, 6th

Toronto, Feb. 12.

Only major newcomer is "King and Four Queens," which shapes hefty. And several holdovers show strong returns, with little change from previous week's take. Still leading the town in fourth frame is "Anastasia." Second stanza of "Silent World" also is fine. "Written On Wind" looks torrid in sixth round, about same as last week. "Giant" still is lofty in fourth session.

Estimates for This Week

Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "King and Four Queens" (UA). Hefty \$23,000. Last week, "Baby Doll" (WB) (3d wk), \$15,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 994; 50-75) — "Odongo" (Col) and "Nightfall" (Col). Light \$21,000. Last week, "Man from Del Rio" (UA) and "Dance with Me, Henry" (UA), \$23,000.

Danforth, Humber, Hyland (Rank) (1,330; 1,203; 1,357; 75-\$1) — "Silent World" (Col) (2d wk). Fine \$17,000. Last week, \$19,500.

Eglinton, Towne (FP-Taylor) (695; 1,080; 81) — "Friendly Persuasion" (AA) (8th wk). Big \$10,000. Last week, \$11,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75) — (Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wind' Lofty 16G, Cincy; '10 C's' 17G

Cincinnati, Feb. 12.

Breezing high at the flagship Albee, "Written on Wind" is a man-stay in this session's solid big week. Another new bill, "Rock, Pretty Baby," shapes okay at the Palace. Extra showings for groups are upping the "10 Commandments" gross in its eighth week. "Anastasia" continues strong in second stanza and "Seven Wonders of World" maintains strength in 36th week.

Estimates for This Week

Albee (RKO) (3,100; 90-\$1.25) — "Written on Wind" (U). Lofty \$16,000. Last week, "Baby Doll" (WB) (2d wk), \$11,500.

Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). In step with last week's hefty \$16,500.

Grand (RKO) (1,400; \$1.25-\$2.25) — "10 Commandments" (Par) (8th wk). Added showing boosted to \$17,000, great. Last week, \$15,500.

Keith's (Shor) (1,500; 75-\$1.25) — "Anastasia" (20th) (2d wk). Fancy \$12,000, after \$19,400 preem. Holds a third week.

Palace (RKO) (2,600; 75-\$1.10) — "Rock, Pretty Baby" (U). Okay \$9,000 or near. Last week, "Gun for a Coward" (U), \$5,000.

Balto Off; 'Affair' Dull \$7,500, '80 Days' Boffo 15G, 'Anastasia' 10G, 3d

Baltimore, Feb. 12.

Holdovers continue to dominate here this week with fairish grosses resulting. "Top Secret Affair" is a lightweight newcomer at Stanley. Only other new bill is "Don't Knock The Rock" and "Rumble On Docks," oke at the Town. Eighth round of "Around World In 80 Days" is staunch at Film Centre. "Ten Commandments" looms potent in its eighth stanza at the New. "Great Man" is pleasing in third week at Playhouse. "Anastasia" shapes brisk in third at Century.

Estimates for This Week

Century (Fruchtman) (3,100; 50-\$1.25) — "Anastasia" (20th) (3d wk). Brisk \$10,000 following \$14,000 in second.

Cinema (Schwaber) (460; 50-\$1.25) — "We Are All Murderers" (Indie) (2d wk). Okay \$3,000 after \$3,500 opener.

Film Centre (Rappaport) (890; \$1.50-\$2.50) — "Around World In 80 Days" (UA) (8th wk). Boff \$15,000. Last week, \$14,000.

Five West (Schwaber) (460; 50-\$1.25) — "Wee Georgie" (Indie) (7th final wk). Nice \$2,000 after \$2,500 for sixth.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Teahouse of August Moon" (M-G) (4th wk). Pleasing \$9,000 after \$11,000 for third.

Mayfair (Hicks) (980; 50-\$1.25) — "Written On Wind" (U) (6th wk). Still potent at \$5,000 following \$6,000 in fifth.

New (Fruchtman) (1,600; \$1.25-\$2.25) — "Ten Commandments" (Par) (8th wk). Firm \$15,000 after \$16,000 for the seventh week.

Playhouse (Schwaber) (410; 50-\$1.25) — "Great Man" (U) (3d wk). Sturdy \$3,500 after \$4,000 for second.

Stanley (WB) (3,200; 50-\$1.25) — "Top Secret Affair" (WB). Dull \$7,500. Last week, "Wrong Man" (Par), \$8,000.

Town (Rappaport) (1,400; 50-\$1.25) — "Barretts of Wimpole St." (M-G). Opens tomorrow (Wed.). "Don't Knock Rock" (Col) and "Rumble On Docks" (Col), okay \$6,000.

Port. Lags; 'Affair' OK \$7,000; 'Wrong' Lean 6½G

Portland, Ore., Feb. 12.

Biz is unexciting here this session, with new entries failing to measure up strongly. "Top Secret Affair" is nice at the Fox but "3 Violent People" looks very light at Paramount. "Wrong Man" shapes mild at Orpheum. "Iron Petticoat" looms okay in second Liberty week.

Estimates for This Week

Broadway (Parker) (938; \$1.50-\$2) — "Oklahoma" (Magna) (14th wk). Holding at big \$7,500. Last week, \$8,000.

Fox (Evergreen) (1,536; \$1-\$1.50) — "Top Secret Affair" (WB) and "Death of Scoundrel" (RKO). Oke \$7,000. Last week, "Bundle of Joy" (RKO) and "Man In Vault" (RKO), \$8,200.

Guild (Indie) (400; \$1.25) — "Silent World" (Col) (3d wk). Steady \$2,500. Last week, \$2,700.

Liberty (Hamrick) (1,890; 90-\$1.25) — "Iron Petticoat" (M-G) and "Brass Legend" (UA) (2d wk). Okay \$6,500. Last week, \$8,700.

Orpheum (Evergreen) (1,600; \$1-\$1.25) — "Wrong Man" (WB) and "No Place To Hide" (AA). Mild \$6,500. Last week, "3 Brave Men" (20th) and "Women of Pitcairn Island" (20th), \$6,000.

Paramount (Port-Par) (3,400; 90-\$1.25) — "3 Violent People" (Par) and "Swamp Women" (Indie). Light \$7,000. Last week, "Rock, Pretty Baby" (U) and "Night Runner" (U), \$7,900.

'City' Robust 17G, Philly; '10 C's' 26G

Philadelphia, Feb. 12.

Activity at local first-runs is very good this stanza, with holiday today, of course, helping some. Top important newcomer is "Edge of City," which shapes good at the Fox. "Zarak" looms mild at the Mastbaum. "Don Giovanni" looks tall at arty World while "Great Man" still is socko in second stanza at the Goldman. "10 Commandments," "Around World In 80 Days" and "Seven Wonders of World" all continue terrific to fine on their longruns. "Anastasia" shapes smash in seventh frame at Trans-Lux.

Estimates for This Week

Arcadia (S&S) (526; 99-\$1.80) — "Teahouse" (M-G) (7th wk). Bright \$12,500. Last week, \$12,700.

Boyd (SW) (1,430; \$1.25-\$2.60) — "Seven Wonders of World" (Cinerama) (42d wk). Steady \$10,500. Last week, \$10,000.

Fox (20th) (2,250; 55-\$1.80) — "Edge of City" (M-G). Good \$17,000. Last week, "5 Steps to Danger" (UA) and "Brass Legend" (UA), \$13,000.

Goldman (Goldman) (1,250; 65-\$1.35) — "Great Man" (U) (2d wk). Big \$13,000. Last week, \$16,000.

Green Hill (Serena) (750; 75-\$1.25) (closed Sundays) — "Tears for Simon" (Indie). Good \$4,600. Last week, "Constant Husband" (Indie) (6th wk) \$2,800.

Mastbaum (SW) (4,370; 90-\$1.49) — "Zarak" (Col). Mild \$12,000. Last week, "Written on Wind" (U) (5th wk), \$14,000.

Midtown (Goldman) (1,000; \$2-\$2.75) — "Around World In 80 Days" (UA) (7th wk). Great \$17,500. Last week, \$17,000.

Randolph (Goldman) (2,250; \$1.40-\$2.75) — "10 Commandments" (Continued on page 18)

'GREAT MAN' NSH 5G, OMAHA; 'MOON' \$5,500

Omaha, Feb. 12.

New entries are faltering this stanza at downtown first-runs, with "Teahouse August Moon" alone making good b.o. news. It is in a record-smashing sixth week at the State and still socko. "Top Secret Affair" is unimpressive at Brandeis while "Great Man" is modest at the Omaha. "Gun for Coward" shapes thin at Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 75-90) — "Top Secret Affair" (WB) and "Above Us Waves" (Rep). Looks fair \$4,000 or close. Last week, "Don't Knock Rock" (Col) and "Rumble On Docks" (Col), \$3,500.

Omaha (Tristates) (2,000; 75-90) — "Great Man" (U). Modest \$5,000 or close. Last week, "Three Brave Men" (20th) and "Black Whip" (20th), \$4,000.

Orpheum (Tristates) (2,890; 75-90) — "Gun for Coward" (U) and "Night Runner" (U). Light \$6,500. Last week, "Wrong Man" (WB) and "Down Liberty Road" (WB), \$7,000.

State (Goldberg) (860; 90-\$1.25) — "Teahouse August Moon" (M-G) (6th wk). Hep \$5,500. Last week, \$5,000.

70G Bouncing 'Girl' Arrives But N. Y. Buoyed By: 'Baby,' 23G, 8th, 'World' 41G, '80 Days' 39½G, 'Ten C's' 56G

There are few new bills on Broadway this stanza, and blz is reflecting this despite Lincoln's Birthday yesterday (Tues.). Most deluxe houses are willing to coast along in hopes of carrying through with the usual minor aid from the Feb. 12 holiday. Fact that it is not observed as a holiday by all lines of business makes it nothing like Washington's Birthday at the wickets. Milder weather and a relief from rain and snow (excepting Saturday) did not prove as much a favorable factor as hoped for.

Biggest coin for a newcomer is going to "Girl Can't Help It" with stagershow at the Roxy, but it will be only an okay \$70,000 opening week. "Violent People" started off fairly well Saturday with \$7,500 in first three days at the Globe.

"Wings of Eagles" with stagershow is topping the fair opening week figure with \$115,000 in second session at the Music Hall. It goes a third to open "Lindbergh Story" on Feb. 21. Second week of "Edge of City" wound up with nice \$17,000 at the State, and now is in third round.

"Top Secret Affair" was off to a mild \$28,000 in second round at the Paramount, opening its third week today (Wed.). Second stanza for "Iron Petticoat" is headed for good \$16,000 at the Mayfair.

"Baby Doll" finished its eighth session at the Victoria with a stout \$23,000. "Written on Wind" looks to wind its five-week run at the Capitol with a fair \$21,000. "Battle Hymn" replaces it. Friday. "Tempest in Flesh" is holding at stout \$6,000 in fourth round at World.

"Lust For Life" still is amazing with a great \$10,400 for 21st week at the Plaza. "Great Man" too is holding with a solid \$10,500 in sixth session at the Sutton.

All three two-days are being helped by extra matinees in current round. Sans such benefit last week (44th), "Seven Wonders of World" held at great \$41,400 at the Warner.

"Around World In 80 Days" wound its 17th stanza at the Rivoli with a capacity \$39,500, being boosted by two extra matinees. "10 Commandments" is heading for virtual capacity around \$56,000 in 14th round at the Criterion, two added matinees helping and making 16 shows for current session.

Estimates for This Week

Astor (City Inv.) (1,300; 75-\$2) — "Full of Life" (Col). Opened yesterday (Tues.). In ahead "Rainmaker" (Par) (9th wk-5 days), fair \$10,000 after \$13,500 in eighth full week.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Wee Georgie" (Arthur) (19th wk). The 18th stanza ended Sunday (10) was strong \$5,600 after \$5,800 in 17th week. Stays on.

Baronet (Reade) (430; \$1.25-\$1.80) — "Don Giovanni" (Indie) (7th wk-9 days). This extended week ending tomorrow (Thurs.) looks like okay \$4,400. The seventh full week was \$4,800. "Baker's wife" (Indie) first of Festival of French Films opens Friday (15).

Capitol (Loew) (4,820; \$1-\$2.50) — "Written on Wind" (U) (5th-final wk). Present round finishing tomorrow (Thurs.) is heading for fair \$21,000. The fourth was \$20,000. "Battle Hymn" (U) opens Friday (15).

Criterion (Moss) (1,671; \$1.80-\$3.30) — "10 Commandments" (Par) (14th wk). Present frame ending tomorrow (Thurs.) is heading for terrific \$56,000, including 16 shows which means extra shows on Saturday and Feb. 12 mornings. The 13th week of 15 shows was \$54,500.

Fine Arts (Davis) (468; 90-\$1.80) — "Richard III" (Lopert) (3d wk). Initial holdover round ended Sunday (10) held at nice \$7,500. First was \$8,000.

55th St. Playhouse (B-F) (300; \$1.25-\$1.50) — "Oedipus Rex" (Lesser) (6th wk). Fifth week finished Sunday (10) was fine \$5,200, after \$6,500 in fourth.

Globe (Brandt) (1,500; 70-\$1.50) — "3 Violent People" (Par). Opened Saturday (9) and is getting around \$7,500, good, in first three days. In ahead, "Gun for Coward" (U) hit \$12,000 in 10 days.

Guild (Guild) (450; \$1-\$1.75) — "Albert Schweitzer" (Indie) (4th wk). Third round completed Sunday (10) moved up to great \$13,000. Second was \$14,000. Continues on.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Iron Petticoat" (M-G) (2d wk). This session winding tomorrow (Thurs.) looks like good \$18,000 or near. First was \$19,000. Stays a third.

Normandie (Trans-Lux) (592; 95-\$1.80) — "Rhapsody in Blue" (Indie) (reissue). Heading for modest \$3,600 in first week ending tomorrow (Thurs.). In ahead "Torment" (King) (2d wk), \$3,500.

Paramount (ABC-Par) (3,685; \$1-\$2) — "Top Secret Affair" (WB) (3d-final wk). Second round ended yesterday (Tues.) was mild \$28,000. First was \$37,000. Alan Freed and Rock-n-roll stagershow with "Don't Knock The Rock" (Col) opens on Feb. 22.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Gold of Naples" (Indie). Opened Monday (11). In ahead, "We Are All Murderers" (King) (5th wk-6 days), fair \$5,000. Fourth week was \$6,200.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85) — "Wings of Eagles" (M-G) and stagershow (2d wk). This session winding up today (Wed.) looks to reach fair \$115,000 as against \$110,000 garnered in first week. "Lindbergh Story" (WB) opens Feb. 21.

Rivoli (UAT) (1,545; \$1.25-\$3.50) — "Around World In 80 Days" (UA) (18th wk). The 17th session finished last night (Tues.) was \$39,500, with extra matinee Feb. 12 plus Saturday a.m. show making it 12 shows. The 16th week was \$36,600 for 11 performances.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (22d wk). The 21st stanza finished Monday (11) was great \$10,400. The 20th week was \$9,800.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50) — "Girl Can't Help It" (20th) and stagershow. First session winding up tomorrow (Thurs.) is heading for just okay \$70,000. Holds. In ahead, "Anastasia" (20th) with stagershow (8th wk), \$48,000 for a highly successful longrun. "Girl" likely will stay only two weeks unless it picks up sharply soon. "Oh Men! Oh Women!" (20th) opens next.

State (Loew) (3,450; 78-\$1.75) — "Edge of City" (M-G) (3d wk). Second round ended Monday (11) was fine \$17,000. First was \$24,000.

Sutton (R&B) (561; 95-\$1.75) — "Great Man" (U) (7th wk). Sixth week completed Monday (11) was great \$10,500. The fifth was \$11,200.

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50) — "La Strada" (T-L) (31st wk). The 30th round ended Sunday (10) climbed to big \$10,400. The 29th week was \$9,500.

Victoria (City Inv.) (1,060; 50-\$2) — "Baby Doll" (9th wk). The eighth stanza ended last night (Tues.) was stout \$23,000 or near. The seventh was \$22,000. "Red Balloon" (Lopert) is due in next but likely not until March.

Warner (SW-Cinerama) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Cinerama) (45th wk). The 44th round finished Saturday (9) held at great \$41,400. The 43rd week was \$41,900. Stays on indef.

World (Times) (501; 95-\$1.50) — "Tempest in Flesh" (Pace) (4th wk). Current session finishing tomorrow (Thurs.) looks like solid \$6,000. The third was \$7,000.

000 or near. First was \$19,000. Stays a third.

Normandie (Trans-Lux) (592; 95-\$1.80) — "Rhapsody in Blue" (Indie) (reissue). Heading for modest \$3,600 in first week ending tomorrow (Thurs.). In ahead "Torment" (King) (2d wk), \$3,500.

Paramount (ABC-Par) (3,685; \$1-\$2) — "Top Secret Affair" (WB) (3d-final wk). Second round ended yesterday (Tues.) was mild \$28,000. First was \$37,000. Alan Freed and Rock-n-roll stagershow with "Don't Knock The Rock" (Col) opens on Feb. 22.

Paris (Pathe Cinema) (568; 90-\$1.80) — "Gold of Naples" (Indie). Opened Monday (11). In ahead, "We Are All Murderers" (King) (5th wk-6 days), fair \$5,000. Fourth week was \$6,200.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85) — "Wings of Eagles" (M-G) and stagershow (2d wk). This session winding up today (Wed.) looks to reach fair \$115,000 as against \$110,000 garnered in first week. "Lindbergh Story" (WB) opens Feb. 21.

Rivoli (UAT) (1,545; \$1.25-\$3.50) — "Around World In 80 Days" (UA) (18th wk). The 17th session finished last night (Tues.) was \$39,500, with extra matinee Feb. 12 plus Saturday a.m. show making it 12 shows. The 16th week was \$36,600 for 11 performances.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (22d wk). The 21st stanza finished Monday (11) was great \$10,400. The 20th week was \$9,800.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50) — "Girl Can't Help It" (20th) and stagershow. First session winding up tomorrow (Thurs.) is heading for just okay \$70,000. Holds.

In ahead, "Anastasia" (20th) with stagershow (8th wk), \$48,000 for a highly successful longrun. "Girl" likely will stay only two weeks unless it picks up sharply soon. "Oh Men! Oh Women!" (20th) opens next.

State (Loew) (3,450; 78-\$1.75) — "Edge of City" (M-G) (3d wk). Second round ended Monday (11) was fine \$17,000. First was \$24,000.

Sutton (R&B) (561; 95-\$1.75) — "Great Man" (U) (7th wk). Sixth week completed Monday (11) was great \$10,500. The fifth was \$11,200.

MORE FORESIGHT, LESS GRAB AND RUN URGED UPON U. S. FILM MEN O'SEAS

With such a large proportion of American film industry income now derived from abroad, some top U.S. execs are becoming increasingly conscious of the lack of coordinated policy planning by the film biz as to operations overseas.

They deplore the prevalent tendency on the part of the companies to "grab and run," the immediate concern only being to collect the largest dollar volume; the refusal to face facts and act upon them in markets where trouble may not be on hand but looming prominently ahead, and the inability to map policy jointly in areas where no immediate emergency is involved.

While the companies are, of course, active jointly via the Motion Picture Export Assn., it's noted that they are using the MPEA primarily as a tool with which to combat situations that already exist. Very rarely is MPEA utilized to chart a course that might be taken in a given market in future years, anticipating developments that appear to be in the wind.

There is a strong feeling among the savvy foreign personnel that conditions abroad for the U.S. film trade are going to get much tougher in the years to come. They opine that the moment has come to do some concerted planning re the expansion of certain markets and other problems ahead.

"Sometimes it may even help us to give and to spend in order to safeguard our large investments later on," was one comment.

It is acknowledged that, in terms of unified advance strategy, the film biz lags way behind other important industries operating abroad. Yet, no other industry is as dependent on foreign revenue as the picture industry which derives around 50% of its income from overseas territories.

What makes the task of the companies abroad more difficult than ever is the constantly changing conditions, both economic and otherwise, and the growing European determination to achieve an interdependence that, in the long run, may well reduce the absolute importance of the American product.

An example might be the current MPEA embargo on shipments to Spain and Denmark, which certainly has lasted far beyond original expectations. There was a time when such an embargo would have forced native exhibition to capitulate within a matter of weeks. Today, thanks to rising intra-European trade, it can survive much longer without the American product.

The companies have discussed the Far East, but beyond taking measures to meet emergencies in India, Burma, etc., no concerted plan has evolved to deal jointly with the market as a future and necessary potential.

Seen a factor, too, is the growing awareness of industries all over the world of one another's problems. Thus, if in Brazil Cinema-Scope pictures command a higher admission, the local exhibitors were quick to point out that the practice wasn't followed in many other places.

While it is still in its embryonic stages, the European "Common Market" project also carries important implications for the Americans. Yet, if past performance is anything to go by, the U.S. film biz isn't going to move to counteract the negative effects of joint European action until it is a fact—and then it may be too late.

Those who speak up in defense of the industry's inability to act jointly in the area of future planning say that the film biz is unusually competitive; in fact so competitive that the MPEA doesn't have access to some pertinent figures and only recently gained access to other after prolonged hesitation on the part of the companies. However, other industries, too, are competitive, and yet they manage to recognize the joint goal ahead and the need to occasionally sacrifice for future gain.

Donen-Schnee Tie Rights To Pearl Buck's Novel Of China's Dowager Empress

Director Stanley Donen and writer-producer Charles Schnee have acquired the screen rights to Pearl Buck's recent novel, "The Imperial Woman," a story of the dowager empress of China during the later part of the 19th Century. Donen and Schnee, who are both under contract to Metro, plan to make the film independently early in 1958 after their M-G pacts expire.

Donen will direct the film and Schnee will oversee the production aspects, but will not write the screenplay himself. The deal, according to Donen, involves a participation arrangement with Miss Buck. So far Schnee and Donen have not made arrangements for financing and releasing the picture.

MPAA Taste Check

Continued from page 4
pattern which, even distribution execs occasionally admit, is outdated.

Nevertheless, MPAA feels that its research project is a huge step forward in the right direction, particularly in the light of the fact that the industry has been sorely lacking accurate facts and figures on which to base major policy decisions.

Research did affect a decision last year in Indianapolis, where a charge-as-you-go b.o. plan was dropped in the wake of a public opinion survey which established that it wouldn't raise attendance sufficiently to pay for itself.

The new MPAA research project will use the latest techniques in motivational research and depth studies to come up with some realistic conclusions regarding not only why people do or do not go to see films, but also what competes for their leisure time, whether tv really is the b.o. villain, what people prefer to see, etc.

'Numbered' Titles Crowd San Francisco Marquees

San Francisco, Feb. 12.
First-run exhibs are playing a strict numbers game in Frisco. United Artists has "Five Steps to Danger," Golden Gate "Four Girls in Town," Paramount "Three Violent People," Orpheum "Seven Wonders of the World," Coronet "Around the World in 80 Days" and the Paramount has just sneaked "Three Brave Men."

Earl Long, boss of the Paramount and St. Francis, says he can hardly wait for Feb. 21, when he picks up the dice and shoots "The 10 Commandments" into the St. Francis.

Local TV

Continued from page 1
theatricals and vidpix are the avenues via which a local station can showcase the well known Hollywood names much in the same fashion as radio stations have turned to disks to program the nationally known musical names.

Nonetheless, the heads of the four Chi tv stations aren't too enthusiastic about their growing reliance on film fodder. They recognize it's the easy way out, offering little challenges to their showmanship abilities.

But there's plenty of rating evidence to dramatize the fans' support of the "old movies." For a half-dozen years indie WGN-TV dominated the 10 to signoff ratings as the pioneer film purveyor. And now the ARB January share of audience tally shows that ABC-TV's WBKB, with the help of its 10 o'clock screening of the RKO and UA features, has moved into No. 2 status from 6 p.m. to midnight behind CBS' WBBM-TV. The latter station has hit the 40-plus rating highwater mark with its Saturday night "Best of MGM" launched in December.

Perhaps the most clinching evidence of all that "ya gotta go film" is the abrupt about face at NBC-TV's where heretofore the emphasis was on live local programming as befits the country's first "all color" operation. WNBQ next week makes it a four-way Windy City battle for the late Sunday night feature film audience, leading off at 9:30 with "You Can't Take It With You" as the premier pic. Following Monday (18) station starts a 90-minute matinee at 4:30.

In view of the oft-repeated warnings against the film influx voiced by RCA chairman David Sarnoff and network prexy Robert Sarnoff, the stepped up use of celluloid at both WNBQ and WRCA-TV, N. Y., is seen as especially significant.

British Parliament

Continued from page 3
erning Eady operations and it is expected to do so by the end of March. If the American companies with British production interests—notably Metro and 20th-Fox—take action, it will likely be before that time. Columbia already follows a policy of returning pounds to Britain.

A spokesman at MPEA last week called the matter "complicated" and said there would be further meetings. It is known that 20th looks favorably on the suggestion. It is the British film producers which claim that the Americans, benefitting from Eady in like measure with the British, should be made to return part of their foreign earnings to Britain, as British films must do.

Importers Revitalize Trade Body

Also Vote Protest to Hollywood on Nominating System for Foreign Films

Independent Motion Picture Distributors Assn. membership meeting in New York Monday (11) decided to reactivate the organization and voted a new dues scale to raise \$10,000. Association takes in most of the men who import and distribute foreign films in the U.S.

Group also voted to draft a letter of protest to the Academy of Motion Picture Arts & Sciences over its nominating procedure in the foreign film field. Copy of the letter will go to industries abroad. Indies have been unhappy over the Academy's insistence that nominations must come from governments or industries, with no entries accepted from individual American distributors.

Only wrangle at the meet developed over the question of who should represent the Indies at the Cannes and Venice film fests. Decision was finally left up in the air,

but the implication was that there wouldn't be any IMPDA reps at the events this year.

New dues sked calls for the upping of annual assessments from \$100 to \$200 per member. In addition, each distributor whose picture opens in a Broadway area house will pay \$200 for the date and \$25 for out-of-town dates. If a film opens outside of New York first, the \$25 would then be deducted from the \$200.

New dues scale goes into effect as of Jan. 1, 1957. While no definite decision was made, it's a foregone conclusion that the money collected will be used for the hiring of a paid executive secretary for the organization which is currently headed by Arthur L. Mayer.

Edward Harrison, who in committee had objected to a dues increase, didn't attend Monday's meet.

Importers Yen 'Standard Contract'

Conviction is rising among foreign film distributors that the time is at hand to agree on a standard contract governing their deals with producers abroad.

Plan to work out such a contract is high on the agenda of the Independent Motion Picture Distributors Assn. whose membership met in Gotham Monday (11) to discuss a new dues sked aimed at revitalizing the organization.

Absence of a standard contract, such as exists between distributors and exhibs, has been a time and money-consuming factor, particularly since the contracts must be executed in two and sometimes three languages. At the moment, each such contract is made up separately by lawyers and has to be carefully studied.

Printed contract, with its main provisions accepted internationally, is seen by many an urgent necessity at a time when the number of foreign films being acquired for the U.S. is rising steadily.

Tricky Political, Economic Slants If Seized Properties in U.S. Go Back to World War II Foes

FAE MISKE CONTROLS JOSEPH BURSTYN INC.

Fae R. Miske has purchased all rights to the Joseph Burstyn properties from the estate of the late importer-distributor. Company will continue as Joseph Burstyn, Inc.

Miss Miske had long been associated with Burstyn, who died three years ago. Transfer now covers some 20 properties, including some of the early postwar Italo pix such as "Open City," "Paisan," etc.

Burstyn company recently acquired two new imports—the Greek "Stella" and the Japanese "Portraits of Shame," a trilogy. Miss Miske's rights on the Burstyn pix take in tv and nontheatrical bookings.

German Pix Gos.

Continued from page 2
leading distributing outfits. It handled such successes as "La salaire de la Peur," "Don Camillo" and "Sous le Ciel de Paris." "Camillo" was second best foreign grosser in postwar Germany.

First Crisis in 1952

In 1952, Allianz had its first crisis. This was because "Der bunte Traum" (The Colored Dream), a Pontus production, although a strong grosser, had enormously high production costs. It wound up with such a big loss that it brought Allianz close to collapse. In the following years Allianz not only overextended itself in backing productions, but it kept buying unsuitable product and passing up hit productions.

Allianz took a number of pix, such as "Love Life of Beautiful Franz," "Wild Auguste," "Kiss Me Again" and "Three Girls From Rhine," which never measured up to such hits as "Salaire de la Peur" and "Don Camillo," which the company also handled.

Bankrupt Last December

Allianz went bankrupt in early December and Austria's Dr. A. Polsterer took over a large part of the Allianz staff. Allianz is now called Cosmopol. In addition to French and Italian films, Cosmopol also will distribute part of the Allianz product.

The situation at Mosaik, Berlin dubbing and printing plant closely associated with Allianz, is not quite clear. However, this outfit is more than only neck-deep in financial problems. Reported here that UFA is interested in taking over the Mosaik staff. However, another group likely will move in. A few days ago, negotiations were started between local film people and a banker named Jacques Rosenstein (of Zurich) who eventually could contribute financial help to Mosaik Film.

Union Film, also one of the more prominent German film companies (it released "Lola Montez"), also has been in considerable difficulty in recent weeks. But this is clearing up since Emil Reinegger, general manager of Union, has taken over sole responsibility of continuing this outfit. He plans a completely new setup for the company.

Phoenix Filmverleih, a smaller distributing outfit, has asked the lower court in Frankfurt to open up its liquidation.

Congress now has before it a bill offered by Sen. Olin Johnston of S. Carolina that would return to Germany and other former enemy countries assets seized by the U.S. Government at the start of World War II.

Assets include not only the General Aniline Corp., or proceeds from its sale, but also a number of German films either held by the Office of Alien Property or else vested by it and licensed to American distributors.

The bill, No. S 600 and dated Jan. 14, seeks to amend both the War Claims Act of 1948 and the Trading with the Enemy Act, the outward purpose being to "provide for the payment of certain American war damage claims." It would return to the original German (or Japanese, Italian, etc.) owners not only their physical assets in terms of prints, but also—with some deductions—revenue derived from the licensing of such assets to American interests.

Sen. Johnston's office is fully confident that the bill will pass in the early stages of this session of the Congress, which in the past has shown a reluctance to act on similar measures. Sen. Johnston has been conspicuously in the forefront of those who have pressed for the return of the seized assets.

The current bill holds that the program would not only provide funds, without direct Congressional appropriations, to pay American war damage claims arising out of World War II, but also would "provide for a speedy and less costly termination of the custody, administration and management of privately owned former enemy alien or neutral properties by the Government."

Amendment to the Trading With the Enemy Act, under which properties would be returned, specifically blocks the return of assets to any of the countries behind the Iron Curtain, with proceeds to be held in trust by the Treasury pending clearance by the State Dept.

In the case where property or interests have already been liquidated, the amendment proposes that the Foreign Claims Settlement Commission shall authorize payments after making deductions as provided under the law. Bill would set up a German and Japanese Claims fund from which monies would be disbursed.

If Congress passes the amendments to the two Acts, licenses for films that have already been obtained from the Government would continue in force. However, the American party would then be directly responsible to the German owners.

Many of the motion pictures seized by the Alien Property Custodian belong to the old German UFA combine, which is no longer in existence. However, there exists a UFA liquidation company in Germany, which would take over.

Jim Ellsworth's Indie Co.

Hollywood, Feb. 12.
James Ellsworth, formerly with Howard Hughes, has formed his own indie company to produce both theatrical and vidfilms beginning with theatrical version of "Five Minutes to Live" originally on Kraft Theatre video show. Scott Brady will co-star.

Ellsworth also has packaged telepix series "Champions of Sport," pilot completed featuring Los Angeles Rams football team.

French Films Stronger at Jan. B.O.; 10 U.S. Pix Place Among Top 30

Paris, Feb. 12.

Forging to tops in receipts here in early returns of the new season are Gallic films. In spite of the usual financial crisis talk going on here, French pix are taking real coin. Of the leading 30 pix only 10 are from the U.S. One is an Anglo pic, "Richard III" is distributed by Paramount and the other a U.S.-Italo coproduction, "War and Peace" (Par).

This is about the way Yank pix have been running here but in the meantime, French films have been climbing in actual b.o. power.

Topper is the Hakkin pic, "Notre Dame De Paris," a remake of "Hunchback of Notre Dame." It has racked up a phenomenal \$510,000 in five weeks and is still going strong on its first-run date. Allied Artists has the Anglo version for the U.S.

Next is Rene Clement's prize-winning filmization of the Emile Zola novel, "Gervaise," with \$474,000. "La Traverse De Paris," another award winner, is getting about the same money. "Michael Strogoff" has a buff \$390,000 via this C-Scope remake.

Next in line is "Man Who Knew Too Much" (Par) for \$377,000. "Trapeze" (UA) did well, with \$246,000. This was closely followed by "Rains of Ranchipur" (20th) and "Court Jester" (Par).

Other American pix faring well were "Picnic" (Col), "Bus Stop" (20th) and longrun Cinerama.

Sees German Market For Yank Product as Not Hitting Top Potential

Berlin, Feb. 5.

"The Americans could easily make a couple of million marks more every year in Germany."

That's the opinion of Ferdinand Buttkus, one of Berlin's most prominent distributors. The director-owner of the recently established Rebus-Film and former chief of the Berlin branch of Allianz-Film said that "careless launching, the release of too many unsuitable and prestige-killing films and the fact that they (the Americans) bring just too many pix to the German market" are the main reasons why U.S. films are not being sold to better advantage here.

One of the evil things, Buttkus said, is that the German leaders of domestic Hollywood companies don't have the courage to turn down films selected by their American bosses. Latter too often don't know the German score and bring onto the local market too many mediocre films. Some of these emerge as quite good grossers, but in the long run their companies' prestige is hurt. Buttkus, who is mainly credited with helping French films to a fine degree of popularity in postwar Berlin, said: "It would be wiser to cut down the American imports and concentrate more on the good films. That the Americans bring so many films into Germany is nothing more than cutting their own throat."

"I've always been an admirer of American films," Buttkus pointed out, "therefore, I deplore it so much that the greater portion of Hollywood films are so carelessly launched in Germany."

Referring to one big company, he said: "It is simply a shame that this company, which has such great films at its disposal, is doing such poor launching jobs." He cited as examples of where their pix were badly released, and even came out on dates conflicting with big German pix prems. He said a big production needs a substantial initial run to establish word-of-mouth.

Advance on Sinatra's 2d Aussie Tour Soars

Sydney, Feb. 5.

Advance boxoffice sale for Frank Sinatra's second Aussie tour under the Lee Gordon management indicates a prosperous run starting Feb. 7.

Troupe coming with Sinatra will include The Treniers, Frank D'Amore, Paddy Jerome, four musicians and songwriter Jim Van Heusen. Top is set at \$3.

Mayors May Work Out Italo Opera Headache

Rome, Feb. 5.

An air of optimism about the threatened closing of Italy's opera seasons resulted from the meeting of mayors from the cities that would be affected. While no announcement was made, several of the city executives who met with a representative of Prime Minister Antonio Segni felt a solution could be reached.

During the two-hour meeting various means of overcoming the government cut of 25% in the national subsidy were discussed. One of the solutions offered came from Arturo Abba, secretary general of the Italian Federation of Spectacle Workers. He said the amount could be saved by eliminating middleman in all dealings between the opera companies and artists and matriglmen.

Spanish Distrib Code Under Fire

Madrid, Feb. 4.

Rafael Gil, veteran Spanish director, whose film El Canto Del Gallo ("Crowing of The Cock"), caused a political storm at the Venice Festival in 1955, stated this week that the government-decreed distribution law in effect during 1956 did not solve film industry problems in Spain.

The law, chief stumbling block to a new agreement between the MPEA and Spanish distributors, neither encourages the output of "A" pictures, nor offers protection to those few producers who came through with quality product last year, the director stated.

As Gil sees it, the net result of the law forcing all distributors operating in Spain to release one Spanish film for every four foreign films, is to encourage quickie product that is driving filmgoers from the boxoffice when local pictures are marquee.

Good Spanish pictures do not need this protection, he maintains. Figures released by the Sindicato Nacional del Espectaculo bear out the assertion. "Tarde De Toros" ("Afternoon At The Bullfight") had 144 days of first-run; "Calabuch 84" and "Calle Mayor" ("Main Street") will probably end its first-run somewhere between the two. Instead, Gil points out, there has been a horde of bad films made last year that would never have seen the carbon light of day without the indiscriminate catch-all law.

Unable to offer a solution to the problem himself, the noted director insists that other regulations must be urgently introduced if the Spanish film industry is not to wither on the vine in the face of foreign competition.

BOWDEN ON OVERSEAS LOOKSEE FOR TALENT

Sydney, Feb. 5.

Harold Bowden, general manager of J. C. Williamson Ltd., planned out of here Feb. 1 on a 10-week talent looksee including London and New York. Williamson, major legit operators Down under, has set "Pajama Game" for preem at her Majesty's, Melbourne. Fred Herbert is directing local cast.

"Dame Margot Fonteyn and Michael Soames will appear here next May with the Borovansky Ballet. Dame Sybil Thorndike and Lewis Casson have been signed for later this year to star in "Chalk Garden."

Flynn Quits Par in Aussie

Sydney, Feb. 5.

Hermann Flynn, long regarded here as the dean of publicity men, has left Paramount after some 37 years. Flynn had just returned from annual vacation when bowden was announced by Clay Hake. Flynn has helped many outstanding successes scored at the Prince Edward here.

Hildegard Neff Signs For UFA Productions

Berlin, Feb. 5.

After an absence of two years, Hildegard Neff returned to Berlin last week. She has already signed an UFA contract but it gives her the right also to film abroad. The script of her first UFA film is being written by Federal Award winner Herbert ("Canaris") Reinecker. Miss Neff disclosed that she also wants to play on the stage here.

The new UFA hopes Miss Neff will prove a star of international stature. Besides her U. S. and British pix, an important foreign credit is her Broadway legit success, "Silk Stockings."

Berlin Writes End to Legend Of Anastasia

Berlin, Feb. 5.

A Berlin court has decided that Mrs. Anna Anderson, who claimed to be Anastasia, the last daughter of the Czar, is not the genuine Anastasia. With this decision, a legend came to a close which for many years has been one of the hottest topics here.

As a matter of fact, it all started in 1920 when an unknown woman, who later said she was Anastasia, had been saved from committing suicide by drowning herself. This Anastasia brought up a lot of controversy since there were as many pro as there were opposition persons fighting about her identity.

To cash in on that lively subject, numerous books and magazine stories had been published in Germany all through these years. A German film, "Anastasia, the last Czar's Daughter," was made last year. Lilli Palmer starred in this documentary-type feature pic which saw release by Deutsche London. (20th-Fox) Ingrid Bergman version of "Anastasia" is now in release.

The court based its decision on the statement of medical experts who unanimously declared that Mrs. Anderson cannot be the last Czar's daughter and the word of a witness of the Red massacre in 1918. This witness claimed that he had then seen the corpses of the entire Czar family which fell into the hands of the Reds. Several other and partly very influential persons had declared that Mrs. Anderson is Anastasia.

The legal expenses of this case have to be borne by "Anastasia," Mrs. Anderson. Latter is living in a common hut in southern Germany. It now appears uncertain that she would have become a millionaire in case she had won the identity suit. Contrary to former reports, it was said here that there are no millions of gold roubles deposited with the Bank of England.

German Film Producers Base 370 Pix on Books

Berlin, Feb. 5.

Local reports reveal that 370 literary works have been filmed by West German companies within the 1946-1956 span. Of these, 133 were novels, 32 short stories, 28 operettas and 27 other type yarns. In East Germany, where 117 feature pix were made in the same period, 35 pix were based on literary works.

West Germany's feature film production amounted to 783 during the 10-year period starting in 1946.

Citizens Plan Drastic Fight for La Scala

Milan, Feb. 5.

A citizen's committee has threatened to "barricade the city" to prevent the closing of La Scala because of lack of subsidy funds. This was claimed by Mario Mantovani, provincial secretary of the union of theatre employees.

Another idea which came up at the meeting was to require the RAI radio network to pay the 2% tax at orchestra prices for the 8,000,000 radio subscribers once a season. This would bring in \$800,000 or several times the amount needed.

West End Still Strong; 'Can't Help' Terrif \$12,000, 'Ill Met' Sock 14G, 'Hymn' Big 7G, 2d, 'War' 11G, 11th

London, Feb. 5.

Allow Only 7 Foreign Prods. in Brit. This Yr.

London, Feb. 5.

A limit of seven foreign producers and seven foreign directors has been agreed on between the British Film Producers Assn. and the Assn. of Cine and TV Technicians for employment in Britain during the current year. The quota was based on an estimate of 78 features this year.

In accepting the quota, the Technicians' union has done so on the understanding that the question be re-examined after six months. If the volume of production is less than anticipated, the quota should be reduced proportionately under this setup.

400,821 Yanks To France Last Year

Paris, Feb. 5.

The Bureau of Tourism has sent out figures showing that 1956 was one of the biggest since the war. There were 1,560,000 visitors who came through on a usual time basis of a week in Paris and then moving on to southern France and the remainder of Europe.

The U.S. contingent was 400,821 followed by England with 315,477, West Germany with 153,893, Belgium's 124,775 and Holland with 97,484. Italy had 78,881 visitors, Spain 56,188, Switzerland 52,083 while the rest were spread among other nationalities.

In spite of national tensions and the lack of gas, which held up many during the end of the season, tourism remains one of the top industries here and makes up a solid dollar income.

Show biz naturally benefits from this especially on the so-called "Gay Paree" aspects such as the leading and gimmick niteries. There are such staple sight values as Folies Bergere and Casino De Paris also. The main monuments of interest to the visitors are the Louvre, the Eiffel Tower and then Versailles, Fontainebleau and Chartres.

BRITISH SURVEY TO STUDY JUVE HABITS

London, Feb. 5.

A new research service, known as Youth Surveys, has been launched in Britain and will make an immediate review of the leisure-time habits of teenagers. The new survey, which will be of a continuous nature, will deal specifically with film going, disks, tv and radio. At the same time, it will also conduct a readership survey, showing the types of mags and periodicals read by the youth of Britain.

Barrie Simmons is associated with Youth Surveys as a special consultant and one of his first assignments will be to conduct an audience research survey in the commercial tv territories, particularly in relation to the teenage tastes. Youth Surveys already has lined up more than 200 interviewers.

'Adorable Julia' Wow On Preem in Zurich

Zurich, Feb. 5.

Paris longrun hit, "Adorable Julia," Marc-Gilbert Sauvajon's adaptation of W. S. Maugham and Guy Bolton's "Theatre," gave Theatre am Central its biggest opening night of season on its preem here Jan. 25. Capacity audience responded so well the play looks a cinch for at least five weeks. Maugham original played here nine years ago to only moderate results and will easily be topped by this new version, whose German adaptation by Martin Donegan is a skillful job.

Incidentally, the original Paris production of "Julia," presented by the French radio company of Galas Karsenty, will play the Schauspielhaus here next month.

Sturdy new entries, coupled with several big holdovers, helped to maintain the high pace for West End first-run biz. "Girl Can't Help It" looks smash \$12,000 in its opening week at the Carlton. "Ill Met By Moonlight" had a sock opening at the Odeon, Leicester Square, where it is heading for a great \$14,000 or near on the full week.

"The Man in the Sky" looks like average \$10,500 in second Empire round. "Town on Trial" is okay \$6,500 in its second stanza at the Odeon, Marble Arch. "Battle Hymn" also is in the chips on second week at the Leicester Square Theatre, with \$7,000.

Topping the holdovers, "War and Peace" closed its 11th Plaza week with a great \$11,000, exceptional for length of run on two-day policy. "Giant" looks fancy \$8,500 in fifth Warner week. "Baby Doll" is nearing a big-\$7,000 or over in its sixth frame at the London Pavilion.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"Don't Knock Rock" (Col) and "Counterfeit Plan" (Anglo. Amal) (3d wk). Neat \$6,000. Last week, \$6,600. "The Rainmaker" (Par) follows Feb. 7.

Carlton (20th) (1,128; 70-\$1.70)—"Girl Can't Help It" (20th). Opened to near capacity biz with bright \$12,000 likely opening frame. In for limited three-week run, with "Anastasia" (20th) following Feb. 21.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (52d wk). Ending first year with stout \$13,700. Stays indef.

Empire (M-G) (3,099; 55-\$1.70)—"Man in the Sky" (M-G) (2d wk). Average \$10,500 after \$11,000 last week.

Gaumont (CMA) (1,500; 50-\$1.70)—"King and Four Queens" (UA) (3d wk). Moderate \$4,500; same as previous week. "Secret Place" (Rank) prems Feb. 7.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"Battle Hymn" (Rank) (2d wk). Sturdy \$7,000 or near. Last week, \$8,400. "True As a Turtle" (Rank) opens Feb. 14.

London Pavilion (UA) (1,217; 50-\$1.70)—"Baby Doll" (WB) (6th wk). Fine \$7,300. Last week, \$7,800.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Ill Met By Moonlight" (Rank). Heading for great \$14,000 or near.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Town on Trial" (Col) (2d wk). Okay \$6,500. Last week, \$7,500.

Plaza (Par) (1,902; 95-\$2.50)—"War and Peace" (ABP) (11th wk). Still big at around \$11,000.

Rialto (20th) (592; 50-\$1.30)—"Between Heaven and Hell" (20th) (4th wk). Dipped to around \$3,400 after \$5,300 in previous week. "Girl Can't Help It" (20th) follows Feb. 7, day-dating with Carlton.

Ritz (M-G) (432; 50-\$1.30)—"High Society" (M-G) (6th wk). Solid \$4,500 after \$5,300 last week. Stays on.

Warner (WB) (1,785; 95-\$2.50)—"Giant" (WB) (5th wk). Fine \$8,500 or near. Last week, \$9,700.

20th-Fox Wins Fight On 'Anastasia' in London

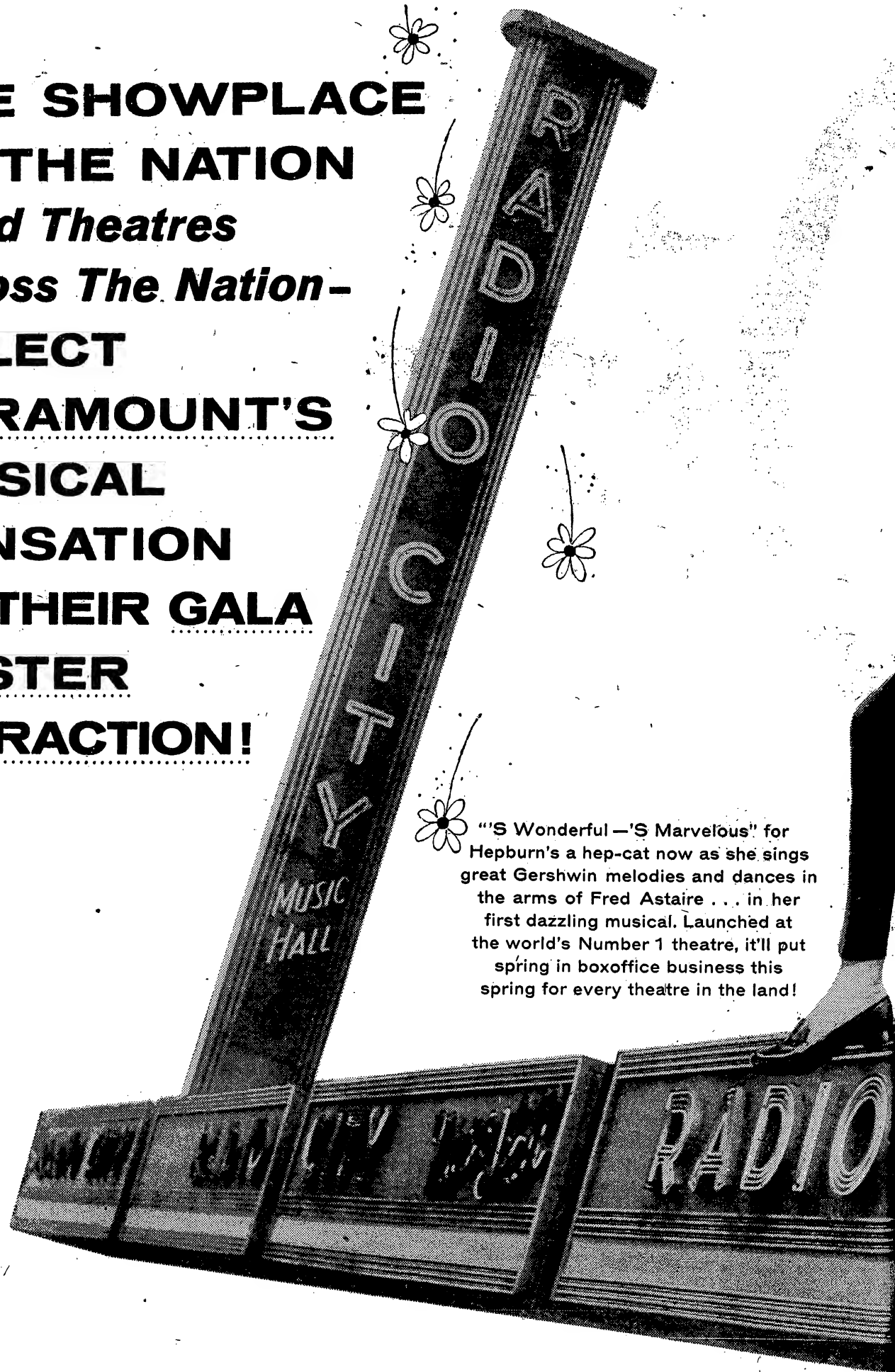
London, Feb. 12.

20th-Fox has won its battle with Gala Film Distributors for the use of the title "Anastasia." The two pictures, one British, the other German, are due for their London preem in the same week. But the High Court ruled that Gala was not to use the name "Anastasia," or any combination of words including Anastasia calculated to lead to the belief that its picture was the same one as 20th's or based on the same play.

The German production will now be titled, "Is Anna Anderson Anastasia," and the judge ordered that the words, "This Is Not the Film of the Play," should be added in the same size type and color as the title. He also directed that the word "not" should be underlined.

**THE SHOWPLACE
OF THE NATION
-And Theatres
Across The Nation-
SELECT
PARAMOUNT'S
MUSICAL
SENSATION
AS THEIR GALA
EASTER
ATTRACTION!**

"'S Wonderful — 'S Marvelous" for Hepburn's a hep-cat now as she sings great Gershwin melodies and dances in the arms of Fred Astaire . . . in her first dazzling musical. Launched at the world's Number 1 theatre, it'll put spring in boxoffice business this spring for every theatre in the land!



Actually filmed in Paris—on a spree audiences will never forget!



AUDREY HEPBURN · FRED ASTAIRE

in

Funny Face

co-starring

KAY THOMPSON

with

MICHEL AUCLAIR · ROBERT FLEMYNG

Music and Lyrics by GEORGE and IRA GERSHWIN

Choreography by Eugene Loring and Fred Astaire · Songs staged by Stanley Donen

Produced by ROGER EDENS · Directed by STANLEY DONEN · Written by LEONARD GERSHE · TECHNICOLOR®

VISTAVISION®

SONGS
 "Loves And She Loves"
 "S Wonderful"
 "How To Be Lovely"
 "Funny Face"
 "How Long Has This
 Been Going On"
 "Kiss And Make Up"
 "Clap Yo Hands"
 "Bon Jour, Paris"
 "Think Pink"



Jerry Lewis' Dual Role at Palace— Today's B.O. & Preview of Tomorrow

By ABEL GREEN

Show biz today has made many performers common property. Everybody has his own business and show business, and the masses are as hip as the pro in the first booth at Lindy's. The Palace first-nighters—and subsequent-nighters—know all about Danny Kaye's segue from Buckingham Palace to the RKO Palace, Judy Garland's personal travail and "comeback," Betty Hutton's ditto; and now Jerry Lewis' "By Myself"—his theme song to punch up his solo endeavors, as if he needs that—as much public property and back-of-the-mind knowledge, in relation to their professional endeavors, as the nonsense he peddles so effectively for an hour and 25 minutes as the current semester's headliner.

That Lewis had first-night jitters is incidental because, despite the somewhat uphill struggle, the sum total can't be denied that he has nothing but talent and is as potent a comic as there is to be found in front of a mike—electronic, saloon or podium.

That Lewis is boxoffice is perhaps best attested by the knowledge that, of all his predecessors in the \$6 top admission (\$9.90 premiere), his \$200,000 advance sale is the peak. Considering the \$50,000-\$55,000 capacity usually clocked, he's virtually a sellout for the four-week stint. RKO prexy Sol Schwartz wants him for at least a fifth week (and more), but it's not a question of holdover as it is Lewis' availability, since he has a film commitment almost immediately after the four-week stanza unless Hal Wallis (Par) can reshuffle it.

From the kickoff the young comic is a poised and polished performer, opening with the observation, "I used to do a double but I cut it down to eight," referring to the Aristocrats, a personable and highly versatile song-and-dance septet, featuring terp specialist Dick Humphreys whose professional horizons are exceedingly sanguine.

Mugging at Minimum

Lewis is less the mountebank and more the comedian. His mugging is at minimum, his crossdresses and quondam grotesque mannerisms almost wholly edited. He has carefully screened out the panze stuff—that bit with the "friendship ring" with two or three of his male aides is but a soupçon of that idiom of saloonage deportment. His accent is more on solid characterization. If he times the tempo is irregular, that's a matter of editing and certain to be productive of a more even scorecard of guffaws. Uneven or not, there is no gainsaying Lewis' boffola sum total.

The "Tab Yamaguchi" (Jap pop singing fave), the dancing class (with a competent femme aide as a new added starter to the 7 Aristocrats), the Presley nonsense, the Jolson takeoff, the tap-dance "challenge" routine (wherein Humphreys distinguishes himself with good humor and slick legmanism), the "Mickey Mouse" choral nonsense, and the audience-participation gang singing ("Shine On Harvest Moon") make for a full fun evening.

True, some of it is spotty. The sensitive may question the Presley routine (his "it's not fair to make fun of a problem" crack is not as bad as that "lousy" business), and "Mickey" is also lacking. "Type-writer Concerto" was a missout, although Lewis has done it better before.

Comparisons

Trade-wise, Lewis must suffer comparison with other so-called Palace singles of the Kaye-Garland genre and, even more broadly, the standup single comedians on the contemporary scene. This engagement is a show biz "first" for the talented young man, and youth is no small factor in the scheme of things. Barely 30, he may still be a year ahead of himself as a Palace or Palladium single entertainer. This is a special type of prowess. It's one thing for a Jimmy Durante, surrounded by zany cohorts; it's one thing for a Sinatra or other pash balladeers of the moment; but it's another thing in the single comedian sweepstakes to assert his grip on an audience.

Lewis faced a tremendous challenge and he might well have revived Danny Kaye's ad lib when the latter premiered and stopped the proceeding to gently chide the audience, "Now you don't stop worrying about me?" That was the icebreaker. Up to that point the hyper-savvy firstnighters were fighting Kaye's battle from the

other side of the footlights, instead of reclining and being content to be entertained.

Lewis experienced the selfsame thing. The second night undoubtedly was two other fellers. He may have wished he had the waiters and the drunks and the tables and the uncertain acoustics back, but he never ad libbed on that score. He knew this was a new environment and played it that way. Only towards the "Harvest Moon" community sing finale did he do a harkback to the cafe antecedents by observing that audiences are the same—saloon or theatre—and set out to prove it by getting the diked-up front-rowers and boxholders to thrush ad lib. No question that the ensuing few months as a solo will achieve that depth necessary to the polished end result.

For Lewis' semester, incidentally, the scale is \$6 top all week, with no \$7.50 for the Friday-Saturday-Sunday shows which proved a little too fancy. Also, Lewis is adding a Wednesday matinee (Mondays dark).

In total, like Sammy Davis Jr.'s electrifying "discovery" by theatre customers who didn't realize that very funny man's cafe versatility, so too is Lewis a revelation in person. Unlike Davis (re-"Mr. Wonderful"), the star's great exposure in the Martin & Lewis films and

Jerry Lewis & Co., with The Aristocrats (Eddie Weston, David O'Hern, Stanley Catron, Gordon Thorin, Jack Fisher, Hal Bell, George Darcy, and featuring Dick Humphreys); staged by Nick Castle; Louis Brown, music; arrangements, Buddy Bregman; vocal arrangements, Norman Luboff; lighting, David Bines; 7 Ashtons, (Charlotte Arren & Johnny Broderick, Chiquita & Johnson, Eydie Gorme & Co. (2), Wier Bros. (3), with Mildred Seymour; Myron Roman conducting Palace Orch; opened Feb. 7, '57, \$6 top (\$9.90 premiere scale), nine shows weekly.

Eydie Gorme's Click

First-half saw two resounding clicks in Eydie Gorme and the Wier Bros. (3), latter assisted by Mildred Seymour. The ABC diskier, long identified with the Steve Allen telecast series, pitches to a boffo crescendo. The vaude vets, at first, recall the great yesteryear song belters (Nora Bayes, Belle Baker, Sophie Tucker, Rae Samuels, Ruth Roy, et al.) when the billing "song stylist" or "delineator of song" (this was the usual sub-identification) meant more than most of the come-lately, pallid baladeers who become an overnight household word through the magic of one or two standout records. But as Miss Gorme progresses the appeal heightens.

The start is polite but the pitch builds to a jackpot payoff. She's no longer a conventional projector of pops dressed in modern furberlows as she pyramids in an authoritative stylist in the best modern tradition. Miss Gorme is one of the many answers to the constant albeit cliché wall, "where's the new talent coming from?" None knows better than the chroniclers of the passing show business scene in this journal of trade info that talent will out, and that there are no stops on those who have the stuff. Miss Gorme proves that a happenstance exposure, via that greatest magic of all modern show business media, television, and a fortunate break on the wax works, should not necessarily be the ceiling on professional endeavor. She has tutored arduously and well in the art of song interpretation and the payoff is resounding.

"It's so difficult to be humble when I feel so proud" (referring to the halcyon tradition of the Palace), but she proves her pride is not ephemeral. Miss Gorme established herself as a standout chanteuse of top order at the Lewis preem. Among her major assets are special conductor Joe Guercio and percussionist Teddy Sommers, who seemingly made Myron Roman's Palace pit Petrilloites play above their heads in a modern backstopping for an ultramodern song stylist. Incidentally, maestro

Roman and his trench unionists did

standout work throughout the bill. The other Palace "revelation" was the zany Wier Bros., a versatile, madcap trio of the Continental school who have been around but probably never had the slick exposure given them last Thursday. "Hoibie" (Herbert), the suave straight; Sylvester, the comic, and frere Harry, the second comedian, have a melange of slick nonsense that is a polished libretto of fiddling fo-de-rol, pantomime, acrobatics, burlesque business, vocalistics and madcap antics in the best musical tradition. The Wiers have played around the world and are surefire on anybody's stage, cafe floor or via the electronic medium.

The 7 Ashtons from Australia open with a whirlwind five minutes of socko risley. Arren & Broderick are old-school vaude. Charlotte Arren's hokum ranges from neo-Fanny Brice ("I'm An Indian") to a slick tumbling routine sprinkled with a fair share of comedy. Brian Andro is a skillful tight-rope artist who mixes comedy with his skill. Bary.

Apollo, N. Y.

Pearls (5), Ann Cole, Belltones (4), Harptones (5), The Velours (4), Robert & Johnny, The Solitaires (5), Paul Williams Band (12); "Man from Bitter Ridge" (U-I).

The Apollo's accent this sesh is on the young set, with many of the rock 'n' roll groups composed of teenagers. For seasoning, there's rhythm & blues vocalist Ann Cole and the pro Solitaires (5) and Velours (4). The spices help to lift the proceedings, but the seven acts don't add up to a good overall vaude layout.

Lending a nice assist is the Paul Williams band, opening with a hot number and providing an interlude of solid r&r in the middle of the bill. With the exception of the Belltones (4), reviewed under New Acts, all other performers have appeared at the Harlem house before. Working against any one team or vocalist clicking is the solid r&r program which tends to blur individuality.

Ann Cole, in the No. 2 spot, appears to register strongest. She's a pro performer, a crowd pleaser, and although she seemed to have some mike trouble at show caught, she knows how to deliver a number with telling effect.

The Pearls quintet, coming out first, need more polish and savvy. The same holds true for the Harptones (5), slotted fifth.

The Velours (4), in fifth position, are satisfactory, but like other r&r teams they lack individuality. Robert & Johnny are a weak team for next-to-closing. The Solitaires (5) go through their four numbers in good pro style. Horo.

Gaiety, Ayr

Ayr, Scotland, Feb. 8. Don Arrol, Edorics (3), Lynnette Rae, Metronotes (3), Derry & Johnstone, Norman Meadows, Bobby Dixon, Larry Gordon Starlets (7), Harry Broad Orch.

This layout, staged in intimate atmosphere of small indie-controlled vaudey, is refreshingly bright in its youthful appeal and slickness. Majority of acts are young and offer new material.

Don Arrol registers in comedy via sympathetic non-aggressive approach, and shows fairly sick modern style and pace. He's capably aided by stooge Norman Meadows. On this showing, Arrol reveals he's got the potential, and merits v attention.

Three Edorics, two males and a femme, are well-rehearsed dancing act with smart garbing and nifty footwork. Distaffer's a looker with shapely gams, and her two male partners work with know-how. Act scores in a "Down at Ferryboat Inn" item.

The Metronotes, male three-some, are singing group with lotsa attack. Give out with "Green Door," "Rock a-Beat Boogie" and other r'n'r numbers, and are definitely an act meriting attention.

Derry & Johnstone are pleasing vocalists, he in kilt and playing accordion and xylophone, she at piano and as chirper. Register with outfronters in "I Hear Music" and a Scot medley.

Lynnette Rae, easy-on-eye gal, scores in song and in comedy scenes. Bobby Dixon is another comedy aide. The seven Larry Gordon Starlets are bright dance line. House orch is under experienced baton of Harry Broad.

Ayr vaudey, battling brightly against current audience shortage due to British gas rationing, is playing valiant part in fight to retain traditional vaude hereabouts. Fodder offered is worthwhile. Gord.

Roxy, N. Y.

Robert C. Rothafel ice production of "Spotlight 1957," with Mae Edwards, Manuel Del Toro, Leslie Sang, Nicky Powers, Jay Nemeth, Cissy Trenholm, George Banyas, Paula Newland, Candice Taylor, Master Ralph, Ice Roxyettes (24), Roxy Skating Squires (12), Daniel Finton, Roxy Orch under Robert Boucher; choreography and staging, Anolyn Arden; designer, Bruno Maine; costumes, Winniford Morton; arrangements, Perry Burgett; "The Girl Can't Help It" (20th), reviewed in VARIETY Dec. 19, '56.

The Roxy's current frolic on the ice is okay in the visual values, but lacks punch and style and is over-long at 55 minutes or so. "Spotlight 1957" encompasses a longish Hungarian finale, in deference to Hungarian Relief and in salute to that nation's valor. It's a tribute well merited even if in doing so the Roxy is weighted down somewhat in the stagework aspect—a condition not helped by a minimum of imagination shown in the production overall. It's more of an offish mixture than an integrated medley pegged on the 1957 theme.

An extended opening vignette is in the form of an overture in which the '57 year is flashed on the front curtain in multi-colored array while a narrator makes what pretends to be dramatic continuity. The text is unprofessional and the span that is enveloped—the three decades from 1927—is underdeveloped and somewhat anachronistic at times; at least that is so in the song eras aimed at for depiction by voice, vocal and covering music from Robert Boucher's men in the pit.

In the segue to the big frapped stage, all the line numbers and all the principal turns seem familiar in the routine, and not very noteworthy so as a whole, although a couple of the bladers give a fine account of themselves via waltzes, acrobatics, ballroomology on the freeze and some other orthodox ingredients. The general air is one of schmalz of a not too exhilarating sort, combined with corn that doesn't pop. It seems obvious that busy Jayne Mansfield will have to bear the burden as to the boxoffice lure in her comedic rock 'n' roller starrer with Tom Ewell and Edmond O'Brien, plus a long line of prime exponents of the raging beat performing as "themselves."

A Valentine sequence is pashy but lacks spark in an unfolding backgrounded by the tunes "Whispering Love" and "Tonight We Love." The Magyar end-piece is colorful, but aside from some flash ice terps of native design and a "Golden Earrings" production that is nice but would be nicer if tightened, it's rather hollow against the fine potpourri. Ditto the ender-upper Wedding Festival which might have misty-eyed appeal for Hungarians privy to such ceremonies.

Of the non-ice spotted features, Jay Nemeth is a ventriloquial entry with a fingered pooch. The material on both sides—man and dog—is lowercase and precious and the whole routine lacks the comedy elements intended. About halfway comes Master Ralph, a Swiss kid making with the xylophone stuff. He's a modest little fellow presented with a minimum of showmanship. John Ringling North of the R.B.-B.B. circus offered young Mister Mistin a few seasons ago upon an elevation, to pomp & circumstance and with razzle-dazzle trappings and lighting. The prodigy was good for a season or two; but the point here is that a theatre can't merely send a moppet out to the wolves without the buildup and without working out a competent routine of tunes and presentation.

In the finale, before an audience that included Hungarians—officials and plain citizens—the orch played that country's national anthem as well as "The Star Spangled Banner." Cued by the Magyars in the mezzanine, everyone in that section rose to his feet when the Hungarian anthem was played. When our own anthem followed, those in the orchestra section, squatting previously, stood up. There seemed some inconsistency about this and perhaps an unintended slur in view of the Hungarian complexion of part of the audience. However, there were no advices from the stage other than a cue that the anthems would be played; and it's questionable whether such ceremonies should come at the end. Ordinarily, anthems are played before the start of an event or a show, which should have been obtained in this instance. This would have set the mood for the stagework and at the same time conform to the usual practice. Trau.

BROADWAY 'CASING' A LUXURY

New Gadget: 'Door' That Isn't There

A "doorless door," which uses a screen of air as an insulating wall to protect the interior of a building from outside weather conditions, is the latest innovation being pitched to theatres. The Swiss engineering development created by the N.Y. firm of Sulzer Bros. allows theatre patrons to enter the building through an unobstructed doorway without having to shove or push any type of door.

According to the manufacturers, persons walking through thin air right into the theatre will not be conscious of any kind of physical sensation. Device is operated by a series of overhead nozzles in the ceiling grille through which a curved beam of air is sprayed causing it to fall outward and downward in layers. The air is sucked into a floor grating which is the full width of the entrance. It is cleaned and filtered and then carried through heating or cooling coils (depending on the season) and is brought back by blowers to the grille above the entrance.

For protection when the theatre is closed, provision is made for the use of glass doors which slide into place and are locked until the following morning.

Defunct Film Classics Debts Adjusted, Legal Fees to Be Fixed Feb. 27

Film Classics, a defunct distribution outfit whose affairs have been handled by assignee Irving Kaufman since 1950, has settled most claims filed against it according to the assignee's petition and interim account filed last week in N.Y. Supreme Court. Whereupon creditors and "interested parties" have been directed by Justice Henry Clay Greenberg to show cause Feb. 27 why commissions, legal fees, etc., should not be fixed, approved and paid.

Interim account shows that general claims allowed (excluding disputed claims) amounted to \$1,960,353. Listed as cancelled by release, settlement or other disposition are disputed claims totalling \$2,743,936. Account also points out that a balance of \$199,206 remains from receipts of \$493,580 following disbursements of \$294,373 to cover preferred tax, wage and other court authorized payments.

Up for court approval at the Feb. 27 hearing are such matters as whether Kaufman should receive assignee's commissions of \$35,359; and whether a \$100,000 fee should go to Koenig & Bachner, the assignee's attorneys. It's noted that no allowances have previously been paid Kaufman for commissions, or to Koenig & Bachner for legal fees.

Set Code Meet On Appeals Bd.

With the Production Code revision now out of the way the Motion Picture Assn. of America's standing committee on the Code will next turn to the proposed expansion of the appeals board.

Such an expansion, taking in both exhibitors and independent producers, has been recommended, and the recommendation was accepted by the MPAA board. However, no action was even taken.

According to Ken Clark, Eric Johnston's rep on the committee, the subcommittee of the Code group will meet within the month to discuss the broadened appeals base. There have been some preliminary soundings already among exhibitors.

Sentiment has been voiced, particularly among the indies, that their representation should not start at the appeals level, but rather within the working machinery of the Code. This concept has been rejected by the companies.

Question also has been raised as to the real effect exhibitor representation would have on the appeals board. It's pointed out that theatremen do not represent a unified group, so that no one exhibitor could truly represent exhibition on the board. While the presence of exhibitors in appeals discussions would aim at establishing a closer link between the Code and the theatres, the true effectiveness of their representation is questioned.

DISTRIBS ASKING 'FRONT MONEY'

Having ended up in the red on numerous Broadway engagements, the film companies are now demanding that the Main Stem houses put up "front money" to obtain bookings. The amount of coin requested varies, of course, from picture to picture and depends also on the Broadway house.

The scramble for product among the Broadway showcases has put the distributors in the driver's seat. Rather than the Broadway houses dictating the terms, the distributors are now in a position to set the arrangements.

The new policy adopted by the distributors stems from some recent hefty losses. One company, for example, although its picture enjoyed what appeared to be a successful run of several weeks, failed to recover its advertising costs. It takes anywhere from \$10,000 to \$50,000 to open a picture on Broadway, with the so-called important pictures being in the \$35,000 to \$50,000 bracket. The picture cited was in the \$50,000 category. Despite the engagement of several weeks, the film company, after deducting house expenses and the theatre's cut, ended up with only half of its advertising cost as film rental.

Ad Savings

Situations such as these frequently cause film companies to bypass Broadway on less important pictures and to direct them immediately to circuit dates. A considerable amount is saved in advertising revenue and whatever the film company receives in film rental does not have to be allotted to opening expenses. The distributor ends up with film rental that is free and clear. In other cases, if the picture lends itself to the treatment, the film company prefers an art house date in N.Y. The opening advertising expenses are considerably less and the picture has a chance to enjoy a long run far beyond the usual limit of a Broadway house. Thus the film company has a better chance to recoup its advertising costs as well as pick up rentals via the long run.

RKO Distributes New Outside Films Not in U Deal

RKO this week wrapped up a deal to distribute an unspecified number of features through independent releasing offices in each of the 32 exchange areas. Brought in to supervise the operation is Budd Rogers, veteran exec in reissue distribution who, for some years, had reissue rights to Universal product.

Films involved are those not included in the new arrangement which RKO set up with U last month. Rogers is to work in conjunction with Walter Branson, RKO's global sales v.p., and the latter's top exec aides, Nat Levy and Herb Greenblatt.

Although the pictures to be sent into release via the indie distributors already have played off the top circuits, plan is to seek to give them "new life" via promotion campaigns directed from the RKO homeoffice. The indies have added many sales reps recently dismissed by RKO to their staffs to work on the product.

'Cine Holiday' for K.C.

Kansas City, Feb. 12. "Cinerama Holiday" is set to open at the Missouri Theatre Tuesday, March 12, with the premiere being held as a benefit to the Kansas City Philharmonic. This is a duplication of the event which opened "This Is Cinerama," currently winding its 40-week run.

First premiere turned in over \$3,000 for the orch, with a scale of \$5 and \$3 for seats.

RKO Case Upsets All of Film Row; 12 Weeks Severance for 31-Years Service, Other Cases Protested

Chicago, Feb. 12.

The wholesale dismissal of RKO distribution personnel has unleashed misgivings through the sales staffs of other Chi film offices as well as former occupants of the RKO building here.

The recurring economy waves in recent years have held salaries in the lower echelons of Film Row down and even resulted in cuts during this period of the nation's all-time high inflation, it's claimed. Staffs have been held to a minimum in exchange offices with the result that few of the suddenly released RKOers have been able to relocate themselves on Film Row. Many with 30 or more years of service face the prospects of finding work elsewhere at the age of 45 or 50. Workers in other Film Row outfits are meanwhile alert to the possibility of other industry mergers along the lines of RKO's turning its distribution over to Universal.

While not incorporated into RKO's contract with the Colosseum of Motion Picture Salesmen of America, the company was reported by employees to have made a general policy in the past of offering a week's severance pay for each year of employment. This time an arbitrary figure of 12 weeks maximum severance has been applied to most personnel although some frontoffice bookers in the \$10,000 per annum bracket have received 16 weeks severance.

Salesman Joe Cozzi from the Chicago office was notified that his union had agreed to a 12 weeks' severance for him on the basis of his 31 years with the company. Ralph Banghart formerly head of RKO's midwest publicity is understood to have wired the New York office that he would not accept the proffered four weeks' severance with his 15 years' service. He was granted a leave of absence to work with the Walt Disney publicity arm for several months in 1952. His severance was only figured from the time of his return.

Ex-employees of RKO are voicing the possibilities of legal action on the basis of short term dismissal notice given them. They were notified in Chicago Jan. 22 of termination of employment after Jan. 31. Whether receiving severance pay would nullify the necessity of the company giving them two-weeks notice as required by Illinois state law has not been commented on by local union offices.

Dave Bartell, legal representative of the Salesmen's Colosseum, has been in Phoenix, Ariz., and local union chief, Ray Axelrod would not comment on severance or retirement matters until negotiations with the company are completed or a statement issues from the legal office of the salesmen's organizations.

Retirement payments have still not been revealed to employees in Chicago but will reportedly be distributed from an RKO trust fund on the basis of age, length of service and earning power.

The back office girls have fared better as regards notice of employment termination, being kept on the payroll until last Friday (8). The seven girls at RKO's Chi offices who are members of Local 45 of International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of United States and Canada had not yet been informed last week of their severance rights and payments. Because of terms of the union contract Phil Lamaski, head of Local 45, was able to insist on 10 weeks' severance pay minimum for all members of less than 20 year's service and two weeks of em-

ployment from the date of notification of severance on Jan. 22.

Sam Gorelich, head of the Chicago RKO office, closed shop last Friday (8) whereupon he will vacation in Florida with his family.

Cheer Departing RKOers

Albany, Feb. 12.

Departing RKO employees held a party, attended by 60 Film Rowers, Wednesday night (6). It was a good-bye affair, before the local exchange change closed Friday (8).

Manager Max Westebbe was among those attending. Workers from the Albany offices of other distributors were also present.

William Hanley, RKO booker, temporarily transferred to Universal, which has taken over the domestic distribution of RKO product released prior to Dec. 31, 1956. In each exchange city, one RKO worker was assigned-reportedly for a period of 60 to 90 days—to Universal.

Reagin 'Advises' RKO Pro Tem

Memphis, Feb. 12.

RKO's branch here folded this week as the result of the turnover of product to Universal. Exchange chief Bob Reagin is staying on in an advisory capacity for the time being.

Fred Curd, who was RKO office manager, joined the U office here.

King Bros. Have Beef Vs. RKO

Hollywood, Feb. 12.

Indie plants in the RKO-Universal distribution pact are continuing, with King Bros. Productions the latest to raise formal objections.

In a written notice sent to RKO Feb. 6, setting forth indie's position relative to the deal, King Bros. charged that RKO was in "default" under its distribution contracts relating to three King productions, "The Brave One," "Carnival Story" and "Drums in the Deep South," on several grounds.

Included here, it was said, was the delegation to Universal of U.S. distribution of "Brave" and "Carnival," and the "complete failure to continue with the distribution of "Drums."

King Bros. will hold RKO liable for the "resulting damages," notice said.

Notice further stated that "damage in connection with 'The Brave One' will be especially serious because of the disruption of its distribution during the critical early phases of its release."

Most of these could have been avoided, Kings declared, if they had been notified by RKO's plans. Release of pic then would have been delayed so that Universal could have handled it from the beginning "under arrangements satisfactory to the three companies."

Kings stressed that complaint was primarily against RKO, not Universal.

Robert Stillman, who released "The American" through RKO, also is looking into the situation, he reported, trying to determine the status of the RKO-UI deal as applies to himself.

Producer is fearful that U may have "so much" product that it may make a difference. "I want to find out the general feeling and determine the thinking of Universal before I make any decision," Stillman, now at NBC-TV, stated.

Benedict Bogeaus already has notified RKO that it cannot legally transfer distribution of his six films to any other releasing company.

THE HOLLYWOOD REPORTER
 Hollywood Calif. Thursday, January 31, 1957
 Price 10 Cents
COLOR FILMS

EXHIBS WANT MORE COLOR FILMS



Drive-In Convention Calls On Hollywood Producers To Turn Out More Tinted Pix

On Hollywood Turn Out More Titled
Cincinnati. — Exhibitors attending the National Allied Drive-In Theatre Owners convention here made a strong pitch yesterday to Hollywood to turn out more product in color. In a film clinic, the showmen, especially those operating in smaller situations, declared that with the advance of color TV, the public in time would become more color conscious and would expect it on theatre screens as well as on TV. It was pointed out also that there is a better definition of images on drive-in screens when there is color. It was brought out that 20th-Ft. Lauderdale, Fla., is the only drive-in theatre in the country to show color product.

16-Film Backlog
Piled Up By AA

Keeping In Step

**Loew Film Co.
To Assume Bulk
Of Funded Debt**

...of funded ...
...the debt, and Low's ...
...was disclosed

Color by

TECHNICOLOR®

IS THE ANSWER!

And now....

The curtain
rises on

TECHNIRAMA

TECHNIRAMA, the spectacular new large-screen color motion picture product developed by TECHNICOLOR® is now ready to excite theater audiences the world over.

TECHNICOLOR Corporation proudly announces that TECHNIRAMA was selected for production of the great color motion pictures listed here...soon to be released for premiere showings...

- ★ DAVY—Ealing Production—Metro-Goldwyn-Mayer
- ★ ESCAPE IN JAPAN—RKO Radio Pictures, Inc.
- ★ LEGEND OF THE LOST—A Batjac Production—United Artists
- ★ NIGHT PASSAGE—Universal Pictures Co., Inc.
- ★ SAYONARA—Goetz Pictures, Inc.—Warner Bros. Pictures, Inc.
- ★ SEA WALL—De Laurentiis—Columbia
- ★ SLEEPING BEAUTY—Walt Disney Production—Buena Vista Film Dist. Co., Inc.
- ★ SOUVENIR D'ITALIE—Athena-Rank
- ★ THE MONTE CARLO STORY—Titanus Films—United Artists

TECHNICOLOR through TECHNIRAMA offers:

Large area negative photography
using standard 35mm film

Most efficient use of negative area

Versatility—Standard or
road-show prints all from one
original negative

Greatly improved picture
sharpness

Freedom from graininess

Increased depth of focus

Minimum image distortion

TECHNICOLOR CORPORATION

MOTION PICTURE DIVISION

Herbert T. Kalmus, President and General Manager

Picture Grosses

'WRONG' BRISK 10G,
PROV.; 'VIOLENT' \$7,000

Providence, Feb. 12.
Leader here this stanza is Majestic with "The Wrong Man," which shapes stout. Strand looks nice with "3 Violent People." "Drango" looks just okay at State.

Estimates for This Week
Albee (RKO) (2,200; 65-80) — "Tension at Table Rock" (RKO) and "Death of Scoundrel" (RKO). Fair \$6,000. Last week, "Naked Paradise" (AI) and "Flesh and Spur" (AI), \$8,500.

Majestic (C-M) (2,200; 65-80) — "Wrong Man" (WB) and "Black Whip" (20th). Bright \$10,000. Last week, "Anastasia" (20th) (3d wk), ditto.
State (Loew) (3,200; 65-80) — "Drango" (UA) and "Brass Legend" (UA). Okay \$10,500. Last week, "Teahouse" (M-G) (3d wk), \$9,000.

Strand (Silverman) (2,200; 65-80) — "3 Violent People" (Par) and "Cruel Tower" (AA). Good \$7,000. Last week, "Ride High Iron" (Col) and "Ten Tall Men" (Col) (reissue), \$5,500.

'Affair' Sturdy \$15,000,
Denver; 'Slander' 6½G

Denver, Feb. 12.
Biz is off some this session, with newcomers very spotty. Top new entrant is "Top Secret Affair," solid at Paramount. "3 Brave Men" looks fair at the Denver while "Slander" is slight at Orpheum. "Westward Ho, the Wagons" still is fine in third Aladdin round, and stays a fourth. "Wrong Man" looms nice in second week at Centre.

Estimates for This Week
Aladdin (Fox) (1,400; 70-90) — "Westward Ho, the Wagons" (BV) (3d wk). Fine \$6,500. Stays. Last week, \$11,000.
Centre (Fox) (1,247; 70-125) — "Wrong Man" (WB) (2d wk). Nice \$11,000 or near. Last week, \$16,000.

Denham (Cockrill) (1,428; 70-90) — "Bundle of Joy" (RKO) (3d wk). Fair \$5,000. Last week, \$8,500.
Denver (Fox) (2,525; 70-90) — "3 Brave Men" (20th) and "Black Whip" (20th). Fair \$11,000 or under. Last week, "Nightfall" (Col) and "Wicked as They Come" (Col), \$10,000.

Esquire (Fox) (742; 70-90) — "3 Cases of Murder" (Indie). Okay \$2,500. Last week, "Golden Demon" (Indie) (2d wk), \$3,000.
Orpheum (RKO) (2,600; 70-90) — "Slander" (M-G) and "American Pastime" (M-G). Slight \$6,500. Last week, "Iron Petticoat" (M-G) and "Thunder Over Arizona" (RKO), \$13,500.

Paramount (Wolfberg) (2,200; 70-90) — "Top Secret Affair" (WB) and "Peacemaker" (UA). Solid \$15,000. Last week, "Mole People" (U) and "Curucu" (U), same.

TORONTO

(Continued from page 9)
"Anastasia" (20th) (4th wk). Hefty \$23,000. Last week, \$25,000.
Imperial (FP) (3,544; 75-150) — "Giant" (WB) (4th wk). Tall \$16,000. Last week, \$18,500.
International (Taylor) (557; 1) — "Gold Rush" (UA) (reissue) (8th wk). Fine \$3,500. Last week, same.
Loew's (Loew) (2,096; 60-81) — "Teahouse August Moon" (M-G) (7th wk). Hep \$12,000. Last week, ditto.

Tivoli (FP) (995; 150-52) — "Oklahoma" (Magna) (42d wk). Up to \$9,000. Last week, \$8,000.
University (FP) (1,536; 175-250) — "Ten Commandments" (Par) (12th wk). Still socko at \$15,000. Last week, same.
Uptown (Loew) (2,098; 60-81) — "Written on Wind" (U) (6th wk). Hotsy \$10,500. Last week, ditto.

CHICAGO

(Continued from page 9)
Comfortable \$20,000. Last wk., \$35,000.
Surt (H&E Balaban) (685; 125) — "Simon and Laura" (U) (2d wk). Par \$3,800. Last week, \$4,700.
United Artists (B&K) (1,700; 90-150) — "Wrong Man" (WB). Smash \$21,000. Last week, "Written on Wind" (U) (6th wk), \$15,000.
Woods (Essaness) (1,206; 90-150) — "Teahouse" (M-G) (12th wk). Trim \$18,000. Last week, \$19,000.

World (Indie) (600; 90-150) — "La Strada" (T-L) (7th wk). Big \$4,900. Last week, \$4,800.
Ziegfeld (Davis) (430; 90-125) — "Key Largo" (WB) and "Big Sleep" (WB) (reissues). Lean \$1,500 in 5 days, new bill replacing. Last week, "Only French Can" (UMPO) (6th wk), \$3,000.

PHILADELPHIA

(Continued from page 9)

(Par) (12th wk). Wow \$26,000. Last week, \$28,000.
Stanley (SW) (2,900; 99-149) — "Oklahoma" (20th) (2d wk). Poor \$7,500 in 4 days. Last week, \$11,000.

Stanton (SW) (1,483; 99-149) — "Don't Knock Rock" (Col) and "Rumble on Docks" (Col) (2d wk). Off to \$9,000. Last week, \$19,000.
Studio (Goldberg) (400; 94-149) — "Tempest in Flesh" (Indie) (5th wk). Fine \$5,000. Last week, \$3,300.

Trans-Lux (T-L) (500; 99-180) — "Anastasia" (20th) (7th wk). Smash \$16,000. Last week, \$17,000.
Viking (SW) (1,000; 75-140) — "Bar-101" (WB) (3d wk). Good \$7,500. Last week, \$11,000.

World (Pathe) (499; 99-149) — "Don Giovanni" (Indie). Tall \$5,500. Last week, "Magnificent Seven" (Col) (2d wk), \$3,000.

'Affair' Fair 9G, Indpls.;
'10 C's' Wow \$18,000, 2d

Indianapolis, Feb. 12.
Biz is spotty here this stanza, despite fairly decent weather. "10 Commandments" is still top money film at first-run with near-capacity second week at Lyric. "Top Secret Affair" is only fair at Indiana but "Seventh Cavalry" just fair at Circle and "Barretts of Wimpole Street" disappointing at Loew's.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85) — "7th Cavalry" (Col) and "Odongo" (Col). Mild \$7,000. Last week, "4 Girls in Town" (U) and "Strange Intruder" (AA). \$9,000.
Indiana (Cockrill-Dolle) (3,200; 60-85) — "Top Secret Affair" (WB) and "Woman's Devotion" (Rep). Fair \$9,000. Last week, "Wrong Man" (WB), \$8,500.

Loew's (Loew) (2,427; 60-80) — "Barretts Wimpole Street" (M-G) and "Great American Pastime" (M-G). Sad \$6,000. Last week, "Drango" (UA) and "Gun Man Down" (UA), \$9,000.

Lyric (C-D) (900; 125-220) — "10 Commandments" (Par) (2d wk). Sizzling \$18,000 following \$19,000 first stanza.

PITTSBURGH

(Continued from page 9)

"The Robe" (20th). Ought to be another fortnight at least for best run here in years. Great \$12,000. Last week, nearly \$14,000.

Penn (UA) (3,300; 65-99) — "Barretts of Wimpole Street" (M-G). Dying on its feet. Got good notices but is doing nothing. Lucky to do dismal \$8,000 or near. Last week, "Iron Petticoat" (M-G), \$12,500.

Squirrel Hill (SW) (900; 85-99) — "Great Man" (U) (3d wk). Hottest property the arter has had in a long time. Should have no trouble hitting sock \$5,000. Last week, \$5,500.

Stanley (SW) (3,800; 65-99) — "Wrong Man" (WB). Excellent notices but that's all. Fair \$12,000 or near. Last week, "Three Violent People" (Par), \$7,000.
Warner (SW-Cinarama) (1,365; 125-240) — "Seven Wonders" (Cinarama) (43d wk). Edging back up into better brackets. Looks over \$12,000, stout. Last week, \$11,800.

WASHINGTON

(Continued from page 8)

Keith's (RKO) (1,859; 125-275) — "Ten Commandments" (Par) (13th wk). Very steady \$13,000 after \$13,000 last week.

Metropolitan (SW) (1,490; 70-90) — "Top Secret Affair" (WB). Okay \$7,500. Last week, "3 Violent People" (Par), \$7,000.

Palace (Loew) (2,360; 90-125) — "King and Four Queens" (UA) (2d wk). Okay \$14,000 after \$24,000 opener.

Plaza (T-L) (290; 90-135) — "The Sorceress" (Indie). Strong \$5,500. Last week, "Lady Chatterley's Lover" (Indie) (12th wk), \$1,800.

Trans-Lux (T-L) (600; 80-125) — "Full of Life" (Col) (3d wk). So-so \$5,500. Last week, \$6,000.

Warner (SW-Cinarama) (1,300; 120-240) — "Seven Wonders" (Cinarama) (7th wk). Bowling along at handsome \$19,000 after \$23,000 in sixth.

Uptown (SW) (1,100; 120-240) — "Oklahoma" (Magna) (16th wk). Good \$9,000. Last week, same.
Ontario (K-B) (1,250; 90-125) — "Great Man" (U) (4th wk). Looks like neat \$5,500. Last week, \$6,500.

'Violent' Brisk \$8,000
In Seattle; 'Affair' 6G

Seattle, Feb. 12.

"Three Violent People" shapes as best newcomer here this round, being fairly good at Coliseum. "Top Secret Affair" looms slow at Fifth Avenue. "Oklahoma" and "This Is Cinerama" continue solidly in their longruns at the Blue Mouse and Paramount respectively. "Teahouse of August Moon" also is good in sixth round.

Estimates for This Week
Blue Mouse (Hamrick) (800; 150-250) — "Oklahoma" (Magna) (15th wk). Okay \$5,500. Last week, \$6,000.

Coliseum (Evergreen) (1,870; 95-125) — "3 Violent People" (Par) and "Calling a Murderer" (AA). Fairly good \$8,000. Last week, "Drango" (UA) and "Dance With Me, Henry" (UA), \$9,800.

Fifth Avenue (Evergreen) (2,500; 125-250) — "Top Secret Affair" (WB) and "Running Target" (UA). Slow \$6,000. Last week, "3 Brave Men" (20th) and "Black Whip" (20th) (2d wk), \$5,800.

Music Box (Hamrick) (850; 90-125) — "Teahouse" (M-G) (6th wk). Good \$6,000. Last week, \$6,100.

Music Hall (Hamrick) (2,200; 90-125) — "Wrong Man" (WB) and "Brass Legend" (UA). (2d wk). Fair \$5,000. Last week, \$7,800.

Orpheum (Hamrick) (2,700; 90-125) — "Gun for Coward" (U) and "Death of Scoundrel" (RKO) (2d wk-3 days). Fair \$3,500. Last week, \$5,400.

Paramount (SW-Cinarama) (1,282; 120-265) — "This Is Cinerama" (Cinarama) (26th wk). Good \$8,500. Last week, \$7,894.

LOS ANGELES

(Continued from page 8)

1.75) — "Barretts Wimpole Street" (M-G) (2d wk). Limp \$5,800. Last week, \$7,400.

Los Angeles (FWC) (2,097; 90-125) — "3 Brave Men" (20th) and "Women Pitcairn Island" (20th) (2d wk). Dull \$3,800. Last week, with Hollywood, Uptown, Loyola, \$20,000.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,108; 80-125) — "Three Violent People" (Par) and "Secret Treasure Mountain" (Col) (2d wk). Thin \$7,600. Last week, with Wiltern, \$13,400 plus \$17,200 in one nabe, six ozoners.

Fox Wilshire (FWC) (2,296; 125-175) — "Men in War" (UA) (3d wk). Light \$6,500. Last week, \$8,200.

Fine Arts (FWC) (631; 125-150) — "Wee Georgie" (Arthur) (4th wk). Okay \$4,600. Last week, \$5,200.

Chinese (FWC) (1,908; 125-240) — "Anastasia" (20th) (7th wk). Fine \$13,000. Last week, \$16,900.

Vogue (FWC) (90-150) — "Baby Doll" (WB) and "Night Fall" (Col) (2d run) (7th wk). Modest \$2,700. Last week, \$4,600.

Hollywood Paramount (F&M) (1,468; 1-150) — "Written On Wind" (U) (7th wk). Neat \$9,500. Last week, \$10,400.

Carthay (FWC) (1,138; 175-350) — "Around World in 80 Days" (UA) (8th wk). Smooth \$26,000. Last week, \$25,200.

Four Star (UATC) (868; 125-180) — "Rainmaker" (Par) (8th wk). Okay \$4,000. Last week, \$4,100.

Egyptian (UATC) (1,503; 125-180) — "Bundle of Joy" (RKO) (8th wk). Mild \$2,500 in 3 days. Last week, \$3,200.

Warner Beverly (SW) (1,612; 150-330) — "10 Commandments" (Par) (13th wk). Fine \$23,500. Last week, \$21,500.

Warner Hollywood (SW) (1,348; 120-265) — "Cine Holiday" (Cinarama) (66th wk). Started current frame Sunday (10) after fancy \$17,800 last week.

U's \$4.06 Per Share

Universal racked up a net profit for the fiscal year ended Nov. 3, 1956 of \$3,993,146, equivalent to \$4.06 per share of common stock, as compared with \$4,018,625, equivalent to \$3.71 per share, for the previous year.

Despite the dip in the revenue, the per share earnings increased during the most recent fiscal year because of the fewer number of shares outstanding. In 1956, the per share earnings were figured on the basis of 927,254 shares as compared with 1,020,089 shares of common stock outstanding in 1955. During 1956, the company acquired 101,950 shares of its common stock, thus reducing the number of outstanding shares.

Rock, Jock, Air Bally, Saturation

Junior Rhoden Even Has Street Parade Lined Up
For His First Film, 'The Delinquents'

UNAFRAID OF TV OLDIES

Minneapolis Sees No B. O. Dent From Air Features

Minneapolis, Feb. 12.
After nearly two months of not-so-old MGM, 20th-Fox, and other major films on television, the box-office hereabouts still gives no evidence of taking a nosedive, according to Charles Winchell, local United Paramount circuit president-general manager, echoed by other leading exhibitors.

"When we've had the attraction during the past several months we've invariably enjoyed good and normal grosses, the same as before the advent here of the Metro and Fox oldies," asserts Winchell.

New Toronto Booking Plan

Toronto, Feb. 12.
On a new booking and operating arrangement for Toronto, which sees 20th Century Theatres taking over two major Famous Players (Canadian) houses in this city, with Nathaniel A. Taylor heading a chain of some 80 houses in Ontario, this has a Toronto setup of nine theatres opening day and date for a first-run pattern. This leads to immediate booking of "better" first-run pix, according to Taylor.

His setup in Toronto gives a booking total of 9,007 seats, audience reception giving a (literally) chain reaction in nine houses in one area on a specific week's performance; with no holdovers, planned, though present policy is subject to immediate change on calibre of films booked. New nine-house Taylor combo follows decision of Famous Players (Canadian) and Arthur Rank chains to link nabe deluxers, with heavy seating capacities, this to offset downtown traffic congestion and make a play for suburban dollars on day and date release of "important" pix, this policy already working successfully on b.o. revenue.

Copley To Todd?

Boston, Feb. 12.
Trade circles hear that Mike Todd has purchased the Copley Theatre from the Shubert interests and will present "Around the World in 80 Days" there by Easter. Todd's engineers are supposed to go to work on the Copley within the week.
J. J. Shubert has denied any deal with Todd and in fact it's hinted by the Shubert office that another deal is in the works.
"80 Days" originally was slated to go into the Saxon Theatre. The Copley, a 1,000-seat lighter, has been dark for some 10 years. It was opened briefly in 1953 as an art film house.

SAN FRANCISCO

(Continued from page 8)

People" (Par) and "Rumble on Docks" (Col), \$14,500.
St. Francis (Par) (1,400; 1-125) — "Top Secret Affair" (WB) (2d wk). Holding nicely at \$9,000. Last week, \$12,500.

Orpheum (SW-Cinarama) (1,458; 175-265) — "Seven Wonders of World" (Cinarama) (12th wk). Excellent \$28,600. Last week, \$29,000.

United Artists (No. Coast) (1,207; 70-81) — "Halliday Brand" (UA) and "Crime of Passion" (UA). Fairly good \$8,500. Last week, "5 Steps to Danger" (UA) and "Gun Brothers" (UA), \$7,000.

Stagedoor (A-R) (440; 125-150) — "Oklahoma" (20th). Big \$9,000. Last week, "Constant Husband" (Indie) (2d wk), \$2,500.

Larkin (Rosener) (400; 1) — "Magnificent Seven" (Indie) (2d wk). Hep \$5,000. Last week, \$5,500.

Clay (Rosener) (400-1) — "Grand Maneuver" (Indie). Great \$5,000. Last week, "Papa, Mama, Maid" (Indie) (3d wk), \$2,600.

Vogue (S.F. Theatres) (377; 1-125) — "La Strada" (T-L) (23d wk). Big \$1,900. Last week, same.

Bridge (Schwarz) (396; 1-125) — "Wee Georgie" (Indie) (3d wk). Great \$5,700. Last week, \$6,000.

Coronet (United California) (1,250; 150-375) — "Around World in 80 Days" (UA) (7th wk). Excellent \$25,800. Last week \$26,500.
Rio (Schwarz) (397; 1) — "Bullfight" (Indie) (2d wk). Splendid \$3,500. Last week, \$5,300.

Kansas City, Feb. 12.

"The Delinquents," the story of teen-age rebels produced here by Imperial Productions, headed by Elmer Rhoden Jr., is to have its world premier at the Fox Midwest Uptown Theatre next Tuesday (19). That sparks a saturation campaign in which the picture will have over 180 playdates in this area within about a four-week period through United Artists release.

UA, Fox Midwest and Imperial have a major campaign going on it, slanting the whole proceedings toward teenagers. Video and radio time are devoted to the opening, with Rhoden and Rose Marie Howard, femme lead in the picture, appearing on a number of shows here.

Musical theme, "Dirty Rock Boogie," was written here by Bill Nolan, but has not been released as a record. Tapes have been made, however, and these are being played by local jocks. There is to be a high school press interview with Rhoden and eight of the players who live here, a hot rod association parade with banners—"We dig 'The Delinquents,'" and there is to be a rock 'n' roll session in the street at the theatre night of opening. A local department store, Pecks, is in the act with fashion shows using girls from the cast as models, window tie-ups, in-store tie-ups, etc.

Most of the production staff, headed by Robert Altman as writer-producer-director, as well as most of the cast will be on hand for the premier. Following day the picture moves to the Esquire, Fairway and Granada theatres for regular week's playing time. These are the Fox Midwest first run unit at present.

Devoting much time to the picture is Ed Borgen, out from N.Y. for UA, and Roy Hill, Harold Guyett and Joe Redmond of the Fox Midwest roster.

16 Weeks Minimally But
Hope DeMille Biblical
Draw Rates Half Year

Minneapolis, Feb. 12.

Exclusive territory booking of "The Ten Commandments" at the local 1,000-seat Lyric (United Paramount Theatres house) is for a minimum of 16 weeks, but Paramount is hoping for a run of at least six months and possibly nine.

There'll be two daily showings with all seats reserved and a \$2.25 night admission. An invitation screening was held at the Lyric last week.

Dick Dynes, former assistant to Fay Dressell, RKO branch manager, has been engaged by Paramount to book theatre parties for "Commandments." He'll try to sell the show to business concerns, clubs and groups and will have the title of group sales manager.

WALT DISNEY DIVVY
AFTER 2-FOR-1 SPLIT

Hollywood, Feb. 12.

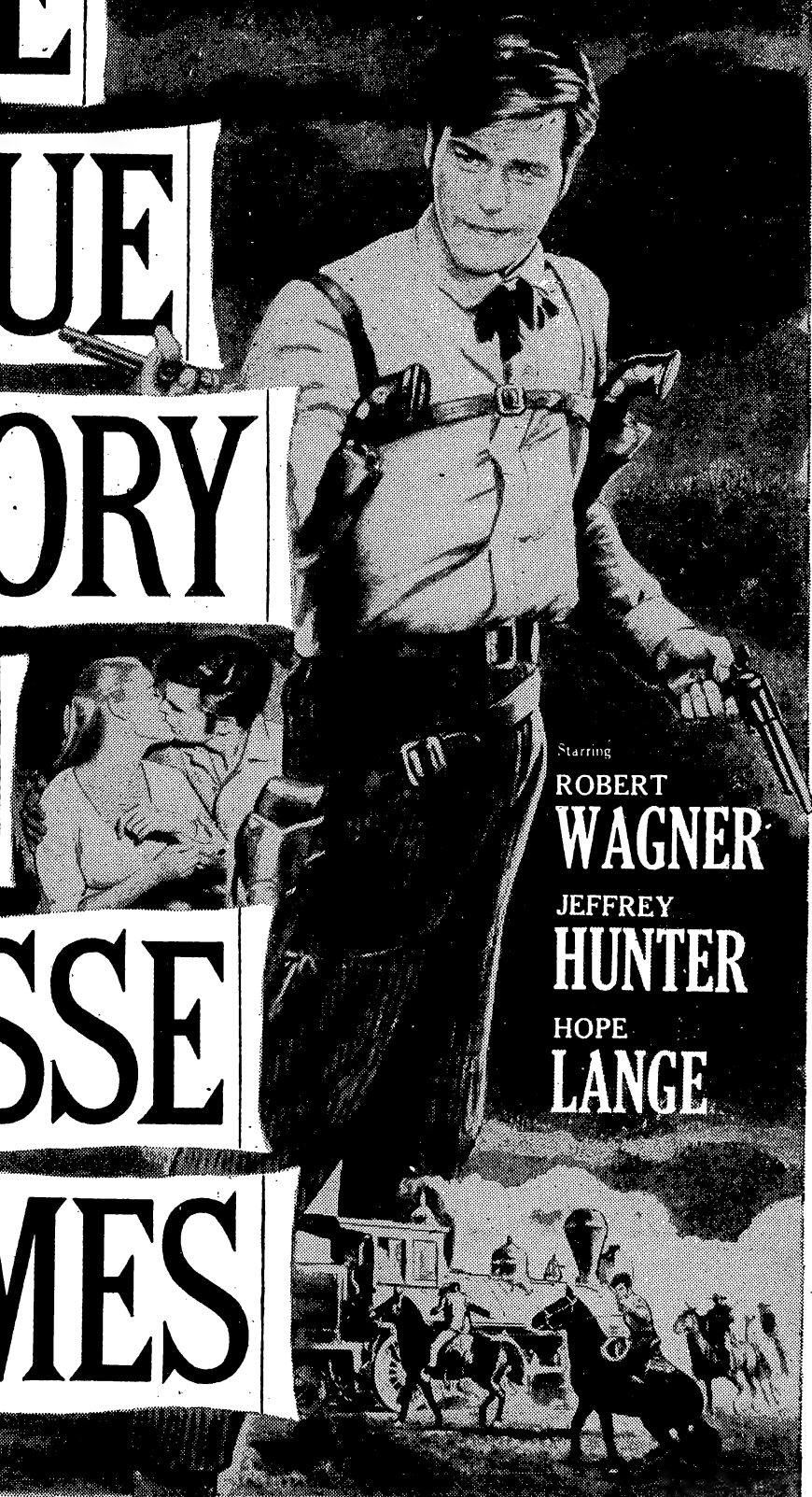
Walt Disney Productions showed earnings of \$685,601 for the first quarter ended Dec. 29, 1956, equivalent to 46¢ per share on company's 1,492,209 outstanding common shares. It was disclosed yesterday at annual stockholders meeting.

For the corresponding quarter of last year, net earnings were \$996,229, or 77¢ per share on 1,305,680 shares then outstanding, after giving effect to the two-to-one stock split made last August. Figure repped reflected earnings from two large and very successful pictures released in close proximity, it was stated.

"This comparison," treasurer Paul L. Pease reported, "is another reminder that our short term results are frequently not comparable due to normal variations in the timing and type of our theatrical releases."
Incumbent directors were re-elected by shareholders, and at a meeting of the board directly afterwards all officers were returned.

20th
BRINGS
YOU
The
BIG
Story!
The
REAL
Story!
The
SUCCESS
Story!
Stripped
of all
legend,
fiction,
lies!

THE TRUE STORY OF JESSE JAMES



Starring
**ROBERT
WAGNER**
JEFFREY
HUNTER
HOPE
LANGE



COLOR BY DE LUXE
CINEMASCOPE

co-starring **AGNES MOOREHEAD**
Produced by **HERBERT B. SWOPE, Jr.** Directed by **NICHOLAS RAY** Screenplay by **WALTER NEWMAN**
Based on a Screenplay by **NUNNALLY JOHNSON**

Available now! Call the man at 20th today!

Visit to a Small Planet—H'wood

Continued from page 1

Nobody would trip over anybody. There would be little or no cutback on employment since our picture programs will continue as is. In fact it may create more consecutive employment in certain phases."

On the subject of 20th-Fox, Adler & Co. appears easily the most prolific lot. Seemingly prexy Spyros Skouras has given Adler full rein and he is as intense and occupied as was Zanuck when he ruled the Pico Blvd. roost. The latter, now that he is on the board of 20th and a dominant stockholder, is content to take it easier with his own, independent productions.

(To what degree Zanuck's going on the board, for the first time, and Howard Hughes' reported big buy-ins on 20th-Fox stock have coincidence is one of those Romanoff and Chasen's conjectures. It's no secret that Hughes, almost coincidental with the shuffling of the RKO lot under the Tom O'Neil-Dan O'Shea RKO Tele-radio regime, has become vitally interested in 20th. There is mystery how he is buying up blocs because the blocs have been in small lots—and of course through dummies. Even the frequency and time-tabling of the brokers' orders seems shrouded in mystery because the trading appears "normal." Zanuck and Hughes are known old friends.)

In the main the picture business continues carrying water on both shoulders. Everybody is now in television—and diversification—with both feet.

The video bunch have a prosperous authority about their jobs that borders on smugness. On the other hand the picture business is heartened by renewed boxoffice vigor.

The veteran film-men still look to the boxoffice phase—the cash-on-the-barrel—as the most solid form of show business.

Vidpix Jargon Grows

The vidpix producers now quote

harker-backers to the glory of Louis B. Mayer and Irving Thalberg. It's a realization that, with the show business pendulum having swung the way it has, there is revitalized awareness within Loew's Inc. on just where it is going, and where it hopes to go.

It is now generally known that new prexy Vogel has strong confidence from Andre Mayer, the Swiss banker and head of Lazard Freres. And that goes for Robert Lehman of the Lehman Bros. firm which, with Lazard, controls about 1,000,000 shares on behalf of its investors.

It is generally believed that Vogel is in constant consultation with Andre Mayer and, from the Wall Street end, it's now even better than having our men on the board because 1540 Broadway is in constant touch.

It is figured that Joseph Tomlinson et al. will be smart "to leave management alone to prove itself," and while Vogel-Thau have a year or so to make things stand up it is considered a reasonable timetable. Vogel's forthrightness has percolated, in turn, to the Culver City corps. Whether an executive producer may yet have to be brought into the studio is an open question although the business, as now constituted, today requires no such post. The administrative function personified by Thau or Y. Frank Freeman at Paramount is now regarded as the sager setup.

'Personal' Sidelines

Furthermore, the idea of a studio topper engaging in production ("and thus competing with the other producers on the lot") is something for the history books. This, of course, refers to the one or two "personal" productions of a Dore Schary, or when Darryl F. Zanuck headed the entire 20th-Fox operation; or when Jerry Wald dittoed for Harry Cohn at Columbia. Cohn, in turn, is now almost entirely the administrator rather than the film producer. Same is

Warner Bros. and Loew's-20th are envied for their publishing company holdings. In fact, many a major now wishes it also had a music publishing affiliate although, realistically, under current writer-publisher relations there's no such things as "giving any rights away." Writers nowadays don't stand for any nonsense on synchronization values. However, when a Hollywood producer owns a pool of music copyrights it (1) at least gives it a better trading position with its own affiliated copyright owners (and in turn with the affiliated writers); and (2), it still comes down to putting at least 50% of the licensing fees from one pocket into another.

Barney Balaban's deal for Dot Records, as with Leonard H. Goldenson's AB-Paramount diskery, falls into that orbit, both for exploitation and possible new talent potentials. While Dot has Pat Boone, for example, this didn't prevent 20th-Fox signing him, and eyeing him as a quick cash-in with the juve trade, as it did with Elvis Presley's "Love Me Tender." Par, of course, has long since controlled Famous and Paramount Music catalogs.

(On the subject of Presley, no matter the ribbing, his boxoffice performance has caused almost every major to pitch for that rock 'n' roll trade. And as regards Presley's encore, Hal Wallis-Joe Hazen Productions has him under contract. He's currently in a Wallis picture (Paramount), and the Marathon St. studio dope is inordinately bullish on Presley's boxoffice potentials, separate and apart from the current fever for the r&r stuff. This comes from a dispassionate show biz perspective.)

The Social Life

The social life of the colony also seems a little more realistic. There is a greater awareness of worldwide values. The dirt-ditching is limited only to some peccadillo, event, romance, marriage or split of the moment. The recent wave of global production has now touched on almost anybody worthwhile in the industry and the politico-economic overtones seem to have been brought into sharper focus vis-a-vis Hollywood and the picture business general.

Then there are such curiosas as bragging about being addicted to radio serials of the soap opera genre, among such addicts being Pamela (Mrs. James) Mason and Dusty (Mrs. Jean) Negulesco. The Billy Wilders are wild about the Monday roller derby on tv. There is great accent on book reading.

Sunday Quarterbacking

Television continues the No. 1 common denominator for dinner conversation. As for the comedians particularly, and the execs in general, the Sunday brunches at Hillcrest, especially as focused around the "comedians' roundtable," is strictly Sunday midday quarterbacking on Gleason, Como, Caesar and whatever spectacular of the Saturday night before. It's repeated again at Monday, either in Romanoff's, the Brown Derby of the club, in re Ed Sullivan, Steve Allen, etc.

There are some very specific opinions on the subject. George Burns thinks Sid Caesar is one of the greatest mimes of the time. Groucho Marx and Jack Benny are by no means inarticulate. George Jessel, unquestionably the "king" of the table, has an opinion on anything and everything from John Foster Dulles to his perennial gripe about "the flintlex" (derogatory term for Trendex, Nielsen and kindred trends).

The producers (Victor Saville, Fred Kohlar, Eddie Buzzell, Harry Cohn), the agents like Abe Lastfogel, Lew Wasserman, Charles K. Feldman, Sam Jaffe; the sundry directors and players listen harder, it seems, to the sundry attitudes about tv versus the pix biz.

Linda Darnell Collects

Residual Fee in Reverse

Hollywood, Feb. 12.

Residual payments to thespes on feature films released to television have become commonplace, but Linda Darnell received a \$5,000 check last week for a film that went the reverse route. Coin covered British theatrical release of "Deception," which 20th-Fox turned out for the General Electric Theatre vidfilm series in 1955.

Half-hour film was released as a theatrical featurette in England last year.

Credits Per Guild's Slant Appear on Ballots Of '56 Screenplay Awards

Hollywood, Feb. 12.

Metro held a slight lead in screen writers nominations by the Writers Guild of America, released over the weekend. Four features released under the Metro banner received nominations: 20th and Columbia, three apiece; Warners, two, and Allied Artists and Paramount, one apiece.

Winners of the 1956 screenplay awards will be disclosed at the ninth annual Screen Writers Award dinner at the Moulin Rouge, March 7, with one winner each in comedy, dramatic and musical fields to be selected in final membership poll. The noted "Gridiron" type show presented annually at the Award dinner is now being prepped by Ben Roberts, with Herbert Baker directing and I.A.L. Diamond heading writers. Groucho Marx is emceeing.

Noteworthy in the list of nominations are two things. "Around the World in 80 Days," Mike Todd-United Artists release, was jointly credited to James Poe, John Farrow and S. J. Perelman in the ballot, a matter which is currently the subject of heated controversy between Todd and WGA. Todd released the pic with Perelman solely credited, and in retaliation, the Guild has placed the producer on the newly-formed "strike" list.

Also screenplay credit for Allied Artists-William Wyler "Friendly Persuasion" was given to Michael Wilson in the nomination ballot, although the Guild acknowledged that this credit did not appear on the screen. A Guild arbitration committee permitted Wyler and Allied to yank Wilson's credit, under article 6 of the Screen Minimum Basic Agreement, the "morals" clause. This was invoked when Wilson was accused of leftist activities.

SHIPPER NOT LIABLE FOR 'PARADISE' LOSS

Los Angeles, Feb. 12.

District Court of Appeals has affirmed a Superior Court decision dismissing the \$176,272 suit brought by Aspen Productions against Oceanic Steamship Co., over the delayed start of the firm's Gary Cooper starrer, "Return to Paradise."

Original action charged the shipping company neglected to advise Aspen that a maritime strike was in the offing when equipment for the film was being loaded aboard ship in 1952. When the strike broke out, the equipment was delayed and arrived in Tahiti six weeks later.

K. C. Durwood 900-Seater, Gets 'Ten Commandments'

Kansas City, Feb. 12.

After some palavering, it's been decided "The Ten Commandments" will play the Durwood circuit's Roxy Theatre here on a reserved seat two-day basis, with morning matinees on Saturdays and holidays.

Price scale has been set at \$1.25 for the mats and \$2 for evenings, with shows at 2 p. m. and 8 p. m. Morning matinees will go at 9:30. Picture opens Feb. 14, with details being worked out by Norman Sprowl, manager.

Roxy seats less than 900, believed to be a factor in deciding the policy. Some consideration had been given to continuous showing, but the reserved seat plan was adopted as better suited to the smaller house and also adding prestige to the engagement.

Work Par-Sunset Stages

Hollywood, Feb. 12.

All five stages at Paramount-Sunset will be in use next month as the rental lots hits a new high in production activity. Four of the ventures involved are theatrical features.

Currently shooting at the studio are the "Sergeant Preston of the Yukon" vidpic series and two features, "Stranger at Soldier Springs" and "The Barney Ross Story."

Two more indie features, "From Hell It Came" and "Tiger Mike," will go before the cameras in March. Lot general manager Stanton Osgood also is negotiating with Bob Hope Enterprises for the filming of the vidpic series "Police Chiefs of America" at Par-Sunset.

Very Happy Fellow, Robt. Lippert A Contented Exhib

San Francisco, Feb. 12.

"Strictly upbeat" was the way Robert L. Lippert described his business during a 15th anniversary celebration of the founding of his 33-theatre Lippert circuit.

More than 160 film industry reps, bankers, newsmen, employees and friends turned out for Rose Room banquet at the Sheraton-Palace last Thursday (1) night.

Call-Bulletin columnist Paul Speegle emceed.

Lippert, asked about his current operations, replied:

"Who's crying? Not me, though. I may be a little different than most of them."

"Last year our circuit showed its biggest profit and all signs point to a new high in boxoffice receipts in 1957."

He said plans have already been completed for a new house—the Guild—in the San Fernando Valley, to be built shortly, and added another theatre may be spotted in Southern California soon, too.

Lippert, who started his chain with the Grand in Richmond in 1942, laughed and said: "I've still got my first projectionist, my first landlord and my first bankers."

Among those who turned out for tribute were producer Samuel Fuller, Metro's J. W. Coyne, Warners' Al Grubstick, Allied Artists' Mel Huling, lawyer Ben Hamm, theatre chain owner Gerald Hardy, political rep Hulda McGinn, Universal's Barney Rose, Regal's Plato Skouras, Columbia's Jack Tillman, 20th Fox's Herman Wobber, and Lippert partners George Mann, Abe Karski, Gerald Karski, Ray Kaliski, Martell Kaliski, Albert Kessler, Leslie Kessler, Clarence Laws and Elwood Laws.

YANK 'SEVEN WONDERS' FOR 'COMMANDMENTS'

Pittsburgh, Feb. 12.

First closing of a "Seven Wonders of World" roadshow will be here at Warner on March 10 when the third Cinerama Production winds up run of 11 months. Closeout was decided on when Stanley-Warner circuit made deal with Paramount to open "10 Commandments" in house on March 14 following gala premiere to be sponsored night before by Variety Club for its charities.

Originally "Commandments" was figured to go into 3,800-seat Stanley on grind policy but Par and DeMille favored smaller house where biblical saga could get a long run on a two-day basis.

Although "Wonders" has done better here than previous Cinerama releases and is still over breaking point, Stanley officials figured it is approaching rock bottom and since they don't want to open next one "Shangri La" before Broadway, decision was made to bring in "Commandments."

Present capacity of Warner for Cinerama is 1,385 but 127 seats will be restored in balcony to give "Commandments" 1,512. Practically entire Warner Cinerama house staff, including managing director Bob Suits and publicity director Arthur Manson, to be retained for "Commandments," which will remain until "Shangri La" comes in, probably in the fall.

Downstairs of Warner won't be disturbed and three projection booths peered for Cinerama will stay as is while "Commandments" is there.

Ready to Open Drive-In Despite 600 Protests

Albany, Feb. 12.

The 700-car drive-in which Robert C. Conahan, of Slingerlands, is building in the Town of New Scotland, and to which residents of the nearby Heldervale section had objected—they presented a petition with more than 600 signatures to the Town Board—will open about May 15. It will be known as Mayfair.

Conahan, who reported that construction was near completion, said he was aware of the protestants' activities, but that they had exerted no direct pressure on him to drop the project.

'Prop' Up Hollywood's Glamour

Hollywood, Feb. 12.

A somewhat pathetic "glorification" of the glory that was Hollywood is attempted via a series of sunken cases, about two by three feet, under unbreakable glass, on the street level, in front of the American Airlines office on the northeast corner of Hollywood & Vine. The glass cases disclose an assortment of props and pseudo-historical souvenirs that looks like some of those weird memorabilia that Jackie Gleason might bring out on his tv show.

Among the items are Bing Crosby's pipe when he recorded "Silent Night"; Will Rogers' "original" lariat; Gloria Swanson's original ivory cigarette holder; Rudolf Valentino's gaucha hat which he used in the 1924 production of "The Gaucha"; an ostrich fan pathetically anemic (looking) worn by Miss Swanson when she worked with Valentino; a single-action frontier .45 Colt used by John Wayne in his early westerns; Harold Lloyd's original spectacles; a 1925 self-portrait made by John Barrymore in London; C. B. DeMille's megaphone used by him in the 1912 production of "The Squaw Man"; Jimmy Durante's favorite knockabout hat (alongside a copy of the Gene Fowler biog of "Schnozzola") and Dorothy Lamour's "original sarong."

There are two empty cases. They are somewhat ominously marked: "Reserved for future stars."

ad agencies, sponsors, budgets, Nielsen and other audience-ratings with the same awe and respect that Marcus Loew, Julian Saenger, E. V. Richards, Abe Blank, Balaban & Katz, et al., would command in the heyday of the picture business.

Their line of thinking runs like this: "So 'Gone With the Wind' grossed over \$30,000,000; Mike Todd and DeMille look to top that—great! But BBD&O and K&E spent millions of dollars last year," etc. They glibly agency-name drop and refer to ad budgets, and assume that all of it is earmarked for tv film production.

In actuality, of course, the sponsor, as the ultimate consumer, dwarfs the exhibitor gross in many instances. Screen Gems' production topper Irving Briskin compares "knocking ourselves out with 'B' budgets and now see how it comes out producing our line for the agencies and sponsors." And an impressive roster it is, too.

Metro's Cheering Squad

Studio-by-studio, of course the big spotlight is on the Joe Vogel-Benny Thau team at Metro. There probably was never as big a cheering section in Hollywood, from an inter-studio and competitive executive viewpoint, for "the opposition," as there exists now on the Coast.

This has nothing to do with Nick Schenck, Dore Schary or even the

true of Jack L. Warner, and with the others. The RKO debacle and the Republic situation, of course, are sorrowful statistics of the passing show biz scene.

As for Schary, he and his wife and their son and daughter sail on the SS United States April 18 for a three-month holiday. Metro's traffic chieftain Stanley Markham has arranged for their large station wagon to be picked up at LeHavre and driven to Sicily while the Scharys work their way south by hired car and railroad before starting motoring in Italy. Schary says he will have his show biz future plans set before he sails. It will include independent film production and possibly a hook into television.

It is notable that his final "personal" production, "Designing Woman," is highly rated at Metro, and so is "Raintree County" which, while not under his "personal" aegis, officially, is so regarded within the plant. He is thus exiting in a blaze, with what appear to be two strong boxoffice entries, particularly his own self-billed item which is by no means as astronomical in cost (and as long) as "Raintree." Later is already playdated for Radio City Music Hall.

Costly Music Rights

A sidebar on the vidpix situation is the sudden realization that music rights are a costly item and



HE OWNS "TEN THOUSAND BEDROOMS"!

M-G-M presents
DEAN MARTIN
in
**"TEN THOUSAND
BEDROOMS"**

Co-Starring
**ANNA MARIA
ALBERGHETTI
EVA BARTOK
DEWEY MARTIN
WALTER SLEZAK
PAUL HENREID**

With
JULES MUNSHIN • MARCEL DALIO
Written by
**LASLO VADNAY and ART COHN,
WILLIAM LUDWIG and LEONARD SPIGELGASS**
New Songs:—Music by **NICHOLAS BRODSZKY**
Lyrics by **SAMMY CAHN**

in **CINEMASCOPE And METROCOLOR**
Directed by **RICHARD THORPE** • Produced by **JOE PASTERNAK**

(Available in Magnetic Stereophonic, Perspecta Stereophonic or I-Channel Sound)

A SLYFUL EYEFUL!

Not since coins were tossed in that fountain has a picture, filmed in the beauty of Rome, had so much bouncy, youth-propelled entertainment. A young hotel tycoon (*Dean Martin's first solo starring role*) skillfully plans romances for three gorgeous sisters so that he can marry the fourth. The backgrounds of Rome are exquisite, the foregrounds of the sisters are divine, the songs are whistle-bait and fit the romantic, uproariously funny (*and very sly*) story to perfection.

**Wake Up
To M-G-M's
Dream-boat
Entertainment!**



Defenders of Italo-American Honor Get Into 'Baby Doll' Controversy

Albany, Feb. 12.

The controversy over "Baby Doll" had a delayed but extraordinary eruption in the Legislature last week, when a concurrent resolution was introduced by a New York City Republican Senator and a Democratic Assemblyman to put the solons on record as publicly "rebuking" the producers and as "recommending" to the Board of Regents that it exercise "greater care and supervision before approving similar pictures."

Senator Joseph F. Periconi, of the Bronx, and Assemblyman Louis F. De Salvo, of Manhattan, blasted the Tennessee Williams-Elia Kazan film as one that made a "ridiculous and discriminatory" reference to Americans of Italian descent; tended to "create bigotry, hatred, intolerance and bias, which are the working tools of the Kremlin and its agents"; as "indecent and abusive of dramatic license."

Defending the patriotism which Italian-Americans had demonstrated since their earliest days, the resolution's authors asserted the producers of "Baby Doll" had "recently declared that said picture has boxoffice appeal and that they intend to produce more pictures of the same type regardless of their ill-effect on the people of the country, in general, and on those of Italian-American descent, particularly."

They saw in this a "wanton disregard of moral standards decency, with an eye only to their financial gain." Such releases "can only serve to incite intolerance, aid the cause of bigotry, and erase the gains made in our anti-discrimination efforts," the introducers claimed.

It was believed to be the first time such a two-pronged attack, racial and moral, had been delivered in a resolution presented for adoption by the Legislature. Also, the initial instance in which it was proposed that the lawmakers issue a warning to the Regents, who control the film licensing procedure through the State Education Department's Motion Picture Division.

ONE-WOMAN CENSORING OPERATES IN MEMPHIS

Memphis, Feb. 12.

Memphis, which heretofore made trade headlines via one-man censorship, now has a One-Woman board chief doing the honors.

Mrs. B. F. Edwards, who inherited the late Lloyd T. Binford's post as head of the Memphis censor board, took matters in "her own hands" this week and put the kibash on three pics. Mrs. Edwards, who admitted that she viewed the three pics alone said that the following pics were banned:

"The Delinquents," "She Shoulda Said No," and "Street Corner." The last two are a pair of indies and previously played West Memphis as banned pics here under the late Binford's regime. "Delinquents," is a new United Artists release. Mrs. Edwards said that she banned "Delinquents" for "excessive brutality, excessive drinking, and low moral standards. It is a picture about juveniles and has no big name stars," she added.

Mrs. Edwards said that she banned the pics alone because co-members Mrs. St. Elmo Newton and Mrs. Walter Gray were home ill. "I don't like to have to ban pictures by myself," Mrs. Edwards told VARIETY. "I don't know about the legality of it, and I would welcome a court test. But I have to call them as my conscience sees it." Mrs. Edwards banned Warner's "Baby Doll" on her own last December.

Would Ease Blue Law

Albany, Feb. 12.

A bill amending Sections 2145 and 2152 of the Penal Law, to permit public sports and entertainment on Sunday after 1:05 p. m., instead of 2 p. m., has been reintroduced by Senator William F. Condon, Yonkers Republican.

The measure reportedly is designed to permit an earlier start for Sunday professional baseball and football in New York City. It passed the Senate, after amendment, last year, but died in the Assembly codes committee.

'Attractive' Bank

Hollywood, Feb. 12.

A factual story, "A Nice Little Bank That Should be Robbed," has been acquired by 20th-Fox, which is angling for Danny Kaye for the starring role.

Yarn will be published in Life magazine. "Bank" deal was set by the William Morris agency.

Musicals Held Back By Stereotyped Views—Donen

Stanley Donen, who advanced from choreographer to director in Hollywood, charged that the studios are reluctant to make musicals unless they can find an outstanding star for the leading role to protect the added investment a musical requires.

Donen, who directed "Funny Face" for Paramount and "Pajama Game" for Warner Bros. on loan-out from Metro, said that, as a result, musicals have been neglected and numerous "imaginative pictures have been lost in the shuffle."

In general, he noted in Manhattan last week, there "is a dreary approach to musicals" as represented by the backstage tune films. "A musical doesn't have to be limited in the choice of subject matter. It can be as varied as that of other pictures."

He also attributed the general decline in musicals to the reluctance of the studios "to invest in unknown material."

Another problem faced by musicals, according to Donen, is the difficulty in obtaining choreographers. "Choreographers," he said, "are harder to find than stars." Donen maintained that there are only a few professional choreographers available, but that their services are so much in demand for Broadway, television, and pictures that it is difficult to sign them up. As a consequence, he said, dancing is playing a secondary role in musical films.

19 Nabes Shuttered In Wage-Cut Quarrel On Union Projectionists

Memphis, Feb. 12.

Nineteen neighborhood theatres in Shelby County went dark here as a result of differences with the projectionists' union. Affected houses are now being picketed.

Stalemate was reached when the exhibitors sought to cut the boothmen's pay at the rate of 28c per hour. Later were willing to accept a reduction but wanted it limited to \$5.60 weekly. Contract, which expired Jan. 6, provided the machine men with \$2.80 per hour.

Theatre men claim the cuts are necessary because of business conditions as affected by television competition and the public's selective theatre-going habits.

Brandon French Reprise May Span Four Months

Special kind of foreign film festival bows at the Baronet Theatre, N. Y., Feb. 15, with the sequential presentation of a series of 12 French classics, each to run as long as the b.o. will support it.

Festival of Great French Films is being staged by Thomas F. Brandon and is expected to run a minimum of four months. Among the films to be presented are "Baker's Wife," "Carnival in Flanders," "Grand Illusion," etc.

In April, sponsored by the French government and the French Film Office in N. Y., a six-month series of French classics unspools at the Museum of Modern Art. It'll be kicked off via the appearance of several French stars on the CBS-TV "Toast of the Town." Ed Sullivan show.

'River Stay Away' Stand In Maryland Vs. 'Amazon'

Struggle to keep the film "Naked Amazon" from being shown on Maryland screens reached the Maryland Court of Appeals yesterday (Tues.) via an attempt by the Maryland censor to set aside a lower court ruling to the effect that the picture was neither obscene nor pornographic. "Amazon" is distributed by Times Film Corp.

Attorneys Felix J. Bilgrey, counsel for Times Film, and David Ross, Baltimore attorney, repped Times Film which earlier had won a favorable decision from Baltimore City Court judge Joseph R. Byrnes.

Jean Goldwurm, Times prexy, in a statement blasted the Maryland censors as "a self-righteous group of individuals who are so appallingly narrow-minded as to be myopic in their view of what is right and what is not." Censorship in any form, he held, "endangers our cultural and intellectual freedom, and it is high time the practice was wiped out for all time."

Times and Goldwurm have carried the brunt of the censorship fight in several states. It was Times' "Game of Love" which forced out the Massachusetts censor and challenged the Chicago police censorship setup.

Roxy Boothmen Not Eligible For 20th-Fox Fund

Three Roxy Theatre, N.Y., projectionists are not entitled to payments from 20th-Fox's employees retirement fund, Justice William Lyman ruled in N.Y. Supreme Court this week. The plaintiffs—Samuel Kravitz, Solomon Spielgoff and Isadoro Sherman—claimed they were entitled to retirement-fund payments because they were employed by 20th in 1946 when the film company adopted the employees' retirement fund.

The court pointed out that in 1950 the Moving Picture Operators Union, Local 306, of which the three plaintiffs are members, entered into an agreement with the Roxy, the terms of which provided that instead of continuing coverage for the projectionists under 20th's retirement plan, 5% of the weekly payroll for boothmen would be paid into an industry-wide pension and welfare fund. The court noted that this agreement was voted upon and approved by the membership of the union.

It was further noted that on Sept. 27, 1952, ownership of the Roxy passed to National Theatres and that immediately after 20th divested itself of its stock interest in the Roxy, the plaintiffs demanded that 20th make payments allegedly due under the retirement plan. The court stated emphatically that the plaintiffs are not entitled to such payments.

"This retirement fund was created voluntarily by 20th-Fox," the court said. "Any benefits conferred thereunder are tantamount to a gift. The donor of a gift has the right to fix the terms and the objects of his bounty. The terms of the retirement plan give no vested rights to others than specifically provided for." At no time after Sept., 1949, have the plaintiffs come under the provisions of the retirement plan so as to entitle them to the benefits, the court stated.

In dismissing the complaint against 20th, the court also dismissed 20th's counter-claim against third party defendants, the officers of Local 306.

Estes Heads Local 249, IA

Dallas, Feb. 12.

W. R. Estes, projectionist at the Melba Theatre, was elected veepee of the Projectionist Local 249 at the annual election of officers. He was the only new officer elected with all others re-elected from previous terms. He succeeded Hershel Miller of the Chalk Drive Inn.

Other officers are Guy L. Luther, prez, Tower Theatre; Harvey D. Hill Jr., recording secretary, Tower Theatre; C. I. Cross, financial secretary, Tower Theatre; A. E. Ballard, treasurer, Esquire Theatre, and Harvey D. Hill Sr., of the Majestic, for his 15th term as business agent.

Literati

Trailers For Forest Lawn

Growing practice among the publicity departments in big business firms, and particularly in the radio-TV and advertising fields, is to send out prepared-in-advance bits on top executives who have become critically ill. Pieces are biographical, of course, and the publicity departments also suggest their use as background material even when the exec survives; of course, they're always file material as well.

Recent examples in the past few weeks included an advance obit on an agency president (who pulled through OK) and a radio-TV station pioneer.

Helleur Edits 'Mayfair'

Toronto Telegram columnist Stan Helleur has left the paper to join Mayfair magazine as editor, a post he has been filling part-time since the monthly class magazine was bought by Crombie Publishing Co. Ltd. 16 months ago.

David B. Crombie, president, announced also that Helleur will serve as v.p. and editorial director of the company, which now has only Mayfair but plans expansion, including new publications, in the near future.

Robert Fulford is new managing editor of Mayfair.

Jessamyn West & Beerbohm Tree

Novelist Jessamyn West, author of "The Friendly Persuasion" (Gary Cooper-William Wyler-Alfred Artists), has written a memoir of her Hollywood experiences attendant to the filmization in a bright and forthright book titled "To See A Dream" (Harcourt, Brace, \$3.95).

Another contemporaneous show biz item is Hesketh Pearson's blog of "Beerbohm Tree: His Life and Laughter" (Harper; \$3.75).

Ken Giniger's Quickie

Kenneth S. Giniger, veepee and g.m. of Hawthorn Books (subsidiary of Prentice-Hall), quickies to Europe on his annual huddle with publishers and authors, leaves Feb. 22 and returning March 17. He'll do London, Paris, Amsterdam, Milan and Rome.

He's taking his wife on her first time over, and while in Rome both have a private audience with the Pope to present the specially bound edition of "Crown of Glory," Hawthorn's publication of the Pontiff's career, written by Alden Hatch.

New Pub Firm

David McDowell and Ivan Obolensky have founded a new publishing house. Former has been for the past seven years a senior editor of Random House and Obolensky, himself a writer ("Rogues March"—Random House), is the son of Col. Serge Obolensky and the late Alice Astor.

Ted Pratt's Encores

Gold Medal is reissuing Ted Pratt's Florida novel, "Sempino," and "The Golden Sorrow," a Hollywood novel, in 200,000 lots. Pratt's "Tormented" is being published in French by Flammarion, normally a conservative Paris publishing house, and both the latter and "Cocette," still another Pratt book, will be done in Italian by a Milan publisher.

Australia bought the rights to two others, "Smash-Up" and "Escape to Eden."

Murray Joins World

Fred W. Murray Jr. joining World Publishing March 1, headquartered in the company's home office in Cleveland, and his responsibilities will include that of assistant to the sales boss. Murray started with American News and was manager of the Denver branch for 13 years. In 1946 he joined Doubleday as sales rep on the Coast. He has been Doubleday's sales manager since 1950, until his resignation last month.

Capper-Stauffer Cycle

Chain of events shifting the Capper Publications Inc. to Stauffer Publications Inc. climaxed last week with the resignation of W. A. Bailey as editor and manager of the Kansas City Kansan. He had been with the paper since it was founded by the late Senator Arthur Capper in 1921.

New editor is John H. Stauffer, son of the new owner. Young Stauffer moves up from Newton, Kans., where he was editor of the Newton Kansan. He is a director and treasurer of the Stauffer company which has just taken over the Capper properties.

Bailey was one of a number of legatees under the will of Sen. Capper, and has sold his interest, along with other legatees, to Oscar

Stauffer. Before he was hired by Capper, Bailey was principal of Kansas City Kansas High School. He has been an avid civic worker, avows he will travel for a time, after which he expects to continue his work in various organizations. He is maintaining a desk in the Kansas offices as a place to prop his feet, he said.

Terry's 'Dance' Tome

"The Dance in America" by Walter Terry (Harper; \$4), is a short history of the dance in this country by the terp editor of the N.Y. Herald Tribune. Terry shows a firm grounding in U.S. origins with accounts of such performers as George Washington Smith, Augusta Maywood and John Durang, among others. Space is devoted to Duncan, Loie Fuller, St. Denis, Sharyn, Graham, Weidman, Holm, Tamaris and other "moderns." Ballet, ethnic dances, and the dance in relation to movies, tv, education and recreation are features of the book.

While certainly not a detailed study, tome supplies an excellent survey of the field. Illustrations are well-chosen.

Tobe Davis' Lectures

Broadway's closely associated with the mercantile trades have formed a committee to endow the Tobe Lectures in Retail Distribution at Harvard, named for Designer Tobe Colter Davis. Prof. Milton P. Brown will do the lecturing.

Joseph L. Eckhouse, exec head of Gimbel's, N. Y., is chairing the committee, with others in the group including Milton Blow, Edward W. Carter, Adam L. Gimbel, Raymond C. Kramer, Jack Lawrence, Mollie Parnis Livingston, Stanley Marcus and Dorothy Shaver.

CHATTER

Warner Bros. homeoffice publicist Walter Ross has an article, "The Spectacles of My Wife," in the March issue of McCall's.

Robert Buckner's new novel of GI romance, "Sigrid and the Sergeant," will be published by Appleton-Century-Crofts in October. John Scott, asst. city editor of Montreal Gazette, to N. Y. writing spot with Time, specializing in Canadian subjects.

Jack Campbell new editor of Glasgow Evening Citizen, in place of Walker Sinclair, posted to a.m. Scottish Daily Express.

National Book Committee has named Lynn Farnol as consultant to draw up plans for National Library Week on an all-industry basis.

Angna Enters, the novelist-artist-mime, has a new book, "Artist's Life," due for publication next fall by Coward-McCann. It's a sequel to "First Person Plural."

Walter Waldman, head of United Artists publicity writing department, will be represented in the March 3 issue of Today's Living (Herald Trib mag) with a piece on winter golfers.

Carolyn Taylor, formerly with American Express Co. publicity, now handling the promotion and publicity for Longman's, Green & Co., David McKay and Ives Washburn, with the assistance of Nancy Huenekens Cox.

The Writer, in its 70th year of continual publication, puts out its largest printing with the mag's April edition. Slanted at the tyro scribes, the book will roll 41,500 issues that month, increasing newsstand distribution.

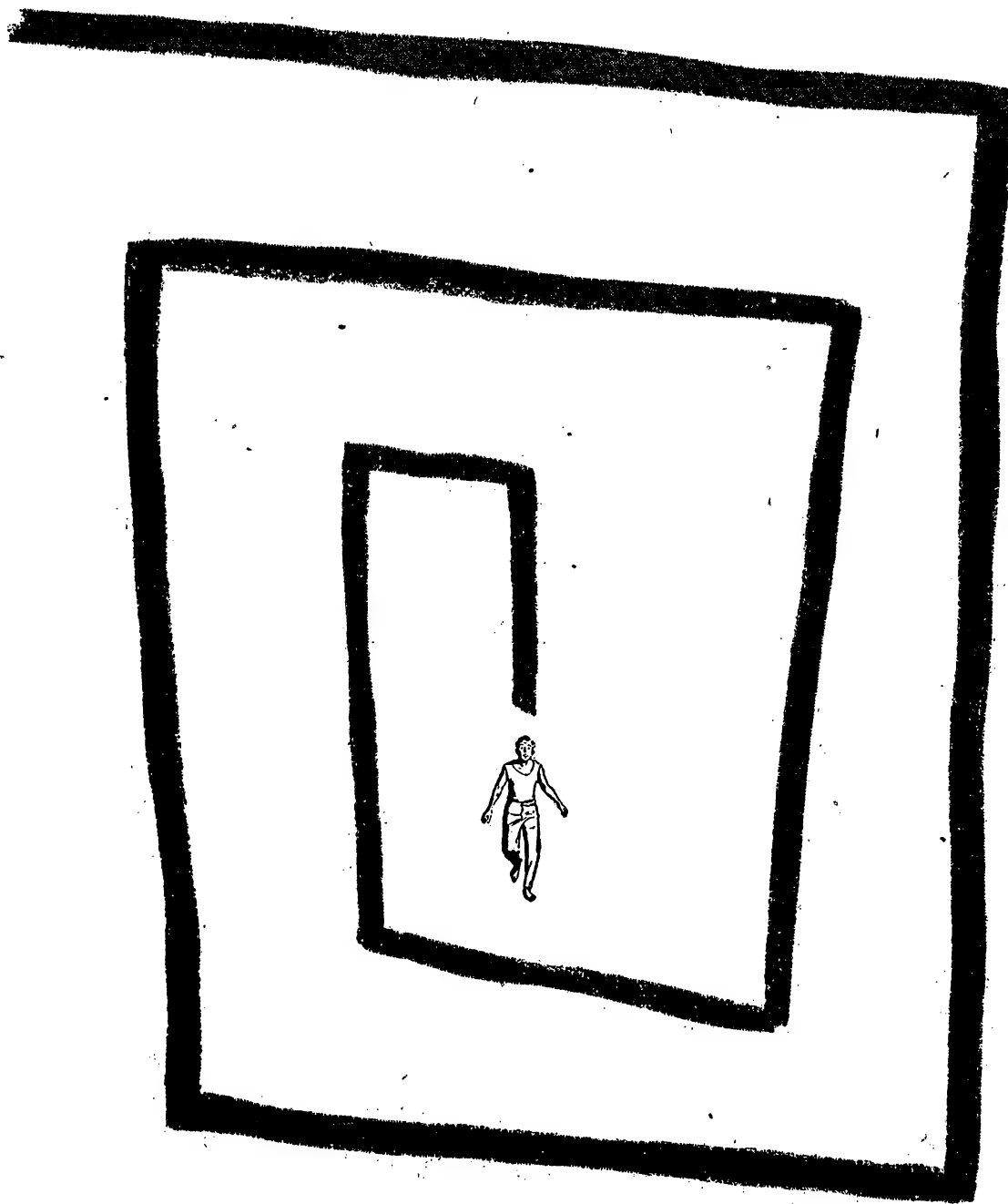
More Random House play publications include Paddy Chayefsky's "Middle of the Night," "Bells Are Ringing" by Betty Comden—and Adolph Green, and "Speaking of Murder," by Audrey and William Roos.

The State Theatre Press Office in Vienna started a bi-monthly magazine, Die Buehnen (The Stages), bringing legit news of international interest to Austria. Dr. Viktor Reimann, press chief, is managing editor.

Jill Stern, former actress-reporter daughter of ex-publisher J. David Stern and sister of Philly and New Orleans newspaper publisher David (Tommy) Stern 3d, has authored a novel about the Reno divorce colony, "Not in Our Stars." It's due for publication Feb. 28 by David McKay.

James A. Michener did not deliver his mss. of "The Bridge of Andau" until the first week in January with result that the March 1 scheduled publication date of his latest (it's non-fiction) will be touch-and-go so far as advance press copies are concerned, according to Random House publicist Jean Ennis. "Rascals in Paradise," by Michener and A. Grove Day, announced for Feb. 28 publication by RH, will be issued in June.

ONE IN A SERIES OF ADS FOR AN UNUSUAL AND VERY DIFFERENT MOTION PICTURE



Every
hour
he gets
smaller
and
smaller
and
smaller!
and
every
moment
the
suspense
mounts
!

THE INCREDIBLE SHRINKING MAN

starring

GRANT WILLIAMS • RANDY STUART
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY

FROM **U-I** THE EXCITING COMPANY

DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH

Schines and Attorneys Combat Guilty Rap in Contempt Situation

Buffalo, Feb. 12. Argument by counsel for the Schine theatre interests for a new trial on the grounds that the Schines were prevented from presenting important evidence on the trial in 1954-55 of the contempt of court charges brought against them for failure to comply with the order of the U. S. District Court was had before Federal Judge Harold F. Burke in that court here. The argument was vigorously opposed by attorneys for the anti-trust division of the U. S. Justice Dept. At the close of the arguments, Judge Burke directed that memoranda be filed within two weeks.

Judge Burke recently held the Schine defendants, individuals and corporations, guilty of contempt for not disposing of certain theatres as ordered by the late Judge John Knight. On the argument, counsel for the Schines contended that they had been prevented at the hearing from producing the testimony of theatre brokers as to the unfavorable market conditions for the sale of Class B theatres in 1952-53, but that the government was allowed to call rebuttal witnesses as to how other divestitures had been accomplished. Schine claimed that the other divestitures were Class A theatres for which there was a better market at the time.

On behalf of Howard Antevil, Schines' attorney, also held in contempt, it was claimed that Antevil did not offer proof concerning Antevil's part in the divestiture efforts, because the judge had ruled during the trial that Antevil did not have authority to dispose of theatres.

Finally, it was urged that the Schines did not violate the decree in obtaining first choice on some films because, while limited to 60% of available films, they were not prevented from arranging for first choice in their selection of the 60%.

Counsel for the Government contended among other things that Schine was not charged with contempt because of prior choice of film, but because its deals with distributors were made for the entire Schine circuit and were formulated in such a manner as to discriminate against competition, a prohibition which was specifically imposed by the court's 1949 decree.

Middle-of-Night Work Is Verboten for Youngsters Under Proposed Law

Albany, Feb. 12. Males between 16 and 18 could not be employed in theatres and other places of amusement between midnight and six a.m., and females, between 10 p.m. and six a.m., under terms of a bill introduced by Assemblyman Grant W. Johnson, at the request of the State Labor Dept. Johnson is a Republican from Ticonderoga.

The measure, which would not apply to employment in singing, dancing, playing a musical instrument or performing, also limits the number of days that could be worked to six and the number of hours to 12 in a week, and the number of hours in a single day, to eight—with specified exceptions, to make a shorter work week.

It extends the prohibitions now applicable to employment, at the ages listed, in hotels, restaurants, beauty parlors and mercantile establishments.

Bill would take effect July 1.

Natalie Wood won the seventh annual Detroit Free Press "New Faces Going Places" award for 1956. Award goes each year to most promising young film player.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
JOHN WAYNE • DAN DAILEY
MAUREN O'HARA
starring in METROCOLOR in
"THE WINGS OF EAGLES"
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Educated Cops

Boston, Feb. 12. A special training film on emergency birth deliveries, "All My Babies," was made available to Massachusetts police this week, to help them prepare for their frequent assists to the stork, by the state department of public health. Instead of depending on "hear-say information," police can now learn by watching the film, said Capt. Clinton Heitman of Brookline, prexy of the Mass. Police Assn. He termed the film "of great value to our officers" and said he would recommend its purchase by the Brookline Selectmen.

Rug Pulled On 'Mom and Dad'

Late Monday (11) N. Y. Supreme Court restrained the City License Commissioner. Film continues.

New York License Commissioner Bernard J. O'Connell on Monday (11) abruptly ended the run of "Mom and Dad" at the Central Theatre by suspending for seven days the exhibition license of the house. There was no assurance that the theatre would be permitted to resume after that period.

The Commissioner simultaneously suspended the license of Fabian's Strand, which also had been playing the Kroger Babb combination of "Mom and Dad" and "She Shoulda Said No."

Attorney Ephraim London was retained by the theatres and, on Monday afternoon, filed a complaint in court, seeking a temporary stay of the license commissioner's ruling.

The Commissioner had given the Fabian circuit and Maurice Maurer, the Central manager, notice Friday (8) of a hearing in his office Monday. At the hearing, the theatre-men were abruptly informed that they would have to close their houses immediately.

O'Connell's explanation was that the theatres were operating under an improper license since both the Central, located on Times Square, and the Strand gave sex educational lectures from their stages and hawked literature during intermission.

The Central (formerly the Holiday) had booked the "Mom and Dad" combination after being unable to obtain product from the major distributors. The combo was doing what was termed "very good" business in its first week. It was only last year that the New York censor had passed "Mom and Dad," which is on the condemned list of the Catholic Legion of Decency. There has been a good deal of Catholic opposition to the picture.

The last time a N. Y. license commissioner acted to revoke a theatre license was in the case of "The Miracle," then playing at the Paris Theatre. In that case, too, the Legion had condemned the picture. The Paris pulled the film, but attorney London saw the case through to the U. S. Supreme Court, where it became an important test case. Eventually, the Paris briefly re-booked "The Miracle."

It was pointed out Monday that it would be difficult to reopen "Mom and Dad" at the Central and the Strand after a week, particularly since a considerable amount of money spent on advertising would by then have gone down the drain. The Central date had been heavily plugged via newspaper ads.

Curfew for Junes

Manchester, N. H., Feb. 12. A curfew ordinance which will keep children under 16 off the Manchester streets after 10 p.m. has been passed by the Board of Mayor and Aldermen. Strongly supported by the Police Department, the new ordinance becomes effective after it has been published for two successive weeks.

RETIREES TO MARRIAGE

Sam Roth's Twist On End-of-Career Routine

Newark, Feb. 12. Sam Roth, manager of Stanley Warner's Baker Theatre in Dover, N.J., for 30 years, retired last week and will reside in St. Petersburg, Fla. Otto Schoepe succeeds him. Day after he relinquished his managerial post, Roth married Mrs. Hazel McConville, who'd been assistant manager of the Baker since 1945.

Dish Club Coin Not Taxable To Film Theatres

Washington, Feb. 12. Film theatre goers need not pay the admissions tax on amounts paid to participate in a "Dish Club Plan," so long as the theatre gets none of this cash, Internal Revenue Service has just ruled. "In order to increase business," Revenue explained, "a theatre entered into an agreement with a promotion company which will operate a 'Dish Club Plan' and received the entire proceeds from the sale of dish coupons. Female patrons will be given an opportunity to become 'members' at the beginning of each designated period."

"Such patrons will be given booklets entitling them to procure a dish on a specified evening each week. Under the plan, a patron upon presenting her booklet to the boxoffice attendant, may purchase a special reduced rate admission ticket (for an amount 25c less than the regular charge to others on the same occasion) and a dish coupon for 25c. The patron is then admitted to the theatre and will be given a dish for surrendering the dish coupon to a representative of the promotion company and presenting her booklet to be punched to show that she has received the dish for that particular evening."

"Since all the proceeds from the sale of the dish coupons are received by the promotion company, it is held that the sale of the dish coupon is a separate transaction and is not a charge for admission to the theatre."

"Accordingly, the amount paid by a theatre patron for participation in the 'Dish Club Plan' is not subject to the tax on admissions."

CREDITS: TELEVISION SUMS UP ALDRICHES

Customary exodus of major studio personnel to television has been reversed by the Associates and Aldrich Co. which Robert Aldrich has formed as an indie production outfit. Practically every key executive, creative and production post in the company is filled by personnel whose major prior experience has been in video.

Aldrich himself directed telepix prior to switching to feature production.

Among other expatriates from video in the Aldrich outfit are David Heilwell, who once produced "Suspense" and "Danger" and who'll now do "Now We Know" for the Associates and Aldrich; William Conrad, tv production vet, who'll now produce "The Ride Back" for Aldrich (it goes via United Artists); and Anthony Ellis, vet tv writer, who in "Ride" gets his first featurelength credit.

"For speed without sacrifice of quality you can't beat the people with a tv internship behind them," said Aldrich. "TV teaches an economy of operation. Also, it breeds a fresh approach which pays off when transposed to feature production."

Building 900-Car Park

Grand Prairie, Tex., Feb. 12. Jerry Silvers, owner of the Uptown Theatre here, has plans for the construction of a combination drive-in theatre and Kiddieland to open early in May. Will be located on a 36-acre tract that will provide an ozoner for 900 autos.

The rides for the kids will be operated separately as well as in conjunction with the ozoner. Kiddies will be given several free ride tickets.

Disney's 'Secret Weapon'—Family Biz

Morally Questionable Films That Make Money Exception Rather Than Rule—Leo Samuels

No Gabor Lift

Winooski, Vt., Feb. 12. Somebody thought it would be a bright idea to invite Zsa Zsa Gabor here to boost the morale of Hungarian refugees who are studying at St. Michael's College. At first, the idea appealed to Rev. Francis E. Moriarty, president of the college. However, when Father Moriarty discovered that Miss Gabor is a sultry much-wed Hungarian actress, instead of a Hungarian writer, as he had at first assumed, he said: "I'm afraid her presence on the campus would be quite superfluous."

N.Y. Censor Fees Steady \$450,000

Albany, Feb. 12. No modification in the present schedule of fees for the licensing of films by the State Education Department's Motion Picture Division is anticipated during the next fiscal year, according to the comment and the estimates given by Governor Averell Harriman in his annual budget.

The Governor reported to the Legislature that receipts during the first 10 months of the current fiscal year (ending March 31) "show a slight increase over the comparable period last year and indicate total revenue of \$450,000 in 1956-57." He anticipated "No change for 1957-58."

In the last fiscal year, the film tax brought \$428,000 in revenue, according to an accompanying table. The fee is \$3 per thousand feet for original film and \$2 per thousand feet for copies.

Harvard Prof's Blast At Sensual Stresses Hailed By Catholic Periodical

Albany, Feb. 12. The "timely warnings" voiced by Professor Pitirim Sorokin, Harvard University sociologist, in his latest book, on "America's preoccupation with sex" give "added weight to the social values of the National Legion of Decency and the National Organization for Decent Literature." So The Evangelist, official weekly of the Albany Catholic Diocese, declared Friday (8) in an editorial titled "Another Voice In The Wilderness."

The editorial said that Professor Sorokin decries such over interest as "a mania sapping the moral and physical strength of the nation." The wisdom of the Catholic Church, bespoken "incessantly by the Holy Father and the Bishops of the United States decrying the glorification and distortion of sex" is "eloquently championed" by the sociologist, the paper added.

While he approaches the matter from a scientific viewpoint, and the Catholic Church emphasizes the "religious and supernatural" aspects of the same problem, both arrive at the same conclusion—America must repair her internal bastions if the nation is to endure. "This internal enemy—materialistic sensualism—can destroy the nation from within."

Retailers Help Small Burg Sprocket Parlor Reopen

Winnboro, Tex., Feb. 12. Ruel Cain has reopened the State Theatre here on a month or more trial basis. More than 20 local businessmen banded together and advanced more than \$500 in cash in order that Cain might reopen the theatre after it had been shuttered for some time.

Under the new operating policy, ticket prices were reduced and the house is being closed on Sunday nights well ahead of evening church servicetime.

The house was closed by Tri-States Theatres because the circuit was losing money in its operation.

The public wants "family entertainment—clean, wholesome entertainment that appeals to Mom and Dad as well as the youngsters." This is theorized by Leo F. Samuels, president of Walt Disney's Buena Vista distribution company and the fiscal results of the Disney product appear to back him up.

"Every once in a while a morally questionable picture will come along and make money but this is the exception and not the rule," observes the exec.

As the record shows, Disney deals in cartoons, earthy live action pictures and nature subjects. There's never a suggestion of any hotly romance. Except for "20,000 Leagues Under the Sea" the product is devoid of star names. Disney's net profit soared to \$2,623,541 last year. He grossed over \$15,000,000 on his film operations, as separated from television, Disneyland, merchandising and music publishing. A reissue of "Song of the South" recently brought \$1,650,000 in United States rentals.

The Disney organization some time ago ascertained that each of the producer's features had a "family audience base" of 25,000,000, Samuels related. That is, every production, the results showed, had a minimum audience of 25,000,000 virtually assured. The figure is higher (but no new analysis has been made to determine how much) because of the film-maker's increased popularity via tv.

Samuels is now at work on the sale of "Westward Ho the Wagons," a western with Fess Parker in the lead. Domestic rentals will be about \$2,700,000, which obviously is plenty tall. Coming up are "Johnny Tremain," which concerns the War of Independence and has Hal Stalmaster, Luana Patten and Jeff York heading the cast. Also on the sked is "Old Yeller," with Dorothy McGuire and Parker. This is billed as a story about a boy and a dog, which is the kind of billing that would make average picture business know-it-all wince. But then Disney has that family-trade secret weapon, notes Samuels.

The BV prex explained a unique facet of the operation. The Disney features are sold to exhibitors as part of a package and the bookkeeping is done on a per-package basis. "Tremain," for example, will be licensed along with "Wetback Hound," which is a 40-minute live action dog story, and "Anyburg U. S. A.," one-reel cartoon on automobile safety. 70% of BV's approximately 11,000 accounts drop their usual double-feature policy to play the Disney package.

Going with "Yeller" is "Portugal," 42-minute travelogue and with "Wagons" is another 42-minute subject on the Disneyland amusement park. Also set is a reissue of "Cinderella."

That Disney realizes a fancy payoff from his keep-it-clean policy is shown in other domestic-rental figures on previous productions, such as: "Great Locomotive Chase," \$1,700,000; "Littlest Outlaw," \$1,600,000; "Leagues," \$8,000,000; "Davy Crockett" (after it was on tv!), \$2,150,000, and "African Lion," \$2,100,000.

Peluso Barks for Tent

St. Louis, Feb. 12. Dion (Tony) Peluso, manager of the Fox theatre, a Fanchon & Marco unit, has been elected Chief Barker of the St. Louis Variety Club, Tent No. 4, succeeding David G. Arthur, also of F&M, who served two one-year terms.

Other officers chosen are Robert F. Hyland, First Asst. Chief Barker; Robert Hausfather, Second Chief Barker; Joseph C. Ansell, Dough Guy; Michael J. Riordan, Property Master; James H. Arthur, Fixer; and M. L. Plessner, Press Guy. The Canvassmen for the 1957 crew are Tommy James, Carl McIntyre, John Menardi, Joseph H. Laba and F. J. (Mike) Lee.

The greater activity of the club is support of the St. Louis-St. Louis County Day Nursery Care Program which has underwritten a \$40,000 fund to erect a new building for a nursery in South St. Louis. The club also furnishes eye glasses for many school children through its Heart Fund.

Broadway

New VIP courtesy gag is buying Irish sweepstakes tickets in blocks by big business for presentation to wives of pals, customers, et al.

A New Jersey Opera Assn. was holding auditions the other day in Newark. Plotting a little Puccini with William Spada as conductor.

VIP honorary committee being assembled in honor of Eddie Cantor's 65th birthday, keyed to the Israel Bond dinner Feb. 16 at the Fontainebleau Hotel, Miami Beach.

Mexico City News columnist Pepe Romero in town for his one-man show of paintings (30 of 'em) which starts a two-week exhibition at Hammer Galleries next Monday (18).

For Sunday's one-performance of American Ballet Theatre, Met Opera was festooned with flags of all the nations recently visited for good old State Dept.-ANTA culture.

This Saturday (16) at Roosevelt Hotel the American Civil Liberties Union will hold its annual seminar. Speakers include Ephraim London, Hugh Flick and NYU's Charles Seipmann.

Harold J. Reilly, who runs the Reilly Health Roof in Rockefeller Center, has authored his second book on better health and longer life titled "Easy Does It" which Thos. Nelson Co. will publish in April.

Hazel Guild, VARIETY correspondent in Frankfurt, returns to her am-Main base after coming home so that her baby, a girl, could be born on U.S. soil. Miss Guild's husband, Dr. Rolf Stroth, attorney for Columbia Pictures and other amusement firms in Germany, accompanied his wife back to Germany; it was his first-time over to the U.S.

Harry Novak and his wife Janine due in around mid-March, his first Gotham trip since Columbia Pictures' international prexy Lucy W. Kaskner appointed him to the Continental chieftainship for Col, succeeding Nick Perry who had resigned to go into independent production. Novak, ex-Universal topper in Europe, was general sales manager under Perry.

The Middle East crisis forfended Israel Ambassador Abba Eban attending the special inner circle luncheon hosted by adman Milton Blaw at 21 on Monday (11), because of the statesman's emergency huddles in Washington with Secretary of State John Foster Dulles. Instead, Israeli Foreign Minister Golda Meir substituted in an informative Q. & A. powwow. It was entirely off-the-record, arranged by Blaw for a group of 25 VIP friends.

Miami Beach

By Lary Solloway

(1755 Calais Dr.; UNION 5-5389)
Hal March in to emcee annual Police and Firemen's all-star show; also will appear at Cantor's 65th birthday party.

Victor Borge added to Americana's roster for the Bal Masque; he comes in for one week late in April at \$20,000.

Gabby Hayes, now a native and with his own bang-bang programmer on a local station, much in evidence at opening nights around town.

Eddie Cantor to be birthday partyed on his 65th birthday, night of Feb. 16. It's a tie-in with Bonds for Israel drive; admission by \$1,000 bond.

Norma Douglas, accompanied by Walter Winchell, making with the album-promotion among local disk-jockeys; on Art Green's WKAT'er, WW spent 40 minutes discussing among other show biz facets.

Palm Springs

By Alice Scully
(Tel 4077)

Hopalong hopping around the niteries.

Marusia, Don Wilson's ex, fashion-showing her creations.
Alan Ladd in a 50-acre subdivision operation here.

Ray Anthony and femme Mamie Van Doren led two-hour rodeo parade.

Arthur Conkwright, 78, ed of Desert Pup; conked out at Tennis Club shindig.

Doris James, 400 pound chanteuse, and Al Anthony Trio attractions at La Paz.

Marni Nixon, voice of Deborah Kerr, sang on her own at Jewish Community Center.

Barney Gerard turned down the "Omibus" offer for a burley recap, saying it couldn't be done fairly in 45 mins.

Frank Bogert, thorn in labor's side, has switched from El Mirador to managing Desi Arnaz's Western Hills Lodge, which is 10 miles out of town.

Red Kenyon, who sells pools with wall-to-wall water, has bought batch of spot announcements of

silence to be spliced in disk jock programs that bore him.

Hoagy Carmichael, Edward Everett Horton, The Lancers, Mousie Powell, Paul Gilbert and the DeCastro Sisters played a Community Chest benefit at Chi-Chi's.

Madrid

By Ramsay Ames

(Castellana Hilton; 37-22-00)

Gwynne (Mrs. George) Ornstein recovering from a recent automobile accident in Barcelona.

John Mather opened an international artists agency, under the direction of producer Niels Larsen, Feb. 1.

Ava Gardner planning to go blonde for "Sun Also Rises," which she starts in Mexico in about four weeks.

Rosario and Antonio likely will dance together in a film on Antonio's life which will be made in London.

Ralph Forte back in Madrid, this time as correspondent for the N.Y. Daily News and the North American Newspaper Alliance.

Jose Iturbi, with the Municipal Orchestra of Valencia, gave a concert in that city to honor one of Spain's greatest composers, Manuel de Falla.

Italy's Gino Cervi, here to shoot a few remaining scenes of "Desert Lovers," in which he plays the father of Carmen Sevilla, has become enamored of the "fiesta brava."

Alberto Closas, a current hit in legit "Multiplicando per Zero" at the Teatro Comedia, goes to Paris next fall to play Garcia Lorca's "Bodas de Sangre" (Nuptials of Blood).

One of Spain's foremost screen writers, Antonio Diaz-Canabate, is scripting the life of matador Juan Belmonte. The latter will be portrayed on the screen by his son, Juan Jr.

Gustavo Rojo, who has just finished an important role in the Van Johnson-Martine Carol starrer, "Action of the Tiger," in London, given a farewell cocktail at Chicote's on the eve of his departure for Hollywood and N. Y.

Director Terence Young skiing in Switzerland after winding up his "Action of the Tiger" in London. His "Safari" just opened here and his next will probably be "No Time to Die" for Warwick Productions. Location, originally slated for Libya, will possibly have to be changed because of political unrest.

Amsterdam

By Hans Sallink

(121 Pythagorasstraat)

Johan Kaart's Co. revived "Harvey" under the title "The Rabbit and I."

Louis Saalborn will star in Sidney Kingsley's "Darkness At Noon," to be produced in February.

After an absence of six years, Dutch baritone Theo Bayle again is with The Netherlands Opera for the 1957-58 season.

Marc-Gilbert Sauvageon's adaptation of Maugham's novel, "Theatre," was taken in repertory by Nieuw Nederlands Toneel Gezelschap.

The Rotterdams Toneel tried to revive Dutch playwright Herman Hijermans, and produced his play, dating from 1900, "Op Hoop Van Zegen."

The Rotterdams Toneel will produce Jean Anouilh's "Valse Des Toreadors" and give world preem to Belgian Hugo Claus's "Song of Murderer."

In the traditional yearly performances of 16th Century's playwright Vondel's "Gysbrecht Van Aemstel," a verse play dedicated to the city of Amsterdam.

Ireland

By Maxwell Sweeney

(22 Farney PK; Dublin 684506)

Noel Coward's "South Pacific" playing at Olympia, Dublin.

Pat Farrell, general manager of Capitol and Allied circuit, recuperating from abdominal surgery in Dublin.

Fachtna O'Hanrahan, Radio Eireann's music director, to Rome to set upcoming Italian opera fest for Dublin.

Bandleader Pat Moran bowed out from Four Provinces terperly, Dublin, after eight years; to resume longhair music studies.

U.S. Ambassador William Taft III reported anxious for an American theatre company to make an Irish visit late in May.

"The Less We Are Together," new comedy by John O'Donovan, assistant editor of "Evening Press" in Dublin, added to Abbey's Spring sked.

"Full of Life" (Col) okayed by censor Liam O'Hara after minor scissoring; he also made two small cuts out of "Hollywood or Bust" (Par).

Paris

By Gene Moskowitz

(28 Rue Huchette-Odeon 4944)

Delta Rhythm Boys winding a successful stint at Moulin Rouge; set for return date in April.

Juliette Greco due back from her Empire Room stint in N. Y. in April to head Olympia Music Hall fill.

According to the governmental Centre National Du Cinema film-going has gone up 15% since 1952 and grosses 30%.

France just completed reciprocal film accords with Spain, Austria and West Germany in its move for wider foreign outlets.

Albert Simonon's novel "En Cas De Malheur" (In Case of Trouble) is being adapted for the screen by Jean Aurencie and Pierre Bost.

Thirteen features were used on Gallic video last month with five of them dubbed U.S. pix. Earliest dates from 1937 and latest is 1953.

Undulating abdomens' stilled here as all the Arab-owned belly dance boites go into a one week strike in sympathy with the Algerian national strike.

"Bell, Book And Candle" due at the Ambassadeurs in March via an adaptation by Louis Ducreux, with Gaby Silvia and Guy Trejan. It will be called "La Magicienne En Pantouffes" (The Magician in Slippers).

Scotland

By Gordon Irving

(Glasgow; Kelvin 1590)

"Guys and Dolls" (M-G) doing solid biz at Regal, Glasgow.

"Fol-de-Rols" revue set for four-week stint at King's, Glasgow. Playhouse cinema in Glasgow, largest in Europe, revived "Road to Bali" (Par).

Jimmy Logan, Scot comedian, pacted for new weekly radio series, "Let's Face It."

Granada Theatre, Hamilton, near Glasgow, reopened with twice-nightly vaude shows.

"Thanks for Memory," starring G. H. Elliott, set for two-week stint at Pavilion, Glasgow, in March.

John Cairney, Glasgow thespier, pacted for role in new Emeric Pressburger pic, "Miracle in London."

Duncan Macrae to star in radio version of musical play "A Sergeant for Lucinda," by James Scotland.

Ronald Shiner and Dora Bryan skedded to star in new comedy "The Love Bird" at Lyceum Theatre, Edinburgh.

Tom & Jerry, acro act in Kelvin Hall, Glasgow, circus; will play dates on French Riviera. They're from Long Beach, Calif.

Jimmy Logan, Scot comedian, pacted for "Sunday Night at the London Palladium" tv show, and dickered with more indie tv dates.

George Singleton, leading Scot exhib, named by Scot branch of Cinematograph Exhibitors' Assn. as next national president of that body.

Annual Theatrical Ball for performers' own benevolent fund set for City Chambers, Glasgow, Feb. 14. Greta Lauder, niece of late Sir Harry, busy on organization.

Harry Gordon, senior Scot comedian, planning return to principal role in "Robinson Crusoe" pantomime at Theatre Royal, Glasgow, following a spell of influenza and lost voice.

Omaha

By Glenn Trump

Frankie Hilton opened at the Westward Ho Jr. Jude Room.

Roger Wagner Chorale booked for Boys Town Music Hall March 11.

Next Omaha Community Playhouse production will be "Time Limit," Feb. 15-March 2.

George Eby, International first assistant baker, spoke at Variety Club Tent No. 16 installation banquet.

Carl Hoffman, Omaha Theatre manager, in Des Moines for confabs with Tri-States' officials on "Ten Commandments."

Harry Fowler promoting a Harlem Globetrotters-College All Americans basketball game at the City Aud April 9.

Bill Miskell, co-owner of a local ozone, named to a four-month term on the Omaha Auditorium Commission; succeeds the late Ralph Goldberg, theatre chain owner.

San Francisco

By Bill Stelf

Hugh Evans departed his Lilliput Theatre, and took a role in John Patrick's new "Good as Gold."

Ben Swig, Fairmont Hotel owner, is Frisco chairman of the Entertainment Industry Tribute to Jimmy Durante, scheduled for March 17.

Joseph Cotten was the "soloist"

with the San Francisco Symphony in a performance of Aaron Copland's "Lincoln Portrait." Cotten did the reading.

Village emcee Joe Kirchen was handed a slip of paper onstage—it was a request to hurry to St. Mary's Hospital, where he arrived in time to welcome his fourth child.

Gloria Swanson, here waiting until a sixth grandchild is born, had some scorching remarks for film producers: "It used to be that the average woman could identify herself with the woman on the screen. I believe Hollywood has largely lost that audience. The average woman can't put herself in the place of those children—the 18-and 20-year-olds."

Rome

Opening of "Diary of Anne Frank" at Eliseo top drama event of season.

Dorothy Dow, American soprano, signed to do Wagnerian roles on Italian tele.

World preem of Poulenc's "Tales of A Carmelite Nun" season's top hit at La Scala.

Bruce Cabot off for Saigon to appear in location scenes of "The Quiet American."

Aldia Valli off for Bangkok where DeLaurentis is shooting exteriors of "The Sea Wall."

John Houston touring Alpine regions in the north for suitable locations for "A Farewell To Arms."

Steve Cochran off for U.S. after three months of work on "Il Grido" (The Cry) in Ferrara and Cervia.

Steve Previn, director of "Capt. Gallant" series, back from Stockholm for new shooting at Tirrenia within a month.

Italian Film Circle cancelled its regular film programs to show two Humphrey Bogart features as memorial to late star.

Dale Wasserman's NBC play, "Operation Shakespeare," adapted for presentation on Italian TV, which went commercial Feb. 3.

Michael Waszynski is in Saigon where he is working as casting director for "The Quiet American," a job he also did for "Barefoot Contessa."

Maureen McGee's company of 10 Equity actors arrived to begin rehearsals for "Picnic" in which they will open at Ridotto Feb. 12 as part of a six-week season.

Cinecronaco, directed by Manfredi Matteoli, has appeared as Italy's seventh newswreel. Others are La Sottimana Incom, Film Giornale, Mondo Libero, L'Europeo-Ciak, Cinecorriere, Cinegiornale.

Istanbul

By N. Zazar

"My Three Angels" is next legit production at the Dram.

Dancer Ozcan Tekgul into the Sadirvan Room of the Hilton for a three-week cabaret run.

Ballet dancer Yildiz Alpar making her debut as a thespian in the Pocket Theatre's "Amphitryon."

"Lady and Tramp" (Disney) is a major click at three first-runs, the Lale, Tan and Elhamra Cinemas.

Claude Marchand, American singer and dancer into the Klob-X, swank niter for a sixweek encore run.

"Blithe Spirit," the smash Vasil Riza starrer at the Komedie Theatre, reached its 100th performance recently.

Strip-tease becoming a craze here. Every major niter trying to book this type act in their shows, and causing a shortage of strippers.

Legit-film star Nedret Guvenc, leaving for Ankara to join the State Theatre. She will start rehearsals there shortly as lead in "Affairs of State."

Legit director Mahir Canova in from Ankara to cast the Istanbul company of "The Rainmaker." He also staged the production of the American legitier in Ankara.

Chicago

Sportscaster Bob Elson and wife leave next week on European vacation.

Flamingo Vodvil Lounge is dropping its entertainment policy after three bookings.

Eddie Cantor, stopped off yesterday (Tues.) enroute to Florida, for an Israel bond luncheon.

George Melachrino, who joins RCA-Victor stable later this year, making local deejay rounds.

Oriental Theatre here was evacuated Sunday afternoon (10) because of telephoned bomb threat. Patrons were readmitted 30 minutes later when search revealed no bomb.

Blues singer Bill Broonzy cancelled out an appearance on NBC-TV's "Wide World World" Sunday (10) and left for London and a string of personals on the Continent.

London

(Temple Bar 5041/9952)

David Tomlinson back from South Africa, where he had been touring in two plays.

Hal E. Cheston changed the title of his British pic, "The Haunted," to "Night of the Demon."

The new Superscope and stereophonic sound version of Walt Disney's "Fantasia" will have a charity preem here next week.

Mitchell Torok due this week and will head show starting next Monday (18) at the Prince of Wales. He'll also do a provincial tour.

Patricia Webb stepped into the starring role in "The Boy Friend," vacated last week by Anna Rogers. Later leaves for the U.S. to tour in "My Fair Lady."

Ted Richmond off to the Continent with a first print of "Seven Waves Away" and heads for N.Y. over the weekend. He's due on the Coast next Monday (18).

Hylda Baker and Arthur Worsley subbed for Dave King in his Hippodrome revue last Saturday (9), when he was out of the show for one night for a tv commitment.

Big show biz contingent sailing on the Queen Elizabeth for N.Y. includes John H. Harris, C. O. Stanley, chairman of EYE Television, and Robert E. F. Garrett, chairman of Film Finances.

Alaska

University of Alaska chose "Henry V" for recent public reading.

Fairbanks Park Board plans new city park, with one feature to be an outdoor theatre. City Council allocated \$10,000 to start.

The Midnight Sun Broadcasting Co. named Don Andon to manage KFAR at Fairbanks. He comes from Juneau's KJNO and will be succeeded there by Joe Mangan.

Terry Pippin, who plays piano and sings at intimate piano-bar of Polaris Lounge in Fairbanks, is rounding out year's run quite a spell in the wilderness for this New York femme.

A famous old landmark at Anchorage has burned down. It's the Malemute Saloon. Not the one glorified by poet Robert Service but another oldtimer of the past, a wooden one-story structure with false front. It was a sentimental relic in Alaska's biggest, most progressive city.

Bill Stebbins, 47, died of suffocation in the Northward Apartment fire in Fairbanks. The owner of the Riverside and Wonder Bar died trying to escape to the roof of eight-story building when occupants of upper floors were trapped by dense smoke from a basement fire. He was the only fatality but 300 were trapped over an hour. The Wonder Bar catered to natives and had special booths marked for each village in the Interior.

Mexico City

By Pete Mayer

(Tel. 189000, Talpan 264)

Herman Rasch, new Azteca U. S. chief, off to his new post in L. A. New 2,000-seat Cine Minerva opened in suburb of Ixtapalapa.

Pic comic "Clavillazo" injured during filming of "Golden Legs."

Alfredo Robledo reelected secretary general of the Authors' Guild.

Robert Aldrich to Yucatan for a location search at the ruins of Chichenitza.

Nudie "Adam and Eve" getting Portuguese dubbing for its Brazilian showing.

Spanish film producer Cesareo Gonzalez here to discuss co-production deals.

Anthony Quinn here with plans to do either "Those Below" or "Flower of May."

Nicaraguan government contracting with the local Institute of Fine Arts for a classical legit season.

Metro kudoed for third year running by local Legion of Decency for its "highly moral film standards."

Megger Benito Alazraki set for two by producer Gregorio Wallerstein, "The Tuesday Orchids" and "Moonlight."

Minneapolis

By Les Rees

"Cuban Holiday" revue into Gay 90's.

Harry Fabian of Scotland Yards here for lecture.

Bloomington Civic Theatre offering "Sabrina Fair."

Four Freshmen combo is Prom Ballroom underline.

Trio Schmeed from Switzerland continuing at Hotel Radisson Flame Room.

Edyth Bush Little Theatre presenting "The Rainmaker" for first time in the Twin Cities.

Barber Shop Quartet Singing Society to have "Parade of Quartets" concert at Northrup Auditorium Feb. 16 for Northwest Variety club heart hospital research benefit.

WRCA-TV'S 9-FOR-1 STATION BREAK GIVEAWAY STIRS PRO-&CON TEMPEST

New York television timebuying market was thrown into a minor uproar last week when WRCA-TV, the NBC-TV flagship, unveiled a "10 Plan" under which a new advertiser buying one Triple-A station break gets a bonus of nine free breaks, six of which are in Class D time.

Under the plan, a new sponsor purchasing one Triple-A break (either 10- or 20-second), gets one Class AA, one Class A, one Class B or C and six Class D breaks of equivalent length free. In terms of money, the Triple-A break runs \$2,300, and the "10 Plan" subscriber gets between \$4,600 and \$5,000 worth of spots under the plan. The 10-second arrangement bears a \$1,100 pricetag with the bonuses projected in the same ratio.

Purchases, however, are subject to two major conditions. All Triple-A spots purchased under the plan are preemptible without notice, and only a 30-day price protection applies to the plan. This means that when the station gets a fixed-position sponsor paying the straight rate, it can bounce the "10 Plan" sponsor from his spot. It can also abandon or re-price the plan at any time, with subscribers getting protection for only 30 days beyond their contract date.

NBC o&o division is extending the plan to other markets as well. Salesmen at WRCV-TV, Philadelphia, broke the plan to clients there this week, and the prompt reaction of WCAU-TV and WFIL-TV was to advise any sponsors who asked about it to go ahead and buy it (presumably on the basis that it was a good media buy but also because an overflow of clients might cause too many free rides for WRCV). Understood plan is being used in New Britain and is being considered for other o&o markets as well.

The plan was created, according to Tom McFadden, NBC v.p. in charge of o&o stations and Spot Sales, to combat a soft spot that appears to have developed in the sale of prime station breaks, a spot that has become noticeable in the past month or so and that's affecting all advertising media and particularly television. Where at one time the sale of Triple-A spots was almost automatic, McFadden states, now timebuyers are showing extreme care and tightness in the purchase of their spots, and this tight situation is particularly apparent in the soft areas of the NBC-TV nighttime schedule. Plan is calculated to sell these soft areas.

An immediate blast came from the WRCA-TV competition, WCBS-TV, which declared that the NBC flag is "giving away its schedule." WCBS-TV execs declared that the nine bonus spots, along with a weak Triple-A, would give a sponsor a total of about 60 rating points, whereas the straight Triple-A fixed-position sponsor on the station would continue to have to pay the same price for one single

(Continued on page 75)

Allen Reisner In CBS-ABC Dickers

Allen Reisner, the ex-director of CBS-TV's "Climax," is mulling a return to video, having completed the first of a three-picture directorial assignment for RKO. This is an adaptation of the "Climax" property which he directed a couple seasons ago, "The Day They Gave Babies Away," which is scheduled for a June release under RKO's new U-I distribution setup.

Reisner has been in New York over the past week huddling on two fronts (1), with CBS on the possibility of returning to the "Climax" fold (but only if it doesn't entail an every-other-week assignment, since he had previously turned down a new three-year contract because of such alternate-week commitments; (2), possibility of helming a new 90-minute weekly live tv entry for ABC-TV, which would emanate from the Coast. Both deals are still in the talk stage.

7-Up Dickers 'Zorro'

Seven-Up is on the verge of a deal for half-sponsorship of "Zorro," the upcoming half-hour telefilm skein to be produced for ABC-TV by Walt Disney. It's understood an option on the other half of the stanza has been taken by an undisclosed grocery advertiser.

"Zorro" is tentatively set for Thursday nights at 8:30, according to a network spokesman.

'You Are There' in Fall Fade; 'Lively Arts' Or '20th Century' to Sub

"You Are There" won't be around next season, from all current indications. Although the four-year-old series is due to resume for 20 shows after the current "Air Power" winds its 26-week run in the "You Are There" time slot on May 5, only four of the 20 episodes will be new films—the others will be repeats of old segments in the series.

Comes the fall, and CBS-TV will replace it with one of two possibilities. "The Seven Lively Arts" and "Twentieth Century," a documentary-styled series being prepped by the public affairs department with Burton (Bud) Benjamin as producer. "Arts" series, the other contender, is being prepped by John Houseman and Robert Herridge. If Prudential Insurance, the current "Air Power"—"You Are There" bankroller, decides to drop the Sunday 6:30 time, then the field will be open to still additional possibilities.

Complicating the current situation is the fact that NBC-TV is making a strong pitch to Prudential to vamp CBS and some over as sponsor of the new Orson Welles series, in which Welles in a live-and-film format acts as a storyteller. Prudential is apparently listening to NBC but at the same time waiting for a gander at what CBS has to offer. A final decision on the CBS entry may come later this week, but if anything is certain, it's that "You Are There" will be abandoned.

Of the 20 "You Are There" shows to be played off for the remainder of the series, some may be preempted for special news shows currently being prepped by John Day's news staff.

ANHEUSER-BUSCH'S \$800,000 FOR RADIO

Pressure from radio broadcasters is believed to have caused a change-of-heart in the advertising plans of Anheuser-Busch. Brewery has reportedly upped its annual budget, beginning in April, by \$800,000. Several months ago, it was learned that A-B intended to spend \$3,000,000 yearly exclusively in television spot, but the new figure is \$3,800,000.

It's expected that the increase will be radio's share. Spot campaign will be directed at buying minutes, 20-second spots and station identifications.

'Matinee's' Permanent Niche

Though "Queen for a Day," as the highest-rated daytime television show, is the key to NBC-TV's ratings & sales advances in the afternoon, the network is particularly happy about the solid entrenchment of "NBC Matinee Theatre" as a permanent entry in the daytime fold. It's no secret that "Matinee" started out shakily and that NBC was ready to drop the whole project more than once during the show's 21-month existence. But now, while it is still operating in the red, "Matinee" has assured itself of a permanent daytime berth through its sales and audience advances over the past few months.

Show has risen to a 12.4 Nielsen rating in the total audience category (9.3 average audience) with a 38% share of audience. It tops the Bob Crosby CBS competition (8.6 average audience) and is only slightly below "Big Payoff" (10.3). Total homes delivered are 4,402,000, while average-minute homes reached are 3,301,000. In the sales end, the show is over 60% sold (19 participations per week out of a 30-participation capacity, with such blue-chippers as Procter & Gamble, Armour and Kraft among the bankrollers.

Though not completely out of the woods on the show, the web feels it has turned in a major accomplishment via having gained audience acceptance and approval for an unprecedented breakdown in viewing habits. A full-hour daytime drama was unheard of before "Matinee," and NBC now feels it has proved that daytime television need not consist entirely of soaps, audience-participationers and variety shows.



SAMMY KAYE

This week introduces BARRY FRANK, his new featured vocalist, on "MOUNTAIN OF KISSES," a swing 'n' away waltz with a "folk" flavor, on Columbia Records. Reverse has "I MET A GIRL," a peppy instrumental from Kaye's new album, "FOR DANCING...SAMMY KAYE SWINGS AND SWAYS BELLS ARE RINGING."

ABC's Wed. Bouts Take Pabst Count

After much indecision, Pabst will drop its half-interest in ABC's Wednesday night fights as soon as a replacement can be found. New Pabst prexy, Marshall Lachner, has decided it's time for a change after seven years with the fist-cuffs, though disposition of the \$2,200,000 spent annually on the network telecast has not been made.

Co-sponsor Mennen is negotiating a renewal of its ABC contract through June 1, 1958.

A problem of product conflict faces the network in finding a replacement for Pabst on the Wednesday 10 p.m. simulcast. Several ciggie companies are said to have indicated an interest in half-sponsorship, but two other programs get in the way.

Several stations carrying the Wednesday Night fights air CBS-TV's "I've Got a Secret" immediately beforehand for Winston cigarettes. Also, in the Central Time zone, the fights are immediately preceded by ABC's "Navy Log," which is 50% Pall Mall's.

Before reaching the decision to cancel its share of the show, which began in 1950 on CBS, Pabst was mulling retrenching to a quarter sponsorship. However, a spokesman for the company said, that at the time the details could not be ironed out with the new quarter sponsor so the plan ultimately had to be rejected.

Canada as TV Tryout Spot

Ottawa, Feb. 12.

Canada appears to be assuming more and more importance as a tryout area to "sneak" tv fare, much in the manner of U.S. legit vehicles spreading their pre-Broadway wings in New Haven, Boston etc.

Take, for example:

(1): "Strictly Normal," hour-long tv ad agency satire by Red Skelton's four writers, had its world prem Sunday (10) on Canadian Broadcasting Corp.'s "Television Theatre." Produced by Leo Orenstein, leads were played by Carol Starkman and Bernie Orenstein (distant cousin of the boss).

Writers are Sherwood Schwartz, Jessie Goldstein, Mort Greene and David O'Brien. Leo Orenstein says locale was not shifted from Madison Avenue because "Canada probably wouldn't accept the wacky antics of the play as part of our advertising business." But the ending was reworked "to allow the 'average man' to emerge with more dignity."

(2): Canada gets Frank Capra's "Hemo the Magnificent" a week ahead of the U.S.—March 13 on CBC-TV's net. CBS shows it March 20. Trans-Canada Telephone System sponsors one-hour filmed show telling story of blood and its circulation. Non-connected CBC stations (west of Winnipeg, east of Quebec City) will get it a week or two weeks later.

Last of Wrangles Settled, New AFTRA-Network Pact Signed

Back to NAB

Hollywood, Fla., Feb. 12.

NARTB directors have unanimously recommended a referendum by the membership to change the name of the organization to National Assn. of Broadcasters (NAB), as it was before the advent of television.

If the members so vote, the change will become effective next Jan. 1.

Pro Football a Sunday Certainty for CBS-TV, Also Some Sat. Tilts

CBS-TV is all firm up to carry pro football next fall. Final details on the schedule itself are still to be wrapped up next month, but from all indications most of the games will continue to be staged Sunday afternoons with the exception of some Saturday tilts next December. Actual schedule was to have been worked out in a meeting between CBS-TV and National Football League Commissioner Bert Bell this week, but the session has been postponed to March because Bell must undergo minor surgery now.

Firming of the schedule puts an additional crimp in the "Omnibus" situation for next fall. The Ford Foundation series left CBS-TV last year because of the pro football commitment in its Sunday afternoon time, and switched to 9 to 10:30 p.m. Sundays on ABC. Now, by mutual agreement, "Omnibus" will be dropped from the Sunday night time and is searching for a new slot. The pro football deal blanks out any possibility of a return to CBS. The Columbia public affairs schedule will follow the same pattern as this season—limited in scope during the grid season and fullblown expansion in January.

Games will again be offered first on a national basis, and then if no takers sold as last year on a regional pattern. Local stations will be allowed to co-op unsold portions.

SAUDEK'S OWN CORP.

With 'Omnibus' Future Still in Air, Producer Provides a Cushion

Robert Saudek, executive producer of Ford Foundation's Radio-TV Workshop and the man behind "Omnibus," is building a cushion against the uncertainties of the future. In the N. Y. state capital, Albany, last week, a corporation called Robert Saudek Associates, Inc., was authorized to conduct a radio-tv production business.

Since Saudek has frequently been approached to produce television ventures independent of the Workshop and since the fall status of "Omnibus" is once against up in the air, he feels the corporation in his name will prove both a money-maker and a safety valve. He said that he first sought incorporation early this winter.

RSA Inc. begins with a capital stock of \$20,000, \$1 par value. Sprague & Peck of New York City were filing attorneys.

The new Nov. '56-Nov. '58 American Federation of Television & Radio Artists Code of Fair Practice was signed as the last of the network holdouts, NBC, fell into line on Thursday (7). The union and NBC settled a difference over payments on station-breaks, and the five-month old negotiations with producers and networks ended.

In the opinion of the union, the most important single transaction of the long-running negotiations was the guarantee by networks and stations to extend the Pension and Welfare benefits to radio performers, a step that could mean several million annually to AFTRA members. Until now, only television performers got p&w benefits.

Entire Code is retroactive to Nov. 16, 1956, the day after the previous two-year agreement ended. Four parts of the new pact are the divisions on network tv, network radio, radio transcriptions and staff employment.

As with tv, the new radio p&w benefits are based on payments into a collective union kitty by producers. These producer-employers, who help administrate the fund, pay 5% of the gross compensation due each performer for his radio services into the fund.

General increases in minimum payments to most of the radio and television performers who come under the Code jurisdiction were provided. The increases average out to approximately 10%.

Written into the new Code was the Clarification Agreement made by the networks and the union which went into effect March 1, 1956. It reads, in part: "Code . . . applicable to network tv programs originating in N. Y., Chicago, L. A. which are produced or recorded by means of any electronic video equipment (including a combination electronic and motion picture or 'slave' camera) used either in connection with live broadcasting or in connection with electronic

(Continued on page 70)

Day-&-Date SRO On NBC, CBS News

At virtually the same time, both the CBS-TV and NBC-TV news strips hit the SRO mark, with Douglas Edwards' Columbia show at 7:15 filling in its last gap with a Hazel Bishop deal for alternate Fridays and the NBC Clet Huntley-David Brinkley 7:45 p.m. stanza signing Quaker Oats to an 11-week deal for every-Tuesday sponsorship.

Quaker deal—with coin, incidentally, stemming from the cereal company's cancellation of one-third sponsorship of NBC's Sid Caesar stanza—started yesterday and was set via Needham, Louis & Brorby of Chicago. The Hazel Bishop buy on Edwards is a highly unusual one—probably the first time a cosmetics manufacturer has sponsored a news show. It follows by only a week a two and a half quarter-hours weekly purchase by Brown & Williamson on the news stanza. Set via the Ray Spector agency, the Hazel Bishop deal starts March 29.

WHAT PRICE TV TIME SLOTS?

Pamela & Hedda Are at It Again

Hollywood, Feb. 12.

Running feud between Pamela Mason, wife of actor James Mason, and columnist Hedda Hopper took a new turn last week, as open warfare flared. Over the weekend the situation stood that Miss Hopper, through her attorney, was demanding that Mrs. Mason retract the appellation "Beast," as applied to Miss Hopper on Tom Duggan's uninhibited KCOP commentary program; and Mrs. Mason, far from retracting, repeated the expression on a later program.

Miss Hopper personally declined comment, referring queries to attorney Gordon Levy. Levy said he had protested to KCOP exec Al Flanagan anent Mrs. Mason's remarks, whereupon Flanagan reportedly said he would "try" to get a retraction Friday night. Levy also quoted Flanagan as saying that Duggan, who's had his own similar sessions in the past, was "unhappy" about the Mason quote. Further, Levy indicated that libel action is in the offing.

However, when Friday night rolled around, Mrs. Mason, who's a temporary "regular" on Duggan's show, tartly observed "Why shouldn't I call her a 'beast'?" She thinks I'm one." This comment occurred when Duggan brought up the subject, possibly to obtain the retraction.

Earlier, Mrs. Mason had told VARIETY, "If it got to the point of retraction, she (Miss Hopper) would have more to retract than I have. I didn't say anything that wasn't true." Mrs. Mason went on to quote several items from Miss Hopper's column about herself, her husband and her child which she termed "untrue." Her requests for retractions from Miss Hopper drew the reply from the columnist that she "never gave a retraction," Mrs. Mason alleges.

(Bob) Hope Springs Eternal

What Makes a \$25,000,000 Deal? — It All Depends Who's Telling It

Bob Hope Enterprises last week closed a multiple-faceted deal with NBC which the comedian claimed would bring him \$25,000,000 over the next five years. But the network put the figure at a minimum of \$5,100,000 and a maximum of \$10,500,000, depending on what options are exercised over the period. The conflicting claims again point up the extent to which press-agency can balloon television's contractual commitments.

Major facet of the deal, which consists of several different individual contracts, calls for Hope Enterprises to produce six shows a year for three years, retroactive to Sept., 1935, at \$200,000 per show. The \$200,000 is a package price for which Hope delivers an entire show, including his personal services. This adds up to \$3,600,000 over the three years. Option arrangements permit NBC to take two additional shows per season, plus an option to extend the contract another two years to make five years in all under the same terms.

If the eight-show option is picked up every year for three years, it would bring the total to \$4,800,000. If the additional two years are optioned at eight shows per year, the figure, representing the largest possible expenditure NBC can make under the pact, becomes \$8,000,000. Thus, under the deal, NBC's minimum obligation is \$3,600,000 and its maximum \$10,500,000. Incidentally, the \$200,000 per show figure is the same Hope currently gets.

A second facet of the deal is a (Continued on page 70)

GF Axing 'Lancers' At End of Season

General Foods has lowered the boom on another of its NBC-TV half-hour entries by posting an end-of-season cancellation notice on "77th Bengal Lancers," the Screen Gems entry which took over the Sunday at 7 position this season. GF will carry "Bengal Lancers" through the summer to take advantage of the low-cost film repeat pattern.

Screen Gems will put "Lancers" into syndication next fall.

Just a couple of weeks ago, GF yanked "Adventures of Hiram Holiday," another NBC stanza in the Wednesday at 8 period, and transferred its coin into alternate weeks of the upcoming "Wells Fargo" on the same web. So far, it hasn't touched any of its new CBS entries, "West Point Story" and "Zane Grey Theatre."

CLIENTS YIELDING WEB FRANCHISES

It wasn't quite three years ago when NBC-TV set the industry on its ear by forcing U.S. Tobacco and Firestone Tire out of their long-established time slots to make way, in one case, for "Lux Video Theatre" and in another to ease a "weakie" out of the Monday night lineup to make way for Sid Caesar. The subsequent howl that went up, replete with antitrust overtones, was ample demonstration of the value of a television network time franchise.

A lot of water has passed under the bridge since then, but perhaps one of the most significant changes is the fact that if NBC attempted to do the same thing today, nary a voice would be heard in protest. The value of a network time franchise doesn't mean much anymore, as witness this season's parade of mid-season cancellations, not only of programs but more significantly of time.

Much of the "who cares?" attitude on the part of sponsors lies in their disenchantment with this season's programming and their failure to find solid replacement programming. But more to the point is a change in the entire supply-and-demand situation. At the time of the Firestone-U.S. Tobacco incidents, a time slot in prime evening time just couldn't be had on either NBC or CBS. Today, entire half-hour periods are going begging, which obviously leads to the advertiser philosophy that "if we cancel this one, we can always get another."

Moreover, the spiraling cost situation has resulted in an overwhelming majority of multiple or alternate sponsorship arrangement on the networks, so that where a sponsor felt he was losing an identification as well as a time slot, today he feels that identification is only a secondary consideration, if one at all.

The new pattern of quickie sponsorships—a bankroller relieving a regular sponsor for two, three, or four weeks in a row, with the regular then returning to the show with a healthier budget outlook—is a further substantiation of the situation. For one thing, three years ago, a regular weekly bankroller would no more surrender his continuity than plug a competing brand. Today, for budgetary reasons, he does. And as for the shorter-term buyer, it's a further reflection of the fact that time "can be had," even in three-week doses, a fact amply proved by Ford, which got surprisingly wide short-term coverage on several CBS shows after cancelling its "Ford Star Jubilee."

Lucy 32.3; Van Doren 27.1

"Twenty-One," in spite of such wide and solid publicity as the cover of Time mag last week, failed to overtake "I Love Lucy" on the overnight Trendex returns Monday (11) and in fact dropped slightly from its within-four-points showing vs. "Lucy" of two weeks ago. The scorecard read 32.3 for "Lucy," 27.1 for "Twenty-One" and 7.2 for Bishop Sheen.

Some NBC sources claimed the show's one-week hiatus, when "Mayerling" preempted it after it scored NBC's highest rating opposite "Lucy" in years. However, the sets-in-use figure for the Monday at 9 period reached a 70.5 level, higher than any other period in the February Trendex, reflecting word-of-mouth interest in the show.

Charles Van Doren hiked his earnings another \$16,000 to a grand total of \$138,000.

Arnett Exits DuM Labs

Keeton Arnett, supervisor of Electronicam activities, has quit as veep of DuMont Labs, thus taking away the second of the camera system's two top administrative officers. Ralph Austrian, who's Electronicam Coast chief several weeks ago.

NBC-TV's 'Co-Op in the Afternoon' In 90-Min. O & O Program Splash

Epitaph

Unit Four Productions wound up its association with the NBC-TV "Kaiser Hour" last night (Tues.), after having produced the alternate-week series since last summer. Talent Associates steps in as producer for the rest of the season.

Title of last night's show was "So Short a Season."

Sponsor Conflict Forcing Talent Off Emmy Show

NBC-TV's Oldsmobile sponsorship of the "Emmy" nominations and awards telecasts—first of which is set for next Saturday (16)—has caused a multiplicity of talent problems stemming from the fact that competitive auto manufacturers comprise a major segment of video's sponsor population. In the past week, a number of stars scheduled for the nominations show have been cancelled out due to competitive sponsorship angles, the situation reached the point this week where Ed Sullivan, the Academy of Television Arts & Sciences' New York prexy, had to pull out of any rostrum participation in the telecast because of his Lincoln-Mercury identification.

Also out of the show are Jack Benny and William Lundigan, with Chrysler the heavy in this case.

Milton Berle, Sid Caesar and Carl Reiner and Desi Arnaz are also exiting the show, but for different reasons. Understood Berle wanted it to count as one of his NBC commitments, but the network nixed this. Caesar and Reiner were asked for original material, but felt they couldn't get it by Saturday. Benny and Lundigan wanted to appear, but Chrysler, which sponsors "Climax" and "Shower of Stars," on which they appear, firmly nixed any appearance. Also out of the show is Lawrence Welk, a Chrysler contractee, who denied that the sponsorship factor had anything to do with it but pointed out that he'd have only 18 minutes to get from ABC-TV to NBC's Burbank studios after his Saturday night show. Groucho Marx, sponsored by Chrysler, also out, but denied any sponsor pressure, simply stating, "I don't think I'll be in town (Hollywood). I'll probably be in New York Saturday." Danny Thomas (Dodge), will appear, however.

Sullivan will attend the telecast and will appear to accept any award bestowed upon his show, but otherwise will stay off camera. Originally, he was to have made an introductory speech in his capacity as N. Y. prez, then turn the proceedings over to Coast prexy Johnny Mercer, but even that's out (Continued on page 71)

KINGSLEY'S PILOT ON 'WORLD IN WHITE'

Playwright Sidney Kingsley, who besides adapting his "Men in White" for a special one-shot on CBS-TV is developing a series called "The World in White" and based on "Men" for the network, will shoot the pilot on "World" March 4, probably at Gold Medal Studios in the Bronx.

Kingsley is handling the packaging of the show, but hasn't yet decided whether he'll produce the pilot or assign a producer. He's scripted the initial show, and is now polishing the scripts. Hiring of a production staff for the pilot and casting the show haven't been completed yet.

NBC-TV is scheduling its first major co-op programming effort in the daytime on Feb. 18, when it turns its new 90-minute daytime owned & operated program block over to the affiliates for local sale. Originally, the 90 minutes, comprising a half-hour Tex & Jinx stanza out of N.Y. and an hour variety show from Chicago in the 1 to 2:30 period, was to have been restricted to the network's seven o&o's, but this week it was decided also to offer the shows to the entire eastern and central lineup as a co-op feature.

In essence, the move means that NBC-TV will be programming the entire day from 7 to 5:30, though with 1 to 2:30 in local station time, it won't necessarily get major clearances on the two new entries. Also, the two 1-2:30 shows will be produced by the o&o sector itself, not the network program department, with the o&o's actually chipping in to cover the program costs, though they will retain all revenues, just as if the shows were locally produced.

Decision to turn the shows over to the affils as co-ops (with stations paying nothing until they sell a portion, then splitting the take under the customary co-op formula) was essentially the same as that which induced the o&o department to program its first major common entries. That's the fact that the entire NBC-TV lineup during the 1 to 2:30 period is bucking CBS-TV network programming with local shows, and according to o&o veep Tom McFadden, they never can hope to amass the kind of budget needed to compete with CBS outlets during that time.

Answer for the o&o's is a commonly produced schedule, with seven stations supplying the budget. Same answer, he feels, holds for the affiliates. As an added note of interest, the preem of the NBC programs will mark the first time two networks face each other with co-op shows—CBS has the 10-minute Walter Cronkite newscast and the 20-minute "Stand Up and Be Counted" in as co-op features at 1 to 1:30, the period Tex & Jinx (Continued on page 70)

Chester Exits NBC To Join Weaver

Jerry Chester, general programming executive in charge of daytime television for NBC, is resigning to join Pat Weaver. Chester is the first of the NBC program execs originally brought in by Weaver to exit the company and throw in his lot with the ex-NBC president. It's expected that Weaver will officially reveal his plans for the creation of a major packaging-consultancy operation within the next couple of weeks. Expectations are that Chester won't be the only one at NBC from the ex-Weaver camp to repledge allegiance to their one-time boss.

In his role as program exec over the past 15 months Chester played a key role in the realignment of the daytime schedule which has moved into a new sphere of rating prosperity.

20th-TV Gets Rights To Chayefsky's 'Hoax'

Hollywood, Feb. 12. Telefilm rights to unpublished Paddy Chayefsky novelette, "The Great American Hoax," have been acquired by TCF-TV, vidpix subsidiary of 20th-Fox, which intends to film it for the CBS-TV "20th-Fox Hour."

Property was also the basis for a 1951 20th feature pic, "As Young As You Feel," starring Monty Woolley. Ben Felner Jr. has been assigned to produce the telefilm, and Devery Freeman to pen the video adaptation.

FCC Ignores Beefs, Gives Miami VHF Nod to National Airlines

Washington, Feb. 12.

Despite strong opposition from three members of the Senate Interstate Commerce Committee, the FCC decided last week to grant a subsidiary of National Airlines the authorization for tv channel 10 in Miami, Fla.

At the same time, the agency dismissed last-minute petitions by Eastern Air Lines and WKAT, which was favored for the channel in the examiner's recommendation, to reopen the record for testimony on public policy questions involved in allowing an airline to own a tv station.

In awarding National the license, the Commission overrode objections by Sens. A. S. Mike Monroney (D.-Okla.), Frederick S. Payne (R.-Me.) and Alan Bible (D.-Nev.), who wanted the agency to consult the Civil Aeronautics Board for its views on the competitive impact of an airline-owned station.

The Commission was split 4-2 on the decision, with Comr. Rosel Hyde favoring L. B. Wilson Co. and Comr. Robert Bartley favoring WKAT. Comr. T. A. M. Craven abstained.

Agency favored National on factors of programming proposals, integration of ownership with management, and diversified business interests of its principals. It held against WKAT largely because of commercial practices of the station and past broadcasts of programs sponsored by purveyors of "tip sheets" on races.

Death of L. B. Wilson during the pendency of the proceedings, the Commission indicated, eliminated from consideration what might otherwise have been a formidable contestant for the channel.

Fourth applicant, North Dade Video, Inc., was given credit for "a good presentation" in several areas on which qualifications are based but "first preference in none."

Public Service Television, Inc., as well as its parent company, National Airlines, is headed by G. T. Baker, a resident of Miami, who is the largest stockholder in National, with approximately 17% of its 1,000,000 shares issued and outstanding. Three investment banking firms hold an aggregate of 20% of the stock in their street accounts and the remaining shares are scattered among about 4,000 stockholders.

TPA 'Fury' Makes Big Nielsen Sound

Focus of attention on nighttime television sometimes detracts from the advantages to be gained by an advertiser on the daytime front. Case in point is the latest rating figures on "Fury," the boy-meets-horse Television Programs of America kidpix series on NBC-TV Saturdays at 11 a.m. for General Foods and Borden's.

"Fury," in its second year, has jumped to an alltime Nielsen high of 19.9 (in the latest report, Jan. 1), with no less than a 66.1% share of audience. That share figure is second to only one show in all of television, "I Love Lucy." Moreover, the 19.9 rating tops those of 53 of the 130 nighttime shows on the three networks between 7 and 11 p.m., or 40.77% of all nighttime stanzas.

Point of this is that on a cost-per-thousand basis, who needs nighttime? "Fury" is in Class C time, at half the cost of Class A. And the show itself runs to a budget of about \$25,000, as compared to \$35,000 for the average half-hour nighttime film stanza. Obviously, the series is directed at the moppet trade, but so are a lot of nighttime shows.

Among the shows topped by the stanza in the Nielsen lists are most of the hour drama series, including "Kraft Theatre," "Robert Montgomery Presents," "Studio One," "Alcoa Hour," "U.S. Steel," along with some other surprises like Dinah Shore's "Chevy Show," "Producers' Showcase" and Sid Caesar.

Roehrenbeck Exits WMGM

Frank Roehrenbeck, after 33 years with Loew's, is anking the company's New York radio indie, WMGM. Roehrenbeck, station's associate director of management, will open his own radio-tv management consultancy.

In '29, Roehrenbeck became biz manager for Loew's MGM eastern studios and worked largely on short subject production. Three years later, he became biz manager of the stage production units playing the Loew's circuit. It was in '36 he joined WMGM (then WHN) as general manager.

Ed Sullivan Back In Trendex Form

The bloom disappeared quickly off Steve Allen's Trendex over the weekend as Ed Sullivan topped Allen in the overnight returns with apparent ease. Sullivan, toplining Victor Borge and the Benny Goodman orch, scored a 31.7 Trendex to Allen's 23.6, thereby turning the tables on the situation two weeks ago when Allen scored a surprise upset. ABC ran last in the time with a 3.7 for its "Amateur Hour"-"Open Hearing" combo.

NBC also got hit last Sunday night, when its "Hallmark Hall of Fame" production of "The Lark" (Julie Harris, Boris Karloff) was roundly trounced by the "General Electric Theatre"-"Alfred Hitchcock Presents"-"\$64,000 Challenge" lineup on CBS, at 9 to 10:30. CBS shows averaged out to a 33.1, more than doubling "Lark's" 16.1, with "Omnibus" far in the rear on ABC with a 3.3 average for its pre-Broadway production of "The Ballad of Baby Doe." The CBS individual ratings ran 34.6 for GE, 33.4 for Hitchcock and 31.4 for "Challenge."

On Saturday night, Jackie Gleason, with another revue-type outing, pulled somewhat closer to Perry Como, racking up a 23.1, less than five points behind Como's 28.0. ABC's "Famous Film Festival" got a 3.8 average. On Friday, "Mr. Adams & Eve" seems to have entrenched itself as the top contender at 9 p.m. The CBS Howard Duff-Iida Lupino comedy scored a 21.4, against 14.3 for NBC's "On Trial" and 14.2 for ABC's "Treasure Hunt."

Inside Stuff—Radio-TV

The Nation (Feb. 9), knuckle-raps CBS for the following dialog between two of the webs top analysts:

Eric Sevareid: I don't think the British-French action was immoral. I agree . . . it was merely stupid, though that's probably worse.

Edward Murrow: And it also failed, which is even worse still.

Comments the journal of opinion: "Mr. Murrow chooses to place morality below success in his scale of values, and Mr. Sevareid intelligence in his."

CBS-TV has set up a new coordinating and information unit within its operations department to cope with the "continuing growth and complexity of television operations." New unit, tabbed the Operations Information Centre, will serve as a clearinghouse for all production services, materials and facilities, including studio and rehearsal hall availabilities, coordination of delivery and setup of materials and maintenance of files on the production status of all shows. Paul Wilson has been named manager of the OIC, with Larry Paulus as his assistant. Overall supervision of the project will be under Hal Meier, manager of network operations. OIC will function initially on a regular-business-hours basis, but later will be extended to cover nights, weekends and holidays.

Although the Ford Foundation "Omnibus" series ended granting a "gracious gesture" credit to Bernard Sobel as author of two works on burlesque (1956 and 1925), S. J. Perelman's final script in which Bert Lahr starred was wholly original with him and no question of obligation to Sobel was involved. So points out Jack Perlis, p. r. consultant to the series. Any hassle over the source books used was more imaginary than actual, says Perlis, pointing out that one reason for familiarizing the staff with background data is to avoid any inadvertent borrowings. "Omnibus" is very strict about author payments and its literary disbursements are large.

Perhaps not in the same rivalry as the Dean Martin-Jerry Lewis "personal" stuff, but N.Y. Post sports columnist Jimmy Cannon was not unsensible in his opinions about colleague N.Y. Daily News sports editor Jimmy Powers. This was so expressed by Cannon on the Mike Wallace-DuMont interview show one pre-midnight last week over the Gotham channel. Cannon chided Powers for his alleged about-face now that the latter is doing sportscasting where, heretofore, the News staffer was bitterly inimical of the boxing interests.



JIM LOWE

Dot Records
Still riding high with "GREEN DOOR." Current release "BY YOU"—"I FEEL THE BEAT."
Radio-TV Personality—Eight solid hours weekly—WCBS, New York, plus Major TV Guest Shots—Star Salesman for Libby's, Hoffman's.
Personal Management
CSIDA-GREAN Associates, Inc.
101 West 56th Street, New York
Circle 7-0700

O'Neil's Cutback To Hit KHJ-TV

Hollywood, Feb. 12.
General Teleradio's cutback in show biz operations, which has already virtually shuttered RKO Gower Street lot, is extending to KHJ-TV, RKO Teleradio OBO.

Shakeup at station is slated for March 1, although details are still subject to change. As part of the cutback, station expects to sign on at 3:30 p.m. instead noon, as at present. This would give it a one-shift operation. Stalling a firm decision is the fact, KHJ-TV is slated to carry daytime baseball when the season starts.

Execs are pondering whether a staggered sign on is advisable.

Plan is to shuffle "Fireman Joe" moppet show which opens, axe pair of telefilm reruns and probably open with "Matinee Theatre" which is the afternoon version of nightly feature film operation.

Betty Hutton Pilot

Hollywood, Feb. 12.
Betty Hutton's latest project for NBC-TV, a comedy telepix series created by Jess Oppenheimer and Roland Kibbee, is set for the pilot treatment later this month.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Terry Saunders, who clicked as the King's Head Wife in the stage and pic versions of "King and I" and who opens at the Monsignore tomorrow, (Thurs.), has been set for an "Alcoa Hour" segment on NBC-TV . . . Art Van Horn back at ABC after Florida trip for "You Asked For It" . . . Betty Ann Grove back on "Big Payoff" after an illness . . . Mitch Leiser conveyed the entire cast and staff of Goodson & Todman's CBS-TV "I've Got a Secret" to Winter Haven, Fla., for one-shooting tonight (Wed.) out of there in connection with the Fla. Citrus Exposition, part of state's winter fairs circuit . . . Alex Alexander set legit-tv-film actress Virginia Vincent for role of roommate Sue in Warner Bros. "Helen Morgan Story" in which she'll dance a jazz hula with Ann Blyth (who stars in the name part) among other fat scenes for the "Jazz Age" theme.

Barry Shear to produce, direct AT&T closed-circuit over NBC-TV March 22, a kind of "variety show business meeting"; he'll also direct the third NBC fashion stanza for Warner Foundations March 3; and do mugging for Xavier Cugat's twice-weekly NBC-TV'er as of Feb. 27 . . . Julie London doing two telefilms—"Zane Grey Theatre" with Ralph Meeker; a "Playhouse 90" with John Ireland and Errol Flynn . . . Rowland Varley signs with Radio-Ad Bureau's sales staff . . . Harold E. Wondsel becomes fifth prexy of the Film Producers Assn. of N.Y. (he's Sound Masters Inc. boss) . . . Kent Paterson and WOV sales merge . . . Thomas Jefferson Milce, exec veep of the Commerce & Industry Assn., will moderate a new WMCA radio regular, "Business Goes To Press," on Tuesday nights . . . Oliver Trezz, ABC-TV veep-in-charge, addresses Uptown Lunch Club of Harvard Bsns School Thursday (21) on "TV in the 1957 Market" . . . Lawrence Welk named National Heart Sunday Chairman for upcoming Heart Fund campaign; his show on the 23d being dedicated to Heart Fund volunteers . . . Nice-work-if-you-can-get-it: Kay L. Emerson, of KLM Royal Dutch Airlines, appears every fortnight or so on "Big Payoff" simply to gift Bess Myerson with tokens from various countries . . . Richard Stenta, currently producer of CBS Radio's "Mitch Miller Show," also named permanent producer of the web's "Galen Drake Show" . . . Rusty Draper takes over the singing assignment on the Arthur Godfrey morning simulcast the week of Feb. 25 . . . WRCA-TV director Mike Gargulio addresses same station's Len Weimles' N.Y.U. course on writing for radio-tv tomorrow (Thurs.) . . . Elizabeth Lawrence directing a repeat performance of "The Rainmaker" for Kingsbridge Veterans Hospital Feb. 18, rehearsing for the forthcoming "Maiden Voyage," due on Broadway March 14, and still doubling over into her regular run on the "Road of Life" soaper . . . Boone Arledge, former unit supervisor for WRCA-TV, joined the station's news & special events department as a production coordinator . . . Maxine Sullivan and her 12-year-old daughter, Paula Williams, guest on the Robert Q. Lewis stanza tonight (Wed.) . . . WCBZ' Lanny Ross has completed an operetta, "Susie The Sailor," in collaboration with Marcel Frank, which will be performed Feb. 23 by the Cathedral Choir Sunday Players . . . G. W. (Johnny) Johnstone National Association of Manufacturers' radio-tv director, tapped to head the radio-tv bureau of the New York 1957 Red Cross Campaign, with agent Perry Left of Frank Cooper Associates, as his aide; Hope Lawder Ritchie again appointed director of the radio-tv division of the N. Y. Chapter for the '57 drive . . . Garry Moore named honorary New York State chairman of the Heart Fund campaign getting underway now . . . WCBZ' Jim Lowe flies to his Springfield, Mo., hometown this weekend for a round of personal appearances . . . Richard Barnhill upped from a floor manager to operations coordinator at WRCA-TV.

Jaye P. Morgan received award Saturday (9) on WPXI's new "Spotlight" show for being chosen the most popular singer by personnel at Mitchell Field . . . Scott Brady signed to star in title role of "Johnnie Nighthawk," Briskin Production for Screen Gems . . . Mutual's "Family Theatre" celebrates its 10th anniversary today (13) with a special show featuring one of the stars who appeared on the first broadcast in 1947, Loretta Young. Anniversary program is "A Treasury of Homes" . . . Concert version of "Porgy and Bess" highlighted closing concert Saturday (9) in WLJB's fourth annual Festival of Negro Music and Drama at Carnegie Recital Hall. Members of cast that trouped around the world performing the George Gershwin classic tendered the concert . . . WTVD, Durham, N.C., has been added to lineup of "Top Ten Dance Party," syndicated "live" tv series produced and written by Alan Sanda for packagers Victor & Richards.

IN HOLLYWOOD . . . KMPK's Robert O. Reynolds is all smiles because enough money has been raised for a gym and swimming pool at Hollywood Boys Club, of which he is prexy. To the small fry he's more all-American than he was at Stanford . . . NBC's John K. West and Roy Rogers' biz manager, Art Rush, somehow liked the golf links at Palm Springs better. Neither is a "mudder," which may have had something to do with the trek to the desert . . . Mark Scott, who aired the Cincinnati's games after long baseball service with KFNB is back with only one firm resolution: never to leave Hollywood again . . . KTTV's George Putnam took to the infirmary to find out if he had hepatitis . . . KRCA's headman Tom McCray, not a sea-going man, was named state prez of So. Cal. area for Navy League . . . Art Linkletter is breaking in his son, Jack, to pick up when he leaves off by which time the young sprout will have become a sturdy citizen with his career firmly rooted . . . Everard Meade, one-time radio-tv head of Young & Rubicam who quit the biz to teach advertising at U. of Virginia, is getting back into tv as executive producer of "Battleflag," vid pic series based on incidents in the Civil War from the pen of Bruce Catton . . . Alan Lipscomb gets a testimonial dinner from his fellow gag writers March 8 for being "the oldest living comedy writer."

IN CHICAGO . . . Charles Pratt new Chi NBC-TV account exec after six years with the Edward Petry rep firm . . . WBBM-TV weatherman P. J. Hoff scripting a Sunday column for the Minneapolis Tribune . . . WMAQ newsmen Sam Saran elected prez of the Headline Club, Chi Sigma Delta Chi chapter . . . Herb Lyon, Chicago Trib columnist, and sportscaster Jack Brickhouse teamed up with a 10-minute nightly WGN-TV show at 6:45, replacing Vince Lloyd's "Sports Final" . . . Jerry Boyum, formerly farm director at KROC, Rochester, Minn., added to the WLS announcing staff . . . Thrush Nancy Wright, the Mello-Larks vocal quartet set to backstop host Don Sherwood on WNBQ's new noontime tint display which goes out on the NBC-TV line Monday (18) . . . The WLS National Barn Dance gang played to 2,328,859 fans during its '56 personal appearance . . . Frannie Clark vacationing in Florida for three weeks from her Chi NBC press department duties

IN LONDON . . . Greer Garson will be the first of a number of Hollywood stars to appear in a new BBC-TV weekly series of telefilm plays titled "Star Choice." The first in the series will be aired on Sat. Feb. 23 . . . Lupino Lane and his son Laurie will star together in a one hour Associated-Rediffusion production "Appy As 'Arry," tomorrow (Thurs.). The show is a special adaptation of the old time British hit "Sweetheart Mine" . . . Playwright Gerald Savory has written a tv special titled "The Snare Of The Fowler," a whodunit, to be aired by Asso-

(Continued on page 70)

KING-SIZE 'BREAD & BUTTER'

Plugging Those FCC 'Leaks'

Washington, Feb. 12.

Those "leaks" of intended actions of the FCC at executive meetings, which spread out across the country within minutes, have finally caught up with the agency. Beseet by pressures from affected applicants, the Commission decided last week on a new procedure to give everybody a fair shake on how it proposes to decide important cases.

Henceforth, following instructions to its staff to prepare decisions along a certain line, the Commission will issue public notices to that effect. The agency emphasized, however, that it "reserves the right to reach a different result upon the subsequent adoption and issuance of the formal (final) decision."

New policy, which is similar to that used by the Civil Aeronautics Board, results from squawks from certain commissioners that tentative decisions, particularly those involving hot contests for valuable tv channels, leak out, vote by vote, and boomerang in the form of pressures to get out a different decision. It's understood that such pressures may have contributed to difficulties in winding up some cases.

Another factor which is believed to have influenced adoption of the new policy is the effect of "leaks" on the stock market. Quite a few firms operating tv stations or trying to enter the field are on the big board. Possession of information by a few persons regarding proposed actions affecting such firms could send up their stock quotations. A recent leak reportedly caused a substantial rise in one stock.

Whether the new policy will do the trick is to be determined. Agency will issue its "Commission Instructions on Docket Cases" either at 11 a.m. or 3 p.m. Betting is that when instructions are issued too late for 3 p.m. release, the FCC sieve will start functioning long before the following morning.

However, its generally agreed that the "coming-out-in-the-open" procedure will be fairer to all concerned and, by "equalizing" the pressure, should reduce it.

HALF-HOUR SHOW IS LOSING CASTE

A whole new philosophy is shaping up as to the co-called "bread-and-butter" shows in television on which the tv networks are dependent for their week-in-week-out profits and cost-per-thousand payoff to sponsors. Until now they've been the half-hour anthology-quizzition comedy-action entries, but the networks and sponsors have become so disillusioned as to the impact of the half-hour show the next season may invite a greater respect for the full hour show as the "bread & butter" playing-it-safe thing in the programming area.

Nine new, 60-minute programs are being prepped for next season, and program planning is still in a relatively early stage, meaning there may still be more shortly. Moreover, most of the existing hour-long formats are expected to stick it out for another year, with an exception or two like Jackie Gleason's CBS-TV Saturday niter.

For the time being, the half-hour seems to be through as network tv's "bread and butter" show. The webs are putting forth a multitude of reasons why the hour is sounder as the staple.

To demonstrate the swing to the hour show, CBS-TV is prepping at least four new ones, one of which is the probable replacement for Gleason. All of the programs may go Saturday night, according to the current plan. There's the "Perry Mason" vidfilm series; the highly-touted "Big Record," live, and a juve-slanted "Landmark" hour by Goodson-Todman. A fourth show would fill out the 7-11 p.m. block.

WB's 'Escape' ABC-TV plans to use "Escape," a new series being done by a production group of which Delbert Mann is one. Additionally, Warner is going to do a second full-hour program for the web, present one being the alternating "Cheyenne" and "Conflict." (Parenthetically, it's likely that the major will do alternating formats to fill the additional 60-minutes, perhaps even moving another western, in opposite "Cheyenne" and moving "Conflict" opposite still another new format.) Then, ABC-TV is holding to the idea of adding another live hour-long showcase. While not a high-priced variety program, as originally planned, it will be, as one exec put it, "a musical format integrating certain elements of the variety show." (Seems like an extension on the Lawrence Welk-Ray Anthony plan.) Web will retain the hour film, "Wire Service," moving it shortly to a Monday 7:30 anchorage.

Only thing that might diminish the number of new ABC-TV hour-long shows is a talked-about plan to alternate "Escape" with a new bi-weekly Warner package. But the network feels that even that po-

(Continued on page 71)

Okay on Translator Stations' Threat To Par's Palm Springs Venture

Washington, Feb. 12.

Paramount Pictures has lost its fight to stop construction of tv translator stations in Palm Springs, Calif., where the firm company operates a community antenna which it has used for testing its Telemeter system of subscription tv.

With the issuance by the FCC last week of two translator permits to Palm Springs Translator Station Inc., Par's investment in its c.a. system, through which it collects monthly fees from Palm Spring subscribers, appears to be seriously threatened. When the new translators are in operation, residents of the area will need only to convert their receivers to UHF to tune in two Los Angeles stations. The translators will rebroadcast programs of the NBC-owned KRCB and the CBS-owned KNXT.

Par's c.a. subsd., Palm Springs Community TV, Corp., put up strong opposition to establishment of the translators and managed to prevent issuance of permits for some months. At first, Paramount charged that the translator project was misrepresented to the Palm Springs Community. Then it discovered that Howard Morris, president of Translator, is not a U. S. citizen but a Canadian. Since that made the applicant ineligible for a permit, Morris was replaced by Frank Bennett.

Again Paramount filed objections, claiming Morris was still in the picture and that it had reason to believe he is the man behind the transmitter. It demanded a hearing to determine whether Morris is the guarantor of a \$14,000 loan to finance the facilities.

However, the Commission denied the last objections and granted the translator applications.

Translator stations, which are assigned channels in the upper UHF band, were authorized by the FCC to bring service to isolated areas and at the same time help ultra high. Operating with low power and casting from \$5,000 to \$15,000, they rebroadcast programs of existing stations and perform much the same function as the community antenna. However, unlike the c.a. systems, which are not licensed by the FCC, their operators are required to show the Commission they have the permission of the stations they rebroadcast.

More than 25 translators are now in operation and an equal number is under construction. Most of them are located in the western states where the spaces between cities able to support regular stations are often far apart, a circumstance which prompted erection of illegal boosters which the translators, also, are designed to discourage.

Most translators are operated by nonprofit co-ops.

Letter From Monaco

With "Twenty-One" getting such widespread publicity (this week's Time cover story on quiz champ Charles Van Doren and Life spread, for example), news of the show has spread overseas. That explains a letter from Monaco received by producer Al Friedman.

Writer wanted to get on the show, and said he feels he's a cinch to beat Van Doren. Seems he's a *vingt-et-un* dealer at the Monte Carlo casino, and thinks the quizzier is played as a card game.

Revlon Getting Into Men's Hair, Thanks to TV

There doesn't seem to be a precedent for an advertiser bringing out an entirely new product line as a direct result of the medium he advertises in. But Revlon, sponsor of the "\$64,000 Question" and "\$64,000 Challenge" on CBS-TV, is going into merchandise for men in the near future, it's reported, because approximately half of the audience for both of the highly rated stanzas is going to waste.

Cosmetic outfit is said to be coming out shortly with a hair tonic for men called Top Brass. Advertising of Top Brass on both "\$64,000 Question" and "Challenge" will mean replacing at least one of Revlon's weekly cosmetic pitches with a pitch for the menfolk, thereby taking theoretical advantage of the entire viewing tonnage on the shows.

There is a similar incident in the case of Gillette, but that company merely took an existing woman's product, Toni, and put it on a primarily man's show. Shave out fit, owning the NBC-TV fights, which are directed at men, realized that there is also a large quotient of women for the stanza.

WOR's First-Quarter Looms As Record As Vets Flaunt SRO Banner

The new year looms as a big one for WOR, N.Y., which reports a sales increase of over 55% for the month of January as compared to January, 1956. Business already on the books for current month and March indicates the biggest first quarter in the 35-year history of the station, according to Robert Leder, v.p. and general manager.

Uprise in biz has caused station to tack SRO sign on program helmed by WOR vets such as John B. Gambling, Dorothy & Dick, Alfred & Dora McCann and Martha Deane. Practically all of WOR's 32 hours of news weekly is sold out. In new biz category, new contracts include: Ruppert Brewery, Fels & Co., New York Telephone, Carbona Products, Kruger Brewing, Hoffman Beverages, Beech-Nut Gum, Life Savers, Lever Bros., and National Biscuit.

GOBEL'S SPONSOR STATUS IN DOUBT

Chicago, Feb. 12.

George Gobel's NBC-TV Saturday nighter is a question mark for next season with the brace of sponsors who have backed the show since its beginning three years ago.

Pet Milk, it's understood, has indicated it may bow out. And Armour's Dial division hasn't come to any final decision on a renewal of the comedian who set a torrid rating pace his first two seasons, earning him an early and automatic re-packing for the current cycle.

Bob Hawk Preps 100G 'Birthplace' As Built-In Merchandising Plus

Hollywood, Feb. 12.

One of the heaviest-budgeted alternate-weekly shows to date has been packaged by Bob Hawk, who is coming out of a four-year retirement to reenter television on a producer-performer basis. But the cost of his entry, he says, is only a part of the deal; it represents a new approach to big-scale television in that it has built-in merchandising elements that reach right down to the point-of-sale level.

Program idea actually has been mapped on a flexible basis to provide changes that might be necessitated by the ultimate sponsors. As it stands, however, the package could run in excess of \$100,000 for 60 minutes—meaning a time and talent outlay to the sponsor of around \$250,000 per show.

Details of the program, tagged "Birthplace, U.S.A.," are being kept under wraps although it has been shown to a few agency reps. Loosely, it's described as a variety show with a specific hinge which makes remote a natural and obvious part of the layout.

Hawk first envisioned the show while "staring at the ocean" at Santa Barbara where he has been living in retirement. He mulled it over for months before discussing it with Don Bernard, who is now partnered with him in the effort. Package is in the hands of the William Morris Agency.

Hawk, first quizmaster on the old "Take It Or Leave It" show which was the forerunner of the present "\$64,000 Question," is primarily interested in production in this return to harness. In addition to

(Continued on page 75)

Perelman Signed For 'Aladdin' Spec

Humorist and playwright S. J. Perelman has been signed by CBS-TV to prepare a 90-minute book for a musical version of "Aladdin." No date has been set for the telecast, nor has CBS begun to negotiate for composers. Web will wait until Perelman has completed the book before setting other details.

Perelman did his first major television stint this season via the script for the "Omnibus" history of burlesque, which starred Bert Lahr. He also copped a New York Film Critics Circle award for his "Around the World in 80 Days" screenplay, and his new book, "Road to Milton," is beginning to climb the bestseller lists.

WCBS-TV's Biz Hike

Spot billings for WCBS-TV, the CBS flagship in New York, jumped 12.6% in January over the same month the year before, according to general sales manager Frank Shakespeare Jr. Spot billings figure does not include the station's share of network sales.

Shakespeare attributed the increase to sales in the station's "Late Show" and "Early Show," which feature the Metro, Warner and Columbia libraries, to a sold-out status during January in the station's daytime participating shows and to the outlet's solid station-break schedule in evening hours.

RTDG Jurisdiction Now Extending To Big Name 'Stagers'

The three television networks have agreed to extend the jurisdiction of the Radio-TV Directors Guild to "stagers," usually the big name non-tv'ers who direct the pre-telecast activities of spectaculars. A letter of agreement was inked by the webs last week, with the understanding that stagers will shortly be written into the regular contract, an RTDG spokesman explained.

RTDG withdrew its demand for arbitration of the position of these stagers when the trio of networks agreed to compromise. Except for three annual exemptions to the new rule by each of the networks, all pre-telecast directors must become union members, subject to union regulations and minimums.

The annual exemptions may be requested on the basis of either of two points: that the stager refuses to join the union, or refuses to share credit with the on-the-air director, in which case the on-the-air director is credited thusly: "directed for tv by . . ." In the original contract, the networks are beholden to list on-the-air director members of RTDG as "tv directors" on the program crawl.

NBC-TV's first of three exemptions for 1957 was for Anatole Litvak who pre-staged "Mayerling" last week. Litvak did not become a RTDG member. In this instance, Kirk Browning, who handled the airtime camerawork, was credited as "tv director."

Wrap Up Agenda For WBC's All-Industry Pubservice Conference

Filmed messages from Vice President Richard M. Nixon, United Nations Under-Secretary Dr. Ralph Bunche, John Hopkins prez Dr. Milton Eisenhower and poet Carl Sandburg will open the Westinghouse Broadcasting Co.'s three-day conference, on local public service programming in Boston Feb. 27.

All-industry meetings have been broken down into individual sessions, with speakers and moderators already set. First-day (Wednesday) sessions will comprise simultaneous radio and tv panels on the subject of local programming on the theme of freedom, with WNDU-TV (Notre Dame U.) v.p.-general manager Bernard C. Barth and WBZ-TV, Boston, program chief Herb Cahan speaking on the tv panel. Leon Goldstein, program v.p. for WMCA, N. Y.; Sam Serota,

(Continued on page 71)

Drake & Holm Set For 'Yeoman' Spec

"Hallmark Hall of Fame" will turn to Gilbert & Sullivan for its final show of the season April 10, with Alfred Drake and Celeste Holm set to star in "Yeoman of the Guard." It's the first G&S performance in a couple of years on tv, most recent having been "Trial by Jury" on "Omnibus" when the D'Oyly Carte players were last in N. Y. This despite the fact that much of the G&S repertory is in the public domain.

Show will be done on a Wednesday night, from 8:30 to 10, the only "Hallmark" of this season to depart from the Sunday night schedule. Wednesday slotting, with preemption due for "Father Knows Best" and "Kraft Theatre," is due to the insistence by Alcoa that it not be preempted more than once this season by Hallmark.

THE LARK

(Hallmark Hall of Fame)
With Julie Harris, Boris Karloff,
EH Wallach, Basil Rathbone,
Denholm Elliott, Jack Warden,
Ward Costello, Harold Winston,
Michael Higgins, Jan Farand,
Barbara Stanton, Elspeth March,
Gregory Morton, Mary Leane,
Charles Penman, Bruce Gordon,
others

Producer-Director: George
Schaefer

Executive Producer: Mildred Freed
Alberg

TV Adaptation: James Costigan
(from Lillian Hellman's version
of Jean Anouilh's play)

HALLMARK

NBC-TV, from N. Y. (color)

(Footie, Cone & Belding)

"Hallmark Hall of Fame" offered up one of the eminently rewarding TV performances of the season on Sunday (10) when Julie Harris recreated her Joan of Arc role in a 90-minute colorcast of Jean Anouilh's "The Lark." The TV version of Lillian Hellman's stage adaptation was achieved with consummate skill by James Costigan and as produced—directed by George Schaefer this video reincarnation of the Maid of Orleans came off as a powerful and exciting experience. If anything, it had the same satisfying qualities of the original full-dimensioned production on Broadway.

There is, of course, something to be said for "playing it safe" in transferring to TV the pre-tested hot-off-the-legit-boards properties such as "The Lark," particularly at a time when good original TV works are hard to come by. For one thing, it narrows the risk—especially when it's a proven vehicle—and thereby avoids the pitfalls of all-too-quick speculation and guesswork. (Most classic example was the fresh-from-Broadway TV presentation of "Peter Pan" in its original video offering, with the upcoming Old Vic performance of "Romeo and Juliet" and the Alfred Lunt-Lynn Fontanne "Great Sebastians" in the same legit-to-TV tradition.) Reducing them to TV size within the 90-minute, 21-inch framework are the only major hazards. It's a sad commentary on a medium that it is compelled to put such reliance on "borrowed" theatre, for only when TV can create its own can it hope to enjoy the distinction of emerging as an art in itself.

In the case of "The Lark" the transposition presented but few technical difficulties. The very simple and sparse props permitted for an easy bridging of time and scenes by a combination of effective lighting and camera work. Thus the back-and-forth interplay of the trial scene and the memorable episodes in the life of the Maid enjoyed a freedom of movement that, thanks to the electronic assist, was even more pronounced than in the stage version.

Joan is probably Miss Harris' most brilliant performance. On TV it lost none of its electrifying impact. Her simple yet touching interpretation was moving and eloquent and her complete immersion in the role was in no less lessened or her mood altered by the realities and proximity of the TV paraphernalia.

Boris Karloff repeated his stage role of the compassionate and understanding Archbishop Cauchon. His suffering for the Maid was deeply moving. EH Wallach as the Dauphin demonstrated his versatility as a topflight actor in a very commendable performance. Denholm Elliott, who flew over from England for this TV production, gave a highly professional portrayal of Warwick, the English conqueror, vesting the role with the strength of the statesman, yet with the human sympathy for Joan.

Billed as the "guest star," Basil Rathbone played the Inquisitor with the proper somberness and horror of that phase of the Church. Jack Warden and Bruce Gordon were particularly fine in the respective roles of Beaudincourt and Capt. LaHir. In fact, the entire supporting cast contributed to the fine qualities of the whole.

Rose.

Tommy Sands Inked For Tennessee Ernie Show

Hollywood, Feb. 12. Tommy Sands, who scored a critical hit on NBC-TV "Kraft Theatre" presentation of "The Singin' Idol," has been inked as a regular on Tennessee Ernie Ford's Thursday night NBC-TV show. Additionally, the 20-year-old rock-and-roll singer will guest on Ford's Feb. 21 daytime program.

Sands is currently up to recreate his original role in the 20th-Fox filmization of "Idol."

LA GRANDE BRETECHE

(NBC Opera)
With Gloria Lane, Hugh Thompson,
Adelaide Bishop, Davis Cunningham,
Kimi Beni, members of the
Symphony of the Air, conducted
by Peter Herman Adler

Producer: Samuel Chotzinoff

Director: John Schwartz

Music and Artistic Director: Peter
Herman Adler

Sets: Gerald Ritholz

45 Mins.; Sun. (10), 3 p.m.

NBC-TV, from New York

Credit the NBC Opera Co. with the courage of its convictions and a determination to keep experimentation alive on the air. But neither end was particularly well served with the presentation Sunday afternoon (10) of Stanley Hollingsworth's short opera, "La Grande Breteche." It was a world premiere of doubtful importance, and it's difficult to believe that the Hollingsworth work will get much of a hearing thereafter.

The opera, with a libretto by the composer and by Harry Duncan, was commissioned by the NBC Opera Co. some years back. It is modern and strongly reminiscent of the style of Gian-Carlo Menotti, except that the endearing lyrical touch of the Menotti pen appears to be missing. There is drama and even tension in some of the music, but it is not distinguished writing, and it seems to strive for effect without offering the necessary substance.

Colorcast, produced by Samuel Chotzinoff, was produced with the usual skill and directed without much imagination by John Schwartz. For the first time, however, in these NBC Opera shows, there was a poor balance between the orchestra and the singers, with the instruments definitely drowning out the singers in spots. It was this very balance which, in past NBC operas, has so much been to the credit of musical and artistic director Peter Herman Adler.

The whole concept of putting on "La Grande Breteche," based on a Balzac story, is open to question. Television is a unique and welcome medium for acquainting the broad masses with the operatic medium. It is a rewarding, but slow, process, and NBC deserves kudos for footing the bill. Yet operas such as this are hardly designed to bring the operatic medium new friends. In fact, this particular Hollingsworth work, while certainly deserving of a performance if for no other reason than that every new talent should be encouraged, could hardly have enjoyed a wide and enthusiastic audience.

Why, with so many attractive operas still unperformed on the air, pick an offbeat opus such as this? Unlike Menotti's "Amahl and the Night Visitors," "La Grande Breteche" is an item for the modern music addict. It's the kind of thing one would want to hear a couple of times before it registers fully to the ear.

As Countess Marie, who saw her lover walked up in a closet by a jealous husband, Gloria Lane was in excellent voice Sunday. Hers is a full, rich mezzo-soprano that was just right for the dramatic role, and she sang with spirit. Hugh Thompson acquitted himself very well in the difficult part of Robert, the husband. Adelaide Bishop sang Basile, the maid, with a voice that gave great promise in a small part. Davis Cunningham also came across with spirit as the Spanish prisoner who loved Miss Lane, and Kimi Beni appeared briefly as Gorenflot, the handyman.

Miss Lane's acting was effective, particularly in the trying final scene, when she appears to go mad, even as her husband pleads for her love. Gerald Ritholz's set was spacious and yet allowed the action to focus properly. The drama on the screen wasn't fully matched by the quality of the music, which only occasionally conveyed the great emotional turmoil in Marie as she witnesses her hidden lover being sealed up.

Opera only ran 45 minutes instead of the originally-announced hour. However, despite the fine talent involved, the running time was ample.

Hift.

CAPTAIN DAVID GRIEF

With Maxwell Reed, Tudor Owen,
Mickey Simpson, George E.
Stone, Larry Gelbman, Melvin
Westcott, Peter Whitney, Helen
Prestcott, Danny Aoki

Producer: Duke Goldstone

Director: Stuart Heisler

Writers: S. Ellis, R. Arkay

39 half-hour telefilms

Distributed by: Guild Films

Guild would have had the perfect telefilm series if it found a way to use some of that reputed \$1,900,000 spent in producing "Captain David Grief" on improving the lot of the half-hour script. Stanzas seen had beautiful color, beautiful scenery, okay photography, a lot of actors (ranging from fair to excellent in technique).

(Continued on page 75)

WHIRLYBIRDS

With Kenneth Tobey, Craig Hill,
Larry Dobkin, Paul Brinegar,
James Bell, Norman Leavitt,
Walter Johnson, Grace Loftin

Producer: Art Napoleon

Director: Lew Landers

Writers: Jo and Art Napoleon

30 Mins., Thurs. 7:30 p.m.

WINSTON CIGARETTES, DUFFY-
MOTT

WPXI, New York (film)

(Wm. Eby, Young & Rubicam)

"Whirlybirds" has been on the Desilu Productions drawing boards for over a year now, having first waited in line for a CBS-TV network exposure on a coproduction basis until CBS Television Film Sales stepped in and grabbed off the series for syndication. That happened shortly before Christmas, and sales have been moving fast ever since, with the series sold in over 100 markets and still moving.

Perhaps the sales success of the show, however, is more a reflection of the supply-and-demand situation in the first-run telefilm field than of the quality of the show itself. At least on the basis of the first showing in N.Y. (via WPXI), "Whirlybirds" shapes as a routine adventure series with the helicopter angle as the hook. Taint badly done, but it doesn't shape as anything out of the routine action catalog.

Series stars Kenneth Tobey and Craig Hill as the partners in Whirlybirds Inc., a helicopter service in lower California. First yarn has the pair hired to track down an old gent who's been out prospecting for uranium and is long overdue. They find the gent, pinned under a landslide, free him by using the helicopter as a leverage agent, and catch up to two hombres who had stolen his claim while he was helpless. An unusual chase, with the helicopter running down their jeep and forcing them to overturn it, winds the story.

Tobey and Hill make a couple of appealing heroes, while James Bell was credible as the old man and Larry Dobkin as the chief heavy. Lew Landers' direction kept things moving quickly enough, but the photography tended to be hazy on some of the flight scenes. This one was virtually entirely located; no chance to see the production elements of future shows.

Chan.

VINCENT LOPEZ SHOW

With Judy Lynn, Teddy Norman,
Eddie O'Connor, Johnny Messner,
David, others

Director: Ned Cramer

30 mins., Sat. 7 p.m.

CBS-TV, from New York

From his vantage point on the podium of New York's Hotel Taft Grill for the past 16 years, Vincent Lopez has been able to get a line on the musical tastes of the hinterlands. Room has been pulling in out-of-towners steadily and Lopez has been the prime reason. In sending him out on the net, therefore, CBS-TV virtually has a built-in grassroots and for the Lopez lit.

Lopez joined the CBS family last October with a 45-minute over the net's Gotham key and his promotion to a coast-to-coaster indicates that the net is trying to get its foot into Lawrence Welk-land. Lopez hits a similar schmaltzy beat in an easy-to-take manner. He keeps his arrangements simple and mixes up the standard pop and the vocalists, too, deliver without any undue embellishments. Maestro's bland personality shows up in his intros of the numbers and when he acts as a one-man cheering squad for his help but it has yokel appeal, and that's what counts.

His bandsmen, for the most part, double as crooners, which allows for a varied voice selection in the songbag workover. Teddy Norman, Eddie O'Connor, Johnny Amorsosa and Johnny Messner are among those who pitch in neatly. Danny Davis, a newcomer to the org, comes through nicely with his vocal shots as does thrush Judy Lynn. Tunes are presented with a minimum of backdrop and dressing but all in good taste and just enough to showcase the material. Show goes on the net at 7 p.m., after a half-hour warmup on WGBS-TV, the New York outlet.

Gros.

Geo. May's Golf Telecast

Chicago, Feb. 12.

George S. May Co., management engineering outfit, will underwrite a special NBC-TV telecast of the final rounds of the World Championship golf tourney from the Tam O'Shanter course here Aug. 11. The hour pickup tees off at 5 p.m., Chi time.

It'll be pretty much a family affair since George S. May, head of the firm, owns the Tam course and doubles as a golf tourney impresario. Agency is M. M. Fisher.

Tele Follow-Up Comment

Omnibus

As a work tailored for television, "The Ballad of Baby Doe" made an impressive debut against self-imposed limitations on "Omnibus" Sunday (10) over ABC-TV. When and if producer Michael Myerberg brings it to Broadway ("Doe" premiered at Central City, Colo., last July), the potential may be realized. Although described as a musical drama, "Baby Doe" seems closer to the idiom of an American folk opera—a gloomy opera, honest in its intentions, rich and forthright in its music and elaborate in scope. In the television, it tried to take in too much, with result that there was apparently a miscued compromise that tended to reduce the story values to mere vignettes. It came out, as a series of brief episodes, inherently incapable of proper bridging, with the music expected to carry the narrative. In scarcely 60 minutes, such a burden was formidable. So the dramatic tragedy was all but lost on the storyboard.

"Yet 'Baby Doe' composed by Dr. Douglas Moore, music professor at Columbia U. and with several homegrown operatic works to his credit ("The Devil & Daniel Webster," "Giants in the Earth," "The Emperor's New Clothes"), represented a striking bid by Myerberg to raise the Broadway dough for "Doe" via the video showcasing. It was a bid worthy of special attention.

Since the story cannot be properly judged from the ostensible condensation made in this department, it's sufficient to state that the libretto of the late and lamented John Latouche seemed to have the basics for the enlargement that already exists and that was undoubtedly fulfilled in its Central City version.

This musicalized epic, of how pioneer Horace Tabor won and lost his silver spurs in Colorado mining in the last two decades of the 19th Century, spotted three principals splendidly endowed as singers. These were William Johnson as Tabor, Metopere, mezzo-soprano Martha Lipton as Augusta, his shrewd and knowledgeable first wife, and soprano Virginia Cope land as the delicate, unknowing Elizabeth "Baby Doe," his younger second wife. (Miss Lipton was repeating her Central City role.) Two scenes were all but "wasted"—the marriage sequence centering President Chester Arthur as a Tabor friend in attendance, and a rally for perennial Presidential hopeful William Jennings Bryan who did not speak or sing. Perhaps these scenes were more detailed in the stage version. And yet the very near-vacuum in these instances showed there was no attempt to punch up the "celebrity" values to yield extraneous razzle-dazzle, emerging merely as name-dropping of historical dimension. In fact, John Taliaferro, enacting the swift, President Arthur, doubled in the chorus; latter consisted of singers and dancers, with choreography by John Butler. Behind the power vocalistics was the Symphony of the Air, conducted faultlessly and with conviction by Sylvan Levin. The overall director was Charles S. Dubilo.

The post-"Doe" fallout was a repeat of Barney Conrad's "The Day Manolete Was Killed," first given on "Omnibus" last October. This consisted of a series of corking still pictures with accompanying narrative. It was a stirring rendering of the life & death of the great Spanish bullfighter. Good as it was, this was a repeat edition, raising the question of why "Baby Doe" should not have been afforded the extra 30 minutes or so for a better fulfillment of its mission.

Trau.

Playhouse 90

For "The Miracle Worker," the drama about Helen Keller's childhood and the "magic" wrought by the teacher of this deaf, dumb, blind youngster who grew up to win world-wide renown, "Playhouse 90" picked a star-studded, capable cast. But they operated in the limits of a confining script which hardly captured either the story of Miss Keller's first teacher, or the inspirational story of Miss Keller, herself.

The original, penned by William Gibson, for one thing tended to wander, throwing the focus of attention on peripheral characters at times, such as Miss Keller's half-brother. Other times, it was over repetitious, establishing and re-establishing a point, such as the stick-to-it-iveness of the teacher, the savagery of the child. The story of the teacher's determination was told, but with all the aforementioned faults, it did not add up to exciting drama. And

oddly enough, the warmth that could be expected to be developed immediately didn't build until the latter portion of the play.

Playing Annie Sullivan, Miss Keller's first teacher, was Teresa Wright, who grimly went about her task. In her portrayal she got all of the determination needed for such a job, but hardly captured the warmth, or possibly the humor, also required. Patty McCormack played Miss Keller at the age of seven, the period of the drama. As written, her's was the role of a brat, wild, animal-like traits caused by her inflection and over-indulging parents. She knocks out the tooth of her teacher, she kicks, pinches and is unruly. It seems the author bent backwards in making his characters unappealing, afraid of over-sentimentalizing, an unjustified fear if sentiment is well handled as indicated in the last act when the seven-year-old afflicted child finally learns the sign language, when the delight of the tutor and child is mirrored when the teacher spells out to the child "I Love You." Those final few moments were worth the time spent staying with the play.

Burl Ives was very competent as the father, while John Barrymore Jr., was properly jarring as the mocking half-brother, and Katharine Bard as the mother lent moments of warmth. Akim Tamiroff as head of an institution for the blind appeared miscast. Director Arthur Penn would have done better at the beginning with fewer scene switches, shifting which tended to jar the drama initially.

Production values and sets were good. Miss McCormack, handling the difficult role of the child, was entirely credible, but she appeared older than seven years, the age portrayed.

Horo.

Ed Sullivan Show

Ed Sullivan bounced back on the name of the Sunday (10) meet over CBS-TV. Just one, Victor Borge, was apparently enough to sustain the stanza, with other entertainers to round out the session.

Borge is a great wit and has proven to himself as well as the entire industry that he can sustain a show by himself on any medium. Borge, who started an appearance from the New Frontier Hotel, Las Vegas, the following day (Mon.), telecast from that hotel. He was loaded with surprises. Ordinarily, one doesn't expect a wit and satirist of Borge's stature to push a piano into the pool, and then walk into the aqua on his finale. On his second turn during this show, he doubledtack how it was done with trick camera work and again walked into a watery installation tails up, all, and pulled in musicians along with him. Even though Borge took the easy way out on this show, his efforts were laugh-out-productive.

For a genuine flashback into nostalgia, the pairing of the vet, Blossom Seeley & Benny Fields provided a peek into the type of entertainment that toppers of yesterday dispensed and which is still potent today. They delivered "That Old Soft Shoe" and "No Biz Like etc." with class and authority in a plug for their current Mercury Album, "Two-a-Day at the Palace."

Another peek into the tastes of yesterday was the swing of Benny Goodman Orch which still contains some of the best examples of this kind of music. Goodman is still a master at the clarinet with a display of clean tones and imaginative flights on the scale.

Other examples in the comedy department included Charlotte Rae, out of "L'il Abner" who gave a few impressions of singers and got laughs in the process, and Johnny Carson. Later, after a few good topical gags, asked for a volunteer to give some subjects for him to discourse on. Even if legit, it sounded like a setup and detracted from his overall effectiveness. Rene's Puppets gave a brief, but good accounting, and a filmed interview and test of Erin O'Brien indicated that Academy Awards shouldn't be expected of her for a long time.

Jose.

Person To Person

The most exciting thing on Ed Murrow's "Person To Person" show last Friday night (8) was whether Gypsy Rose Lee's gown would stay up during her 15-minute portion of the show. She wore one of those strapless creations which went out of style on video several years ago when all the talk about "cleavage" grew tiresome. Miss Lee's gown apparently was just one of those things she knocks around the house in when TV cameras are there.

The gab between Murrow and Miss Lee was anti-climatic. Par-

(Continued on page 74)

GOOD RERUNS BETTER 'N EVER

MCA-TV's Bid for Dept. Stores

A concentrated drive to win department store advertisers to telefilm sponsorship has been launched by MCA-TV. Syndication outfit in a 24-page brochure mailed to more than 2,000 department stores in U.S. contrasts newspaper weaknesses as opposed to tv strength as ad medium, pointing up the lower cost per dollar in underwriting a skein in local market.

Titled "Cheaper by the Million," brochure highlights what happened during the December, '55 Detroit newspaper strike, when tv-advertised goods sold more during the strike-bound newspaperless period than the previous year. It was in this period that Detroit department stores turned frantically to the air, and it paid off, with sales running ahead of the national average during the strike period.

Brochure also cites the decline in newspaper readership in television areas, citing a study of the American Press Institute which found the average newspaper reading time per family in non-tv areas one hour and 58 minutes and in the television area, 55 minutes. As contrasted to that, MCA-TV claims each tv family devotes six hours a day to tv viewing, a contention based on a Nielsen, March '56, report.

Also cited in brochure are the benefits of program identification to local sponsors with syndicated shows and roster of star names offered all factors in helping to showcase commercials which move goods off department store shelves. It also tells of the many department stores which in past two years have used MCA-TV shows successfully, among them Sears in Los Angeles, Houston and Saginaw-Bay City, Rubenstein's in Shreveport and Leggett's in Roanoke.

Why Syndication for National Sponsors? It's That Extra Impact

Syndication's ability to solve specialized marketing problems for major national sponsors was cited as one factor in the predicted general 1957 upbeat in purchases by national advertisers of spot-placed telefilm shows.

Another big contributing factor, according to Ziv sales v.p. M. J. Rifkin, is the need for additional advertising impact to support other tv and non-tv media.

Going over the list of national accounts buying spot Ziv shows, it was found the specialized problems include:

In a given city or area, an advertiser's network show may be aired on a delayed basis in poor time, or may not be capitalizing on audience demands in a particular area for certain entertainment appeals. Magazine readership may be low. The area may be in a sales slump for a certain advertiser and needs "beefing up." A particular city may be dominated saleswise by a competitor. There may be a problem of matching commercials to seasonal weather conditions. The launching of a "test campaign" or a new product in a given area.

A typical case of a sponsor seeking extra tv impact is Emerson Drug, manufacturers of Bromo-Seltzer and other products. The firm, also represented on network, is now in the second year of widespread syndication with "Science Fiction Theatre," spotting it in 23 major markets largely on a co-sponsorship basis, in an effort to hypo product consumption.

Other national sponsors on Ziv's list include Procter & Gamble, Chesterfield, Sheaffer Pen, National Biscuit, Pabst Blue Ribbon, Pet Milk, Budweiser Beer, Swift & Co., Raleigh Cigarettes and General Cigar.

'Don Quixote' To Be Shot in Madrid

Hollywood, Feb. 12. Plans for filming a 39-stanza half-hour series on "Don Quixote," based on the Miguel de Cervantes classic, were disclosed last week by Grifford Productions, new indie firm. Active in the firm are Gordon Griffith, Bob and Mimi Lasdon Bradford, and Thomas d. Mercola.

Budgeted at \$25,000 a stanza, "Quixote" is slated to roll April 1 in Madrid, with lensing in color. Company is negotiating for an American name to star, and an English director.

BUT NO ROOM FOR POOR PIX

Conditions in today's syndication rerun market, highlighted by feature competition and the large pool of subsequent run properties, have tended to "separate the men from the boys," with good product doing better than last year, but average to poor properties being pinched harder in the market.

For a number of reasons, there is less distress selling as compared to previous years, with some smaller distributors which engaged in such practices out of business due to the competitive situation and producers, burned in the past, careful not to give a blank check to distributors allowing the latter to undercut profit returns.

The strength of rerun properties—this case first run, off network properties—is reflected in the sales records of such shows as "Suzie," formerly "Private Secretary," which already has grossed over \$1,500,000 in a year, with a \$5,000,000 potential seen in the next two or three years. Also registering big are "My Little Margie" and "Star Performance," the latter sold in over 152 markets. Other examples of success stories could be culled from the libraries of Screen Gems, MCA-TV, Ziv, ABC Film Syndication, and other outfits.

But the success story in the field is highly tempered by what has been happening on the other side of the ledger. Features have eaten into the availability of time on many stations. This situation is not entirely bleak, as previously forecast. For one, most feature oriented stations have given the heave-ho to local "live" programming in many areas, rather than telefilms; two, stations are on the air a greater number of hours weekly, as compared to a year ago, lessening the programming squeeze; three, in many multi-stations markets, the important ones in terms of revenue to syndicators, one or two stations have corralled the major libraries, leaving the remaining stations with the choice of opposing features with telefilms. Such a competitive situation developed in New York, with WOR going all-out on features and WPIX all out on telefilms, a battle of the indies which is duplicated to a varying degree in markets throughout the country.

However, in such a tilt the accent on quality is almost axiomatic. The reruns that stations bought in previous years without much regard to quality, but in terms of "filler" programming can't be used very effectively against top cinematic, no matter what the time period.

Of course, at a price there is a market for most any rerun property, but the price potential for the average to poor properties in today's market has shrunk, while the reverse appears to be true for the quality subsequent runs, the latter, incidentally, continuing to rack up some fine ratings.

'Caribbean Carousel' Cuffed to Stations

Half-hour tint film on the West Indies, "Caribbean Carousel," officially unveiled last week at a preview in N.Y. under KLM Royal Dutch Airlines auspices, is being cuffed to colleges, clubs and other organizations and to tv stations as well. Travel film was produced by Carillon Films of Voorburg, Holland, and features the calypso music and costumes, native dances and fiestas of the Netherlands Antilles.

Unusual aspect of film is that the "island-hopping" is practically devoid of any spoken commentary and is virtually 95% entertainment. Guest of honor at the preview was C. C. Steensma, KLM pilot and wartime fighter pilot who is now g.m. of the airline's Caribbean Division.

More TV Film News
On Page 67

ABC-TV Options 52 RKO Features To Compete With Sullivan, Allen

Arthur Penn to Direct Coe's 'Billy Kid' Indie

Hollywood, Feb. 12. TV director Arthur Penn will direct his first film, "Billy the Kid," being produced by Fred Coe's indie unit for Warners. Gore Vidal is writing the screen play.

NBC Chi Station Isn't Kiddin' In Swing to Film

Chicago, Feb. 12. WNBQ's swing to film programming is shaping up as more extensive than initially disclosed. Besides the new Sunday night feature which preems next week (17) and the afternoon strip bowing next Monday (18), the Monday night "Here's Music" live sustainer at 10:30 goes out in a couple of weeks to make room for a half-hour telefilm.

Apparently the local NBC-TV station is following the WRCA-TV pattern of "selective buying" for its Sunday night films which start at 9:30. "You Can't Take It With You" is set for next Sunday and "Saxon Charm" goes in the second week. What's to follow in subsequent weeks couldn't be ascertained.

Likewise, at week's end nothing definite could be learned as to what product is going into the afternoon 4:30-6 feature strip. Latter bumps the "Professor McNulty" vidpix reruns and the hour-long live "Adults Only" musical colorcast. Singer Nancy Wright and Joseph Gallicchio and the house band, currently used on "Adults," move into the new Chi-originated noontime tint show on the parent NBC-TV web. The noon display, originally set as a feed to the other o&o's, is being offered to the affiliates along the line.

Frank Moss to Erskine As Writer-Producer

Hollywood, Feb. 12. In preparation for upped production schedule, Frank Moss has joined Chester Erskine Productions as a writer-producer and associate member of the firm.

Erskine company, in association with Bernard L. Schubert, will film 26 "Readers Digest" vidpix in England, starting in April, and possibly 26 more here. Firm is also re-shooting "Boy Pioneer," a "Digest" segment, as a pilot, and is readying pilots of "Cortez" and "The Most Unforgettable Characters," plus three feature films based on articles from Digest.

Terrytoon Ups Schudde

Frank Schudde, animation supervisor of Terrytoons for the past seven years, has been upped to production manager of the CBS cartoonery. Schudde, who's been with Terrytoons for 21 years in various capacities, will coordinate activities of the entire production staff.

Appointment doesn't affect status of Gene Deitch, who continues as creative-director of the outfit.

Set 'Millionaire' Scripts

Hollywood, Feb. 12. Comedy writing team of Bernard Drew and John Kohn has been set by producer Harriet Parsons to pen a segment of new TCF-TV series, "How to Marry a Millionaire."

Meanwhile, casting search for three femme leads continues.

ABC-TV has optioned 52 RKO features as next season's 7:30-9 Sunday entry. A group of post-1948 pix are said to be included in the batch. Having been lensed abroad, they are exempt from union residual payments based on video exposure, it was explained. Total cost to ABC-TV is said to be about \$1,000,000.

RKO has been making efforts to peddle a package of features from the pre-1948 library for approximately a year, but with no success. ABC-TV is believed to have accepted the package contingent on sales response and the fact that RKO has drastically cut its original price demand and was willing and able to include the post-'48 product. First 26 start in April.

The length of the network's option was not divulged, but it's said that RKO has turned the package over to ABC-TV until late spring. ABC-TV is seeking participating sponsors for the RKO stanza in the same manner it did for "Famous Film Festival," which consisted of British films.

Price for each picture, quoted by one source, was under \$20,000. Six months ago, when ABC and RKO were dickering over a selection of 52 films from the top 150 in the major's pre-1948 catalog, the per-picture price was around \$50,000 and at one point it was believed lowered to a minimum closer to \$45,000.

Price reduction and the grant of some post-'48 product was made, it's thought, because RKO has only until December to make a national (Continued on page 74)

Walt Framer In Telefilm Arena

Walt Framer Productions, packagers of live network shows, is entering the telefilm field, appointing producer-director David Robbins to head up the film division, which already has several shows in the pre-production stage.

First on the new unit's shooting schedule is a dramatic anthology series, based on the use of true stories sent to the show by viewers who will receive \$1,000 for each personal letter dramatized. Another contemplated series, in the documentary vein, will concern mental health and psychiatry. Other projects include a situation comedy and an audience participation show. Live shows packaged by Walt Framer include "Big Payoff" and "Strike It Rich."

Flynn's 'Playhouse 90' Entry Also As a Pilot For New CBS Series

Use of anthologies to lay the groundwork for a telefilm series based on an entry took a new twist, with the framework expanded to 90 minutes. "Without Incident," the Errol Flynn starrer to be shot for CBS' "Playhouse 90" series, also will serve as a pilot for a prospective Flynn series for CBS. Other recent examples of going series being utilized for pilot projects include "Wells Fargo," an episode of the same title appearing on the "Schlitz Playhouse of Stars," prior to the NBC-TV deal. Ziv utilizing the "West Point" series for a contemplated project on the U.S. Air Force Academy.

Frank Young to NTA

Frank Young has joined National Telefilm Associates' public relations setup. He'll split publicity duties with Harry Aglus, who has held down the flackery fort alone. Young was publicity chief of Screen Gems for two years before resigning last October. Prior to that, he was director of the NBC press department.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MINNEAPOLIS-ST. PAUL

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. 30 SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Feature Film No. 1 Sat. Jan. 5 9:00-11:30 p.m. KMGM	25.6	28.4	21.9	49.1	George Gobel KSTP 20.2 Your Hit Parade KSTP 22.1 Today's Headlines KSTP 26.0 Weather; Sports KSTP 15.8 Dangerous Assignment KSTP 5.5 Million Dollar Theatre WCCO 4.4	
2. PORTRAIT OF JENNY — Jennifer Jones, Joseph Cotton; 1949; Selznick Studio; NTA	Masterpiece Theatre Sun. Jan. 6 9:30-11:15 p.m. WCCO	19.1	20.5	13.7	46.9	Celebrity Playhouse KSTP 16.7 Today's Headlines KSTP 21.3 Babes in Arms— Feature Movie No. 1 KMGM 9.6 Boston Blackie Goes to H'lywood Feature Movie No. 2 KMGM 4.7	
2. HOUSE ON 92nd STREET — Lloyd Nolan, Signe Hasso; 1945; 20th Century Fox; NTA	Command Performance Sun. Jan. 6 2:00-3:45 p.m. WCCO	14.9	15.8	12.6	54.3	Outlook KSTP 4.4 Zoo Parade KSTP 10.4 Wide Wide World KSTP 14.3	
4. SABRE JET — Robert Stack, Coleen Gray; 1953; United Artists; United Artists-TV	Feature Film No. 1 Fri. Jan. 11 9:00-10:55 p.m. KMGM	13.4	16.4	9.1	25.9	Line-Up WCCO 21.9 Person to Person WCCO 28.4 Today's Headlines KSTP 27.5 Weather; Sports KSTP 18.1 City Detective KSTP 11.3	
5. BABES IN ARMS — Mickey Rooney, Judy Garland; 1939; MGM; MGM-TV	Feature Film No. 1 Sun. Jan. 6 9:00-10:55 p.m. KMGM	11.3	13.2	6.7	22.9	\$64,000 Challenge WCCO 28.0 Portrait of Jenny— Masterpiece Theatre WCCO 19.1	
6. THE GREEN GLOVE — Glenn Ford, Geraldine Brooks; 1952; United Artists; United Artists-TV	Feature Film No. 1 Mon. Jan. 7 9:00-10:30 p.m. KMGM	8.9	9.6	8.5	16.4	Welk's Top Tunes WTCN 28.7 Search For Adventure WTCN 14.9 Today's Headlines KSTP 35.7 Weather; Sports KSTP 19.0	
7. HONKY TONK — Clark Gable, Lana Turner; 1941; MGM; MGM-TV	Feature Film Mon. Jan. 7 7:00-8:25 p.m. KMGM	8.9	9.9	7.6	14.8	Burns & Allen WCCO 28.1 Godfrey's Talent Scouts WCCO 34.1 I Love Lucy WCCO 42.7	
8. GOG — Richard Egan, Constance Dowling; 1954; United Artists; United Artists-TV	Feature Film No. 1 Wed. Jan. 9 9:00-10:30 p.m. KMGM	8.5	8.8	7.9	15.6	This Is Your Life KSTP 30.0 20th Century Fox WCCO 16.4 Today's Headlines KSTP 25.7 What's My Line WCCO 17.0	
9. COMMAND DECISION — Clark Gable, Van Johnson; 1948; MGM; MGM-TV	Feature Film No. 1 Thurs. Jan. 10 7:00-9:00 p.m. KMGM	8.2	8.8	7.3	12.6	You Bet Your Life KSTP 30.1 Shower of Stars WCCO 25.6 Ernie Ford KSTP 26.5	
10. BOSTON BLACKIE GOES HOLLYWOOD — Chester Morris, Richard Lane; 1942; Columbia; Screen Gems	Feature Film No. 2 Thurs. Jan. 10 9:00-10:30 p.m. KMGM	7.7	8.5	6.4	14.7	Playhouse 90 WCCO 25.5 Today's Headlines KSTP 39.5 Weather; Sports KSTP 24.6	

BALTIMORE

1. NOTORIOUS — Ingrid Bergman, Cary Grant; 1946; Selznick Studio; NTA	First Run Film Theatre Sat. Jan. 5 11:00-1:00 a.m. WMAR	17.0	18.8	11.8	48.6	Finals; Weather; Sports WBAL 13.5 How Green Is My Valley— 20th Century Theatre WBAL 14.2
2. MAN WITH A MILLION — Gregory Peck, Ronald Squire; 1954; United Artists; United Artists-TV	Ford Film Playhouse Fri. Jan. 11 1030-12:00 a.m. WAAM	14.6	14.9	14.3	38.1	Person to Person WMAR 31.6 Finals; Weather; Sports WBAL 9.0 Madelaine— Channel 2 Theatre WMAR 7.7
3. HOW GREEN WAS MY VALLEY — Maureen O'Hara, Walter Pidgeon; 1941; 20th Century Fox; NTA	20th Century Theatre Sat. Jan. 5 11:15-1:30 a.m. WBAL	12.8	16.0	7.3	44.9	Notorious 1st Run Film Theatre WMAR 17.0
4. DOLL FACE — Perry Como, Vivien Blaine, Dennis O'Keefe; 1946; 20th Century Fox; NTA	20th Century Theatre Sun. Jan. 6 11:15-12:45 a.m. WBAL	10.6	13.5	6.7	70.2	Highway Patrol WMAR 15.4 Nocturne Movies WAAM 3.5
5. OUTCAST OF THE ISLANDS — Ralph Richardson; 1952; United Artists; NTA	Sunday Playhouse Sun. Jan. 6 1:00-3:30 p.m. WAAM	7.2	7.9	5.9	30.1	Heckle and Jeckle WMAR 6.9 Bowling Tournament WMAR 17.4
6. MADELEINE — Ann Todd, Ivan Desny; 1950; Universal International; Screen Gems	Channel 2 Theatre Fri. Jan. 11 11:15-1:15 a.m. WMAR	6.4	8.4	3.4	39.2	Man With a Million— Ford Film Playhouse WAAM 14.5 Tonight WBAL 4.7
7. GUEST WIFE — Claudette Colbert, Don Ameche; 1945; United Artists; NTA	Channel 2 Theatre Mon. Jan. 7 11:15-1:00 a.m. WMAR	4.5	6.5	1.7	42.1	Tonight's Newsreel WBAL 6.2 Tonight WBAL 3.2
7. CHAMPAGNE FOR CAESAR — Ronald Coleman, Celeste Holm; 1950; Universal; NTA	Drive-In Theatre Tues. Jan. 8 11:00-12:30 a.m. WAAM	4.5	4.8	3.9	34.1	Finals; Weather; Sports WBAL 12.1 Tonight's Newsreel WBAL 6.7 Tonight WBAL 3.5
9. BORDERLINE — Fred MacMurray, Claire Trevor; 1950; Universal International; RKO Teleradio	Channel 2 Theatre Wed. Jan. 9 11:15-1:00 a.m. WMAR	3.9	4.8	2.2	40.2	Tonight's Newsreel WBAL 6.7 Tonight WBAL 3.8 Park Circle Theatre WAAM 3.1
10. HUNGRY HILL — Margaret Lockwood, Dennis Price; 1947; Universal International; ABC-TV	Famous Film Festival Sat. Jan. 5 7:30-9:00 p.m. WAAM	3.6	3.9	3.4	54.0	People Are Funny WBAL 29.1 Perry Como WBAL 45.0

Program VP Sees '57 As 'The Year of ABC Hits'

By JAMES T. AUBREY JR.

(V. P. in Charge of Programming and Talent, ABC-TV)

Looking ahead to the start of the fall season this year, it is clear that 1957 is going to be the turning point for ABC-TV as a major network.

Although some progress has been made toward solving our major problem, station clearance, we are still hamstrung by it to an extent. Nevertheless, we have great faith in our programming and are counting on it to make the big score for us this year.

We are optimistic. Every indication — from our advertisers, our affiliates and our steadily climbing ratings—gives us the right to be. It will all depend upon what we put on the air this year.

Let's take a look at that programming.

For one thing, our plans definitely include invading the daytime area. Walt Disney's "Mickey Mouse Club" will be cut to a half-hour, 5:30 to 6 p.m., presenting all new material in a streamlined format, with the 5 to 5:30 period bridged by a "kidult" program—a program that will be basically adult but with appeal for children—to take advantage of the viewing habit built by "Mickey Mouse Club" in that time period.

Then, we plan to program the 4 to 5 p.m. period with two half-hour shows designed primarily for the housewife, one—or perhaps both—featuring a male personality whom we will find and build. Working backwards from these programs, we plan more daytime shows, envisioning, eventually, a complete daytime operation—including the morning hours.

Our nighttime concept is simply this: programming realistically and with high qualitative standards, with "the greatest good for the greatest number" in mind.

To get fine programs, we will continue, of course, to call upon the sources of supply that have proved successful in past seasons—Warner Bros., Walt Disney and Lou Edelman, for example. But in addition ABC will augment and develop its own creative program staff, which will devote itself to creating and producing new product for the network completely "within the house." This will be done in all areas—producing, directing, writing and on the administrative level—in both New York and Hollywood.

Coast Expansion

A huge development and expansion program for our West Coast physical plant has already been announced. This means that we will be able to originate more live programs, both day and nighttime, from Hollywood, just as we will from New York.

There is also a good possibility of originating several live daytime programs from Chicago or from other points throughout the country.

To get down to specifics as far as our "Big Three" program suppliers—Warner Bros., Disney and Edelman—are concerned; Warner Bros. will supply us with three and a half-hours of programming per week, "Cheyenne" and "Conflict," currently alternating on Tuesday nights, will each have its own time period, in which it will alternate with a new, hour-long dramatic program. In addition, Warner Bros. will produce for us a new one-hour Western adventure series, and "Amazon Trader," a half-hour series currently being shot in South America.

Walt Disney's new \$9,000,000 contract with ABC calls for 110½ hours of new production: new "Disneyland" and "Mickey Mouse Club" series, plus a new live-action half-hour film series, "Zorro."

Lou Edelman, who produces "The Danny Thomas Show," "Wyatt Earp" and "The Adventures of Jim Bowie" for us, is coming up with two new half-hour shows—"The Californians," an adventure series set in the vigilante era of the old West, and "Tin Pan Sally," a situation comedy dealing with life in a music publishing firm.

Other projects with well-known film producers include "Johnny Pilgrim," a mystery-adventure series to be shot in San Diego by Pine-Thomas; "Publicity Girl," starring Jan Sterling, of which a

pilot film is being made by Jack Chertok, and a new Western series, tentatively titled "Primrose," to be developed in conjunction with Luke Short, the famous Western writer.

Three important names who will be among our big guns for the coming season are Frank Sinatra, Mike Wallace and Pat Boone.

We are also actively considering a live dramatic "prestige" hour, on either a weekly or alternate-week basis.

In addition, an hour program in the works called "Escape," some episodes of which will be live and some filmed. A melodramatic adventure series of the anthology type, it is being developed by Delbert Mann.

And we are working with Lou Costello on a live half-hour program, designed to appeal to both adults and children, which he will emcee and star in.

These are some of the things we can talk about at this point. We are not interested in raiding other networks for established properties. We believe in creating our own new, exciting personalities and programs.

ABC's future is squarely up to its programming. If the advertisers, the affiliates and—most important of all—the viewers share our enthusiasm over our fall program structure, we've got it made. I'm sure they will.

KUKLA'S TV POSER: WHO'S GOING TO REVIEW REVIEWERS?

By FARRELL DAVISSON

Chicago. Oliver (Ollie) J. Dragon, video pioneer and freewheeling bon vivant, with an assist from his "Kukla, Fran & Ollie" associates, granted one of his rare press interviews as a personal salute to his ABC-TV colleagues.

Kukla and Ollie, whose tv longevity is topped only by the Kraft dramatic series, can spot a trend at the drop of a Nielsen point. They're currently bewitched by the influx of newspaper people on television, such as the clutch of columnists on the new NBC-TV "Tonight" on the national level and the recent local tv debuts of Chicago American tv editor Janet Kern, Daily News columnist Jack Mabley, and the same sheet's sports editor John Carmichael.

"The whole picture is changing in tv," Kukla points out. "Performers aren't working, but look at all the newspaper people now on television."

"That's right. The best way to get on tv today is to join the Newspaper Guild" is Ollie's advice. "That brings up an interesting point. Who's going to criticize the critics; who's going to review the reviewers?"

"We're sure they will welcome 'constructive' criticism," Ollie declares, tucking his famous tooth firmly in his cheek.

A Pioneer

Ollie was asked to comment on color tv. ABC-TV, where he and his colleagues hold down the 6-6:15 p.m. (CST) strip, has been researching the tint situation as a prelude to its tooling up for polychrome programming. "We're ready for color and we think color is here," Ollie asserts.

"We've done considerable pioneering in color too. Back in 1949 we did a show as part of the color tests before the Federal Communications Commission. But we lost that time. Someone else had invented the wheel. We were in the compatible camp, you know. Then in 1953 we took part in the final color demonstrations before the FCC," Ollie recalls.

Although he would shy away from the "elder statesman" tag, Ollie has the facts and figures documenting KFO's video pioneering on the tip of his tooth. He calculates with some help from Kukla, that the cast has made some 2,000 tv appearances since the show first went on the air via WRKB in October, 1947. He modestly concedes that probably is the

(Continued on page 74)

Dramatic Competitive Gains Highlight The ABC-Story Over Four-Year Span

By OLIVER TREYZ

(Vice President in Charge of ABC Television)

This special issue of VARIETY is tangible evidence that the true birth of today's ABC-TV occurred only four years ago—in February, 1953—when the Federal Communications Commission decided that a merger of the American Broadcasting Co. and United Paramount Theatres would be "in the public interest, convenience and necessity," supplying a new, vigorous source of tv-network competition.

What has occurred since then, in expanding affiliates, audiences and advertisers, is still only a prelude to that which plainly lies ahead . . . and has already signalled its influence upon the viewing habits of the vast American public, the dramatic shift in the competitive status of the tv networks, and the new opportunities now available to the nation's advertisers.

How abundantly this is true can be grasped, quickly and only in part, from these capsule facts.

1. In February, 1953—in the time of the American Broadcasting-Paramount merger—the ABC-TV network comprised seven exclusive affiliates (five of them company-owned). ABC-TV's assured live coverage was 38% of the U.S. or fewer than 8,000,000 tv homes.

2. Today on the Fourth Anniversary of the merger—ABC-TV now has 71 first-call, live affiliates representing live coverage of 76% of U.S. tv homes or over 30,000,000.

3. This coming season—1957-1958—will see ABC-TV able to clear a minimum of 75 live markets (36,000,000 homes; live coverage factor of at least 84%), thanks to the speedup of FCC grants and pending allocations. (Including delayed markets, a typical new half-hour program next fall on ABC-TV can command 130 stations, 92.3% of all tv homes in America.)

Thus the ABC Television network is taking its place as a for-

midable competitor in live coverage with the other two networks.

As ABC's coverage has expanded, its network schedule has been filled with more and better shows.

As a direct result, its circulation has soared.

The growing response of the viewing public is being directly reflected by all rating services. Each documents the story that the viewing trend is to ABC.

Telling evidence of this is supplied by the competitive rating trends where and when ABC-TV competes with fully-sponsored evening programs.

A measure of the competing markets—taken by Trendex in January, 1953—in time periods where ABC competed with fully-sponsored programs—showed CBS in first place with an average audience rating of 19.4. NBC was in second place for viewer attention with an average audience of 15.5 and ABC occupied third position with a 13.3 average audience.

Four years have gone by. The January, 1957, Trendex—again reflecting the relative competitive position where and when ABC competes—shows CBS still the No. 1 position with an average audience rating of 20.3.

Claim No. 2 Position

NBC has dropped to 13.7, while ABC has risen to 16.1. This reflects the competitive markets (which grow with each FCC decision), in competitive time-periods (which are increasing with each new ABC-TV sale).

ABC-TV's No. 2 position, when it competes with fully-sponsored evening programs, is now secure not only in the areas where it has equal access to the public but it is true for the entire nation as well.

In 1953, NBC—with a large competitive advantage in terms of facilities—was the No. 1 network delivering a Nielsen national average rating per minute, when all three networks were in competi-

tion, of 27.4. CBS was in second place nationally—three points behind NBC—despite its No. 1 ranking in the competitive markets, with a 24.6 Nielsen rating.

ABC was a distant third with a rating of 19.0.

The four years since the merger have produced a shift in the national Nielsen rankings to the extent that CBS is now in the No. 1 position, as it is in the competitive markets, with a national Nielsen average audience rating of 28.1 when ABC-TV is competing with fully-sponsored programs. NBC has declined from its 27.4 of four years ago to a Nielsen average audience per minute of 18.6; and, ABC, nationally as well as in the competitive markets, has gained No. 2 position with an average audience per minute of 21.1.

The most recent (Jan. 1, 1957) Nielsen pocketpiece, reflecting the nation, shows that in the 29 evening half hours in which ABC-TV competes with fully-sponsored programs, CBS-TV leads in 18 and ABC-TV leads in 11. Versus NBC-TV, the picture is reversed; ABC-TV leads NBC in 18 and NBC-TV leads ABC in 11.

More importantly, on the basis of homes delivered, in the periods when ABC competes with fully-sponsored programs, CBS-TV delivers ten and a quarter million homes per minute, NBC, six and two-third million homes per minute, and ABC now delivers 7,400,000 homes.

With the competitive arena expanding in 1957-1958 to the full evening schedule, and to daytime as well, ABC-TV's new programs for the coming season indicate what the future holds.

With the new "Frank Sinatra" program sold to Chesterfield, the new "Pat Boone" show sold to Chevrolet, the new "Mike Wallace" program sold to Philip Morris and with yet to be announced ABC programs to be sold to still new advertisers, ABC-TV's advertisers are on the threshold of even more dramatic competitive gains.

For the first time in its history, ABC-TV is delivering advertisers audiences at a unit cost, as reflected by cost per thousand, competitive to that of the other networks.

Shortly, ABC will announce new daytime programs featuring live personalities whose attractiveness to advertisers will depend not only on the quality of the programs themselves but, also, on an entirely new rate concept in which the daytime rates up to 5 p.m. local time, pegged at one-third—not one-half—those of night, will reflect the realities of television and not the history of radio.

One of the most important developments in the economics of the television industry will be launched with the announcement, this week, of ABC's new "D" for Daytime rate. The new "D" rate on ABC-TV (Monday-Friday before 5 p.m.) has been set at 33.3% of the evening rate—mathematically almost an exact reflection of the day-night ratio of homes using television. This new rate structure enables ABC-TV to offer advertisers cost savings and its affiliates a sound rate card which justify rate increases in the growing list of markets where ABC-TV's competitive position in the evening is stronger than at least one of the other networks.

This is a quick, accurate picture of where ABC-TV now stands, poised for ACTION in 1957-1958.

It will expand competitively on three fronts, led by three key officers, whose alphabetical sequence—quite curiously—is A.B.C.

A. Aubrey for more and better programs.

B. Beckman for expanded live coverage through new affiliates.

C. Chapin for more sales to more advertisers.

They, with the key staff help of Gene Accas, Jay Rabinovitz, Don Coyle and Mike Foster, will lead the men, and women of ABC-TV to make it grow faster as it fashions the future with spirit, vitality and dedication to the public and advertisers it serves.

Memo From a Country Cousin

By RALPH D. FOSTER

(Pres., Crossroads TV Productions, Springfield, Mo.)

Springfield, Mo.

True enough, it's a "fur piece" from the rabbit warrens, hog wallers and deer licks of the Ozark Mountains to the concrete jungles of Manhattan. But we manage to stay in pretty close touch with our big city kin of AB-PT, who last month helped us observe the second birthday of Springfield as ABC-TV's (and the nation's) third most important point of network origination.

The blood relation which exists between the New York and Missouri branches of the clan is actually a sameness of purpose to give network television exposure to the previously unexploited talents of the hinterlands. And ABC will forever go down in my book as the network with foresight for realizing that the older, established tv stars fade fast—faster indeed than the Broadway agents can scout up new grist for the mill—and to maintain leadership a network must reach out its arms for new producers and new origination cities which can deliver the names-to-be.

I fully expect ABC to soon develop other small-town centers of origination, in the wake of their success with "Ozark Jubilee." Other networks, says my crystal ball, will follow their lead. As any baseball fan will surely recall, the pennant-winning fame of the St. Louis Cardinals "Gashouse Gang" of the late '30's was founded almost entirely upon their perfection of the "farm-club system" of developing new talent for the game.

That this is more than just a theory can be proved, I think, in the fact that, with only a few weeks of the new year behind us, ABC-TV's "one-club farm system" has already rocketed to stardom, via Ozark Jubilee, the Country Music singer Sonny James, whose "Young Love" is the No. 1 best-seller at the nation's record counters, and 12-year-old Brenda Lee, who has shook up the Big Town to the tune of the prettiest cash-register music a small-fry guest star ever heard. It's doubtful that either of these youngsters would have happened at this early stage of their careers if they had been knocking at the forbidding gates of New York or Hollywood, rather than enjoying weekly exposure from Springfield, Mo.—and at this very moment we have more than 120 other pieces of contract talent at hand, any one of whom could happen tonight or tomorrow, thanks to the showcases they are receiving on ABC-TV and ABC Radio (Saturdays, Dow Chemical's "Red Foley Show," 260 affiliates). For every Tennessee Ernie, Patti Page or Pat Boone (all of whom came from the Country Music field, incidentally) who can say how many other potentially great performers may never have hit the top for the lack of such hometown exposure.

I'm prone to believe the old saying, "You can take the boy out of the country, but you can't take the country out of the boy." And I think there's a lot of country common-sense in the plush executive suites at ABC. More than any other network they have recognized that the wealth of the nation is still in its land. And with this recognition, operations such as ours will become the real proving ground for the stars—and the shows—of the future.

THE ABC'S OF A 3-NETWORK ECONOMY AS GOLDENSON-TREYZ TIGHTEN REINS

By ART WOODSTONE

There's a change in the ABC "climate." The forecast reads: "weather clear, track fast" and keyed to the new enthusiasm is a whole new strategy.

Until now it's been a holding strategy, with the network only occasionally opening the purse-strings for major program buys, and then with approximately as many flops as successes resulting. What ABC's new command describes for 1957-58 elsewhere in this edition indicates a complete departure from this now-and-again experimentation.

This strategic change is not due entirely to the change from the management of Robert Kintner to that of Leonard Goldenison and Oliver Treyz. Treyz said recently that good programming would bring top station clearances. But, in fact, it's only been a matter of a few weeks that ABC-TV has been able to ascertain, with any assurance, that next season it will have the lineup of affiliates necessary to justify glittering program expenditures.

In 1953, the "freeze" was just over, and ABC was in absolutely no position to vie with the firmly-entrenched NBC and CBS for the limited number of stations around. Yet by next fall, ABC-TV anticipates it will have 130 stations cleared to carry half-hour shows and 120 for the full-hour affairs. In so doing, it will have 92.3% of all U. S. tv homes covered, it explains.

Major 'V' Acquisitions

Actually, total national coverage isn't as important as some think. If agency standards are fully understood. That 92.3%, first of all, is only an advance of 5.8% over ABC's national reach this season. What is said to be important are some of the markets contributing to the increased coverage: Boston, Jacksonville, Norfolk, Greensboro, Charlotte among them, and St. Louis and Miami, where ABC is shifting from UHF affiliates to V's. ABC expects to have Louisville too. Agencies see these as the kind of primary cities clients need to fulfill merchandising aims, and which bring ABC closer to full parity with competitors CBS and NBC. Also, New Orleans will probably come across with a V instead of a U, to help ABC's expansion, but the network's clearance problems are not over as a result of all this; they are simply minimized. ABC won't have cities such as Rochester, Providence, Syracuse and Dayton on a regular basis.

Since the network's upward spiral has predictable blocks in its path, ABC-TV has not entirely cast aside its characteristic caution. Rather than actually building a large program department, for instance, ABC seems to be establishing a framework in which a large program department can later be built.

The Team

James Aubrey, veep in charge of programming and talent, doesn't have more than 15 men under him at present. Four in New York and three on the Coast might broadly be described as administrators, more interested in screening outside program packages for the moment than in creating any of ABC's own shows. Additionally, there are three staff directors and one producer around. But two facts indicate that staff expansion and ABC-produced shows are not too far off.

ABC is investing about \$11,000,000 to develop studio and transmission facilities, pointing to the type of expansive layout in which the handful of present programmers in ABC employ would be useless alone. So long as the network can get results by hiring outside production talent to handle live shows for Julius LaRosa, Pat Boone, Guy Mitchell, perhaps Art Carney and others, it'll do so, since it means no unnecessary expenditures. But there's an "I mean business" air about Goldenison, which conveys to his underlings the impression that it's only a matter of time before exclusively outside production men are no longer practical or desirable. As it is now, any immediate program staff additions seem to be contemplated to

coordinate the efforts of the indie producer with the network's needs. Shortly, it is thought, that it might be just as wise and economic to put the additional network program people to work on ABC's own productions. Still better reasons are seen why ABC will ultimately turn to its own production units for major and minor shows: Both network and advertiser get greater flexibility when it comes time to revise programs or program formats. It's easier, for one, to negotiate changes with the network than with outside producers in many instances. Most important, to the network itself, it's believed, is the second fact—that a program department of its own can create greater prestige for ABC-TV among the industry's opinion-makers.

Avoiding a detailed, season-by-season progress report on ABC, its administration and programs, it's safe to say that the year the merger took place ABC was in a state of "chaos," a term used by most observers on the scene. Network billings were minor, and with the exception of a few shows, so was programming. There were 16 shows on ABC-TV at the time, Danny Thomas and "Lone Ranger" being the only notable survivors.

Slowly, with each succeeding season under t'en-bossman Kint-

ner, whose rule was solitary and absolute, ABC mapped out slight program additions and improvements. Billings rose as slowly. In the second season of merged companies, the network didn't make any outstanding gambles or advances. That was '53-'54. It had quality shows, "U.S. Steel" and "Kraft Television Theatre," neither of which lasted more than two seasons due to the tough clearance problem. (Kraft left after a season, as a matter of fact, and Pond's stepped in for awhile.)

The next tv season saw the two biggest ABC-TV gambles to date: "Disneyland" and NCAA-TV football. Without the Disney hour, many feel, ABC might still be a smalltime with no immediate renumeration prospects; the Wednesday hour was the first big success it had. But as with any gambler, ABC risked, and lost, a great deal on NCAA.

Now to the present: Instead of two, three or four topflight shows, ABC-TV enters next season's list with at least a dozen, around which the full week can be developed. It remains for the public and the advertisers, with a nod to the FCC, to decide whether these shows are sufficient to convert the jargon from "third network" to "fully competitive, three-network economy."

ABC: The Network With The Built-In Power Facilities

By FRANK MARX

(ABC Vice President in Charge of Engineering & General Services)

The sun never sets without action being taken by the American Broadcasting Co. to expand its facilities. Keeping pace with new creative programming ideas, our engineering department is incorporating the most advanced technological developments in its far-flung studios.

In New York, Chicago, Detroit, San Francisco and Hollywood, drawing boards are active in planning for the future, technicians and construction companies are building for tomorrow.

Nearing completion in Chicago is an entirely new plant which will provide WBKB and ABC the finest facilities for local or network originations. The entire new plant, built at a cost of \$1,500,000, has been designed for color television, making it possible to convert to color in a minimum amount of time. The most up-to-date switching, control and distribution equipment is being used.

Also in Chicago, new Videotape Recorders are being installed. This equipment will be used during Daylight Saving Time to repeat television programs to other time zones one hour after their live origination. Last summer, ABC pioneered a similar plan using high quality film recorders and now will pioneer large scale use of Videotape for recording and one-hour playback.

The Videotape installation follows by more than a decade the first network use of sound tape recorders by the American Broadcasting Co. for delayed broadcasts during Daylight Saving Time.

Recently completed in New York were two additional office floors on the ABC executive office building to provide additional floor space. In addition a study has been made for the long term development of ABC properties on 66th and 67th Streets. During 1956, ABC placed in operation a 25 by 50 foot movable wall dividing its two large television studios. The first wall of its kind ever to be installed, it makes possible the use of the studios separately or as one unit, the largest in Manhattan.

Prior to the opening of the opera season, ABC replaced the Metropolitan Opera installation with new amplifiers and microphones using transistors for the first time to obtain higher quality in a smaller area.

Long range plans for the full development of the ABC Television Center in Hollywood have been completed. This plan contemplates construction of completely new facilities with eight large studios to-

gether with related facilities for studio and technical service and office buildings. In the meantime, the present Television Center is being augmented through the construction of additional studio space.

In Detroit, ABC is similarly planning expanded facilities. Already, the most modern plant exists in San Francisco, built at a cost of nearly \$2,000,000 and giving the network the finest facilities available. ABC is developing its centrally located television transmitter site at Mt. Sutro into the "Empire State Building" site of San Francisco so that this difficult area will enjoy the maximum in good technical reception.

Other Areas

In other related areas, the American Broadcasting Co. has developed equipment designed for special uses. For example, the network is extending its use of vidicon film cameras and is now in the final stages of replacing all iconoscope film cameras with vidicons. The vidicon, which gives live quality for transmission of film programs, was first used by ABC several years ago for "Disneyland."

With mobile units designed for coverage of events wherever they may take place, ABC can move at liberty. There's a large one weighing more than 12 tons with built-in facilities for production and control of five cameras. Completely air-conditioned, this unit carries test and maintenance equipment.

On the smaller side, ABC has designed a one-camera unit in a station wagon. Built originally for the political conventions last summer, this self-contained unit is now in regular use. Pictures can be transmitted while the unit is moving via its microwave equipment and built-in power facilities.

Working with research engineers, ABC has worked actively toward development of transistorized power supply equipment for cameras, monitors and related items. Soon these experiments will contribute greatly to more efficient operation with a minimum of failures which have heretofore resulted from extensive use of vacuum tubes in power supplies.

While equipment and facilities can produce the best possible programs, these efforts are all in vain without stations to transmit them for local viewers. Thus, ABC engineers have prepared elaborate plans to make possible multiple and equal television outlets in the top 200 markets of the country.

FCC Chairman Salutes ABC

Washington.

As you know, our statutory responsibility is the public interest. In serving the public interest it is our first responsibility to see that television reception as well as radio is available to every village and hamlet in the country.

It is also our responsibility to see that this is accomplished wherever possible with a maximum of truly competitive outlets. The Commission has, therefore, always advocated and done all possible to promote a minimum of three television networks, and I have so stated whenever the question has arisen either publicly or privately.

With this in mind, it is a source of great satisfaction to the Commission and to me personally, as I am sure it must be to you, to see the great progress that the American Broadcasting Co. has made since its merger with United Paramount Theatres.

Please extend to your Board of Directors and all associates my congratulations and best wishes for continued growth.

George C. McConaughy
Chairman, FCC.

The Spectrum System Of TV News Coverage

By JOHN DALY

(ABC V.P. in Charge of News, Special Events, Sports, and Public Affairs)

The job of directing a network news operation is, in itself, fairly complicated. But it's the airiest child's play compared with the job of writing about directing a network news operation. I can't help remembering that legendary centipede, who ambled along quite spryly until someone asked him how he managed to walk with all those legs. He started thinking about it himself, and hasn't taken a step since.

In a field where the next Washington call may knock out the past five weeks' effort, any attempt to define ends, means and philosophies must be, at best, a horseback effort. Yet there is a frame on which ABC's news operation is hung, and I think by now its outlines are fairly well defined. It involves a coverage technique quite distinct from the patterns employed by our competition. The ABC plan, like all plans evolved this side of the grave, has drawbacks. But after working with it and refining it over a period of years, we believe it is the best system yet devised to give Americans a clear, balanced—and meaningful-picture of the day events. We call it the spectrum system.

Actually, there are a number of ways in which commentary can be handled within a free society, and all show up to some extent in radio and tv today. The simplest, most straightforward system is the Ostreich Method, or If-I-can't-see-it-I-can't-see-me. To ostreich, you simply hand your station-break announcer the wire service's hourly five-minute summary, and tell him to read it out loud. We commentators deplore the method, not only because it tends to put us out of work, but because it makes for an engagingly half-informed populace which becomes a setup for the first demagog to ride his white horse over the hill. Facts are essential, but so, in these complex times, is competent interpretation of them.

Ostreichism is employed to an unfortunate extent by many local stations. But the networks, recognizing it for the blind thing it is, are all solidly committed to news commentary.

Commentary may be and is handled in the impersonal, well-heralded-I-am-Godlike-on-my-mountain-vein, where the newsmen is a disembodied voice tossing verities down the ages for 15 minutes at a crack. Commentators working under this system make an honest effort to cancel their own prejudices, leanings, and emotions out of their talks, and to discuss events as dispassionately as human failings allow. I don't mean to belittle the method, for it works rather well, and is certainly a legitimate approach. But in effect, each newsmen is called upon to present all points of view, and that's not quite reasonable.

All Viewpoints

Spectrum takes a different tack. At ABC, we encourage outspoken, highly personalized discussion and criticism of the world's events by our commentators—and, with commentators like Quincy Howe, Edward P. Morgan, John W. Vandercook, Erwin D. Canham, George E. Sokolsky, and Paul Harvey, that's just what we get. But our staff is carefully selected so that all viewpoints, from the very conservative to the very liberal, are represented by men sincerely devoted to their beliefs. And, critically important, every man must have the highest

qualifications and long experience to back up his right to an opinion.

Once a man joins the ABC staff, of course, he has absolute freedom of comment, within the framework of overall policy, good taste and the utilization of standard, reasoned deductive processes.

Here's an example of how spectrum works out. These are excerpts from three commentaries broadcast over ABC Sunday and Monday, Dec. 30 and 31. All three are discussing the first trial balloon of the "Eisenhower Doctrine," sent up at Augusta, Ga. Look what happens:

Paul Harvey:

"The President is preparing to ask Congress for permission to use American troops in the Middle East. American troops to stop communism in the Middle East. He's got the name of our enemy right, but the wrong address. American troops to fight in the Middle East? As a threat to Russia? Nothing could delight Russia more! There are too many acres in this planet for our little 7% of the earth's population to police. You can't fight a dozen preliminaries and still stay fresh for the main event."

Erwin D. Canham:

"The main thing is a warning to the Soviet Union. And Congressional leaders cannot possibly take the position that the United States should not issue such a warning. To do that would be to invite the Soviet Union into the rich Middle East. It would appear necessary and possible for the Administration to set forth a plan which will be a warning, but not a blank check for the Administration in power. Our diplomacy has again become dynamic."

Quincy Howe:

"These proposals will certainly give the President authority, at his discretion, to send the land, sea and air forces of the United States into action in the Middle East. But it is equally certain that these forces will go into action only if the Soviet Union launches an armed attack somewhere in the area and only if the government of the country under attack asks for United States aid. The major Soviet threat in the Middle East is not military but economic and political. The administration fortunately has practical plans to meet this political threat. The President will therefore ask for an enlarged program of economic aid which he will have a free hand to distribute when and where he thinks it will do the most good."

Two-Fold Effect

The point to remember is that all these widely divergent commentaries were broadcast over ABC within 24 hours of one another. The effect, as with all spectrum-type analysis, was two-fold. First, of course a listener with biases in any direction could find a commentator with similar leanings on ABC. But far more important, the independent thinker could hear all points of view, and come to his own conclusion. This, we believe, is the most important service a broadcasting network can supply.

I drew these examples from radio. Spectrum in television is not so well defined, because it is impossible to program as much news on video as on radio. Comment on my own 15-minutes, five-

(Continued on page 62)

The Funeral's Postponed Indefinitely

By DON McNEILL

Chicago

As of August, 1955, I was ready for the crepe myself. After years of SRO, we were down to one quarter-hour commercial out of a possible 20. I didn't like the odds. Neither did ABC.

Having maintained a most cordial contractual relationship with the network for years, Ralph Bergsten, my manager, and the ABC brass immediately set up a new commercial policy—five-minute participations. First, Y & R and then other agencies approved it as a good buy. Aaaaaay we went, as the even-fatter fellow says. SRO again.

So, the funeral is postponed indefinitely. My middle name is Thomas, but I should never have doubted.

You don't have to be Dunninger to see that early morning radio was never even sick. The mail holds up. The ratings hold up. The car radios multiply. Housewives may be too busy to stop and look but not to listen. And the price is right.

Besides, in our case, a habit of 23 hours is hard to break. Mothers who were weaned on the show, grew up with it, married, and now their babies get suckled on the same show. Salesmen in their cars tune it in before their first call. Evidently, it is an antidote for early morning doldrums to hear a bunch of folks enjoying themselves at this unearthly hour. And, it leaves a lot to the imagination. In the early a.m., your mind can conjure up an image as a singer belts those lyrics at you, that no picture tube can duplicate.

Formula

The recipe is pop music, old-time favorites, prayer-time, a march, a sentimental reading, a

sincere, honest approach to commercials, and the unpredictable quality of ad libbing with characters from everywhere. There is a warmth and friendliness generated by a group of friends meeting at this hour that defies explanation. I'm glad. It has kept me eating reasonably high on the hog for some time.

My producer, Cliff Petersen, has been with me for 21 years; Sam Cowling for 20 years; Fran Allison for 19 years and Eddie Ballantine, my orchestra leader, for 24 years. We're in a rut, but it ain't a bad one. Our two singers, Betty Johnson and Dick Noel, do great reward-wise because the hours of the show leave them plenty of free time for exploitation appearances. In Eddy McKean, I have got one of the most imaginative commercial lead-in writers in the business.

As for my part in the show, one day I interviewed a fortyish girl named Maud, one of a bus load of 35 from a hamlet 60 miles away. As is the case with some group all-movers every day, they arose at 3 a.m., laughed and scratched their way to the Sherman by 7 a.m., ate, and were ready. Maud's audience card (filled out before show time) maintained that she didn't enjoy radio serials. Asked why, she said they were too sad and never got anywhere. She allowed as how she didn't like audience participation shows either. I pointed out to her that she was on one. She said we were okay unless we got silly. This was a natural running gag and, after every joke, I poked the mike in her face and asked if it was top silly for her. Finally, towards the close of the show, she said "Can I ask you just one thing?" I said, "Sure." "What," she said, "would you have done for material if I hadn't shown up this morning?"

There is no answer, but thank the Good Lord, there is always another morning.

grams as compared with 92 hours four years ago.

Our ratings locally have kept pace with our profits. WABC-TV has moved in to dominate 10 one-half hour time periods with the "Mickey Mouse Club" programs from 5 to 6 p.m. daily. Also, the November Nielsen report shows a 38% increase in our 6-7 p.m. period, and a 39% increase in the 10:30-11 p.m. period as compared with the same period in 1955.

Five new properties, "Jungle Jim," "Superman," "Sky King," "Wild Bill Hickok" and "Annie Oakley" have moved to WABC-TV in the 6-6:30 p.m. time segment following the very highly rated and popular "Mickey Mouse Club." In the 6:30-7 p.m. time period the station purchased "Corliss Archer," "Dangerous Assignment," "Passport To Danger," "Files of Jeffrey Jones," and "Byline—Steve Wilson," which were programmed to attract a combined adult and children's audience.

Revamp Sales Dept.

Apart from sustaining heavy advertising and promotion activities as an important part of our operation and accepting the valuable contribution of Blair TV as our national reps, the most important factor in the station's success was the complete realignment and expansion of our sales department.

Under Sales Manager Joseph Stamler, we doubled our sales staff and increased our service to clients in the New York and New Jersey areas. We also established a new rate card and discount plan, called the "7-14" Plan, which provided sales stability and a more consistent sales policy. The "7-14" Plan is strictly adhered to as an important factor in the station's integrity. As a consequence, there is not a "blue chip" advertiser who is not currently represented on the station. Over 180 advertisers have billed in excess of \$2,900,000 on the "7-14" Plan since Feb. 1, 1956.

Last year, WABC-TV did not cut rates or institute a special summer discount plan, a customary practice in tv during the summer doldrums. Indeed, for the first time, the station operated on a very profitable basis during the summer months where, before, ABC-TV had been operating in the red. During 1956, the public service programming of WABC-TV reached an alltime peak in the station's history. In addition to such programs as "The Mayor's Confer-

ence," "The Christophers," "This is the Answer" and "The Way," WABC-TV made 4,210 spot announcements for an overall cost of \$1,263,000 in time and facilities. The station's community service program included educational, religious, civic and charitable organizations.

The year 1957 will see the ABC flagship continue to move full speed ahead with sound programming and even greater service both to the community and to advertisers.

'Double Exposure' For Oberon's 'Foreign Legion' As ABC-TV Sales Pattern

Efforts are being made by ABC-TV to sell "Assignment Foreign Legion," the Merle Oberon-starrer, as a Tuesday-Thursday "double exposure." This technique for selling other telefilm stanzas was developed locally.

The stanza, 26 of which were made by CBS Film Sales and optioned off to ABC-TV, will take over the 10:30 slot on the two nights if a sale or sales are consummated. It's for a 26-week deal to run until next fall, with ABC ready to replace the Thursday sustainer "Airtime '57" on Thursdays at the hour. Tuesday is in many cases held for local programming along the network, with the rest taking a network co-op show.

The network selling point is "Double-exposure" will lower the talent costs on the stanza for one or more sponsors. It will also provide cross-plugging on both nights.

ABC Names Shelton As Hinckley D. C. Aide

Edgar G. Shelton Jr. becomes the assistant to Robert Hinckley, veep in charge of ABC's Washington office, Robert Hinckley. Shelton switches from the post of director of the U.S. National Security Training Commission.

Shelton, who, incidentally, is married to the daughter of Broadway producer A. L. Jones ("Rain or Shine," "Greenwich Village Follies"), was until 1951 attorney and investigator and editorial assistant to the Chairman of the Preparedness Subcommittee of the Senate Committee on Armed Forces.

The Wear and Tear Is Terrific But It's a Fascinating Challenge

By WALT DISNEY

Hollywood.

After three years in television, I'm glad I am still around to be part of it. The wear and tear is terrific, but so is the stimulation and satisfaction.

The tempo for all of us at the studio has speeded up tremendously since we first tackled TV. We are moving faster—and, I hope, thinking quicker—and the excitement we get from television production is catching. It has spread into every department on our lot. As a result we have more theatrical productions in work than ever before, and other studio enterprises are keeping pace.

From the onset, tv was a fascinating challenge to us. It remains so. And all along the way, television has opened new avenues which we are eagerly exploring.

One is the vast thoroughfare of international tv. We plan to send "Disneyland" and "Mickey Mouse Club" around the world, putting the program into many languages. We always have had a wide global audience for our screen productions, and we hope to attract the same for our tv shows. Thus far we have begun beaming some of our programs into England, continental Europe, Mexico, Latin America and Australia, and are negotiating for other areas.

The broad subject matter that television permits has led us into exciting avenues, where we can experiment and do new things. We have found we can produce highly popular shows for our tv series that would be considered offbeat as motion pictures. Our science programs, like "Our Friend the Atom" and "Man in Space," are good examples. So is "Davy Crockett." The episodic nature of

"The New Medium—Network Radio" turns out to be more than just a play on words or a fancy label for rediscovering an old medium, because network radio—in its dimensions, in its basis of sale, in its tv-home audience delivery, in what it means to today's tv advertiser—is actually a new medium the medium which ideally complements tv.

Today's Nielsen-minded tv advertiser sees in network radio not the "old" medium of "filling in where tv isn't" (a fast shrinking 21% of U.S. homes) but a "new" medium that adds important audience in terms of tv homes not otherwise reached by the basic tv properties and adds important frequency and multiple home visits in terms of tv homes reached only once or twice a month by the basic tv properties. Nielsen examples of typical network tv advertiser schedules show that for the approximately 10% additional cost represented by adding an appropriate network radio schedule, the monthly net unduplicated homes reached by the combined radio-tv package is increased by 30%, monthly frequency (number of times each home is reached) is increased by 100%, monthly home visits (total advertising "impressions") is increased by 150%-200%.

This is why in television's 1957-'58 season, network radio will be considered by the tv advertiser at the time he is deciding on his basic franchise. This is because, from the astute media man's point of view, network radio ideally complements the basic network television buy.

These are tangible reasons for adding radio—whether in terms of radio programming unrelated to the tv property or in terms of related (same or simulcast) programming. The intangibles of adding radio can be equally important in terms of the added value of national merchandising and dealer-distributor support, not to mention the valuable on-the-air promotion provided for the basic tv property. Add to this the further intangible—but very real—value of further travelling and penetrating the

basic tv commercial through the "imagery-transfer" of radio's unique sound selling impact.

The growing tendency on the part of advertisers to employ radio and tv as two facets of the same broadcast medium is one of the most important new and future developments in broadcast advertising. This is the theme of the ABC Radio part of today's ABC Radio & TV network "Sellomatic" presentation.

The ABC Radio Network offers today's tv advertiser the top audience franchise as measured by Nielsen in the most valuable segment of the day-morning radio. ABC Morning Radio delivers approximately 1,125,000 homes per minute (not including auto-plus) at a cost of \$1,500-\$1,000 per commercial minute (depending on frequency). This is large audience delivered at small cost. To the tv advertiser, this audience franchise looks even larger when he realizes this is as much total in-home audience as delivered by the highest rated morning tv participation programs which cost five times as much per commercial minute. These ABC Morning Radio programs deliver more tv homes too—quite apart from the radio-only homes and the tv homes reached exclusively via auto-plus.

Morning Radio is only one area of Network Radio important for today's tv advertiser. There is Round-the-Clock News Saturation available on a basis that assures—in combination with tv or exclusive of it—maximum penetration of U.S. tv homes on a continuing basis at remarkable cost efficiency. ABC Radio broadcasts 107 five-minute newscasts per week, Monday-through Sunday, to provide top network news coverage from morning till night. On the weekend—Saturday and Sunday—and in the evening there are ways to use network radio employing the ABC Segmentation and ABC Dispersion plans which highlight the new uses to which the television advertiser can put the new medium of network radio.

These are some of the reasons why in 1957 the decision for network radio is being moved from the timebuyer's desk to the Plans Board table! These are also some of the reasons why ABC Radio celebrates the fourth anniversary of the establishment of American Broadcasting-Paramount Theatres in anticipation of an excellent year.

WHY TELEVISION SHOULD HAVE ACCESS

By STERLING C. (RED) QUINLAN

(ABC Vice President in Charge of Station WBKB, Chicago)

Chicago.

Dire situations require dire remedies. Am thinking of writing the following letter to Leonard H. Goldenson:

Please consider this my request for a year's leave of absence. Reason: I want to run for Mayor of Chicago. Purpose: Better government. My platform: Televising of all city council affairs. This is a sure-fire platform. If I win, I will want my job back because with to keeping over my shoulder, I, as Mayor, will have to have my television job to support me in the manner to which you have accustomed me.

Don't laugh. This is not such a silly idea. In fact, in this limbo of television restriction, it may be the only way television can break through the most ridiculous censorship barrier in modern annals.

And what is this barrier? Simply one of political self-protection. Canon 35 is not involved. Three successive mayors in Chicago have ignored or openly opposed tv access to council meetings. In a narrow sense this political viewpoint is understandable. The majority (in Chicago this perennially is the Democratic party) does not want to give the minority a sounding board to attack the party in power.

(Continued on page 74)

New Advertisers

With this roadblock to the station's prestige removed, we began to attract new advertisers to our newly embarked upon program of exhibiting top Hollywood features for "The Afternoon Show," 1:30-3 p.m. such films as "Arch of Triumph," "The Southerner," "Ramrod," "Miracle of the Bells," "One Touch of Venus" and many other Academy Award contenders were also programmed on "The Night Show," 11:10 p.m. to closing, because of the demand for late film features. In all, the station increased its air time by 12%. We now schedule 118 hours of pro-

a is for



An ABC-Warner Bros. agreement has made every inch of the production facilities of the Warner Bros. lot available to producers of film programs for ABC-TV. This is the most up-to-date lot in all of Hollywood.



KONO-TV makes San Antonio the nation's newest three-network market and the 71st market to be added to the ABC Television Network in which it has a full-time exclusive affiliate. ABC-TV is hopeful of getting equivalent facilities reasonably soon in such important areas as St. Louis, Boston, Norfolk, Miami and Omaha, among others.

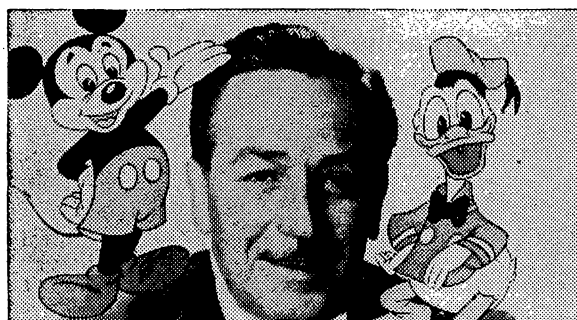
abc action

Just four years ago, the American Broadcasting Company and United Paramount Theatres merged into American Broadcasting-Paramount Theatres, Inc. The strides that have been made since that time have been big ones and they promise to be even bigger in the future.

Many factors contribute to this bright future. The acquisition of station clearances in key markets, additional production facilities, the signing of more big name talent and the formidable position of many current shows all point to a year of "Action" for ABC.



Pat Boone, young singing sensation with a wide audience appeal, will appear in a half-hour live program, starting in the Fall of 1957.



© Walt Disney Productions

Following up his very successful Disneyland and Mickey Mouse Club, Walt Disney is sure to have another ABC winner in his upcoming half-hour series — Zorro.



Starting April 28, Mike Wallace brings to network viewers his straightforward provocative interview program.



A relaxed, informal Frank Sinatra, equally at home singing or acting in a half-hour of sheer entertainment, starts his program in the Fall of 1957.

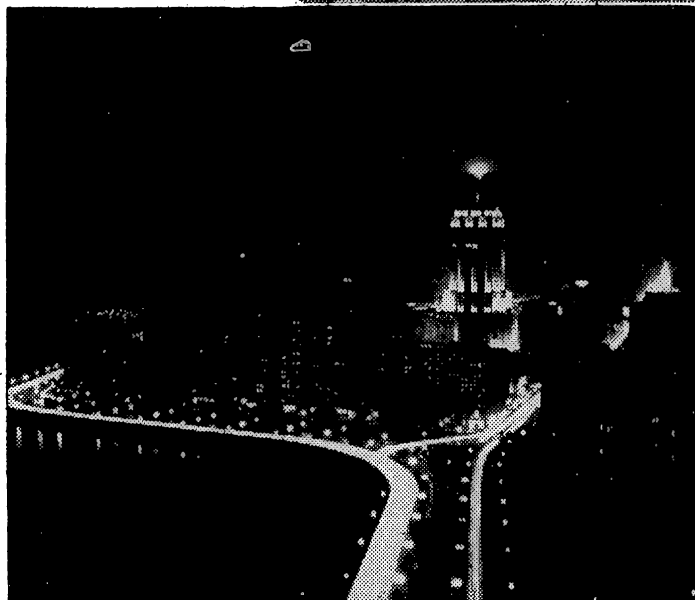
a is for accepta

In five of the richest markets in the country, ABC ownership and operation means complete acceptance by both advertiser and community.

nce



WABC-TV in New York shows increases of almost 40% in local 6:00 to 7:00 PM and 10:30 to 11:00 PM ratings, according to Nielsen (Nov. '56).



WBKB in Chicago is now the number-two station in the area, according to ARB (Jan. '57) and Nielsen (Dec. '56).



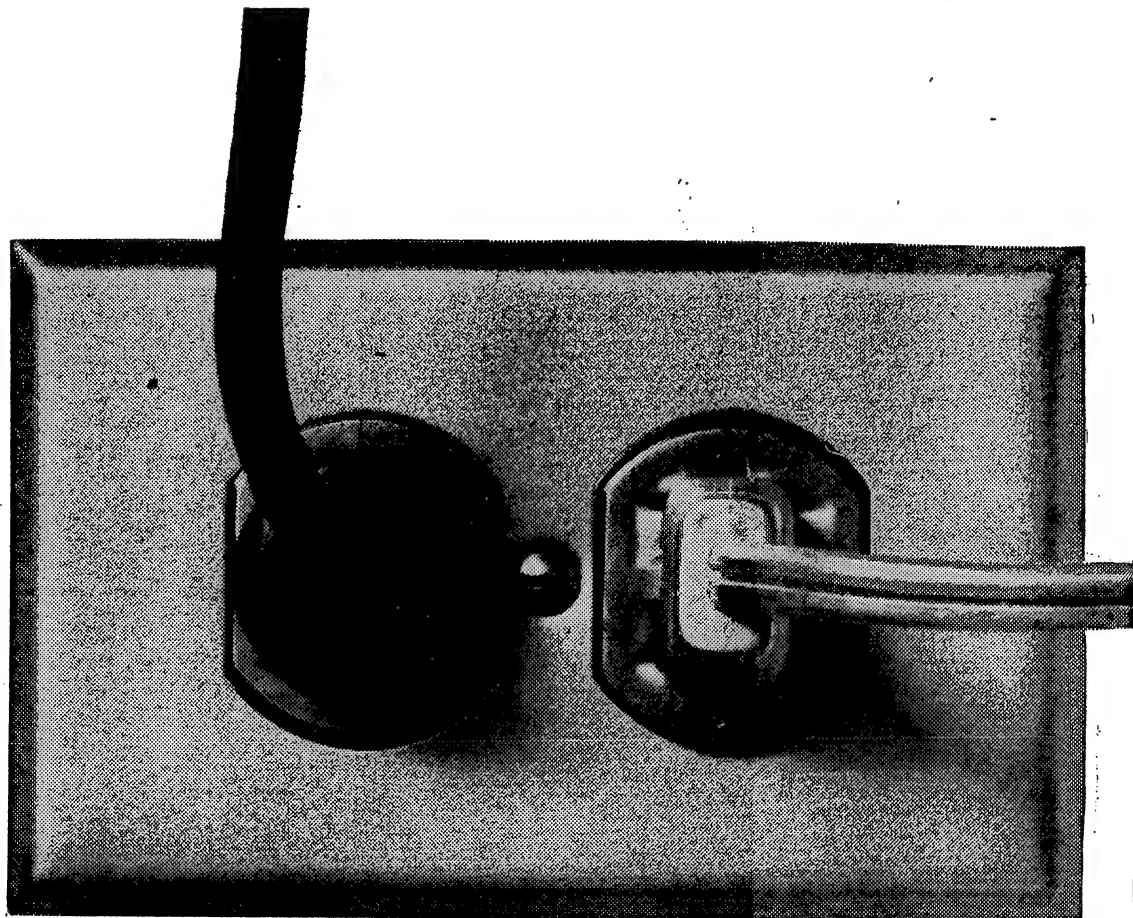
WXYZ-TV in Detroit has more local and national spot advertisers than any other motor-city television station, according to BAR (Dec. '56).



KGO-TV in San Francisco shows a substantial audience gain over its position in the Bay Area three years ago, according to ARB.



KABC-TV in Los Angeles is first from 3:00 to 6:00 PM and second from 6:00 to 9:00 PM in the seven-station competitive market, according to ARB (Jan. '57) and Nielsen (Dec. '56).



why



two ?

One is for television One is for radio.

They go together. Most homes have both — and use both. They sell together, too. These days you don't use television to reach one audience and radio to reach another. Most of the time, they're selling to exactly the same prospects... but at different times, in different ways. Today, radio and television are a **team**.

Add television to radio, and you're putting the two together in a way that makes both of them more effective.

Today's Nielsen-minded TV advertiser has come more and more to consider, in conjunction with his basic TV buy, the ideally complementary medium of network radio. He sees in network radio not the "old" medium of "filling in where TV isn't" (a fast-shrinking 21% of U.S. homes), but a "new" medium that **adds** important audience in terms of TV homes not otherwise reached by the basic TV properties and **adds** important frequency and multiple home visits to those homes reached by TV.

This is how to get the most out of the separate, but equal, forces of radio and television.

FOUR TUNING IN LOCALLY

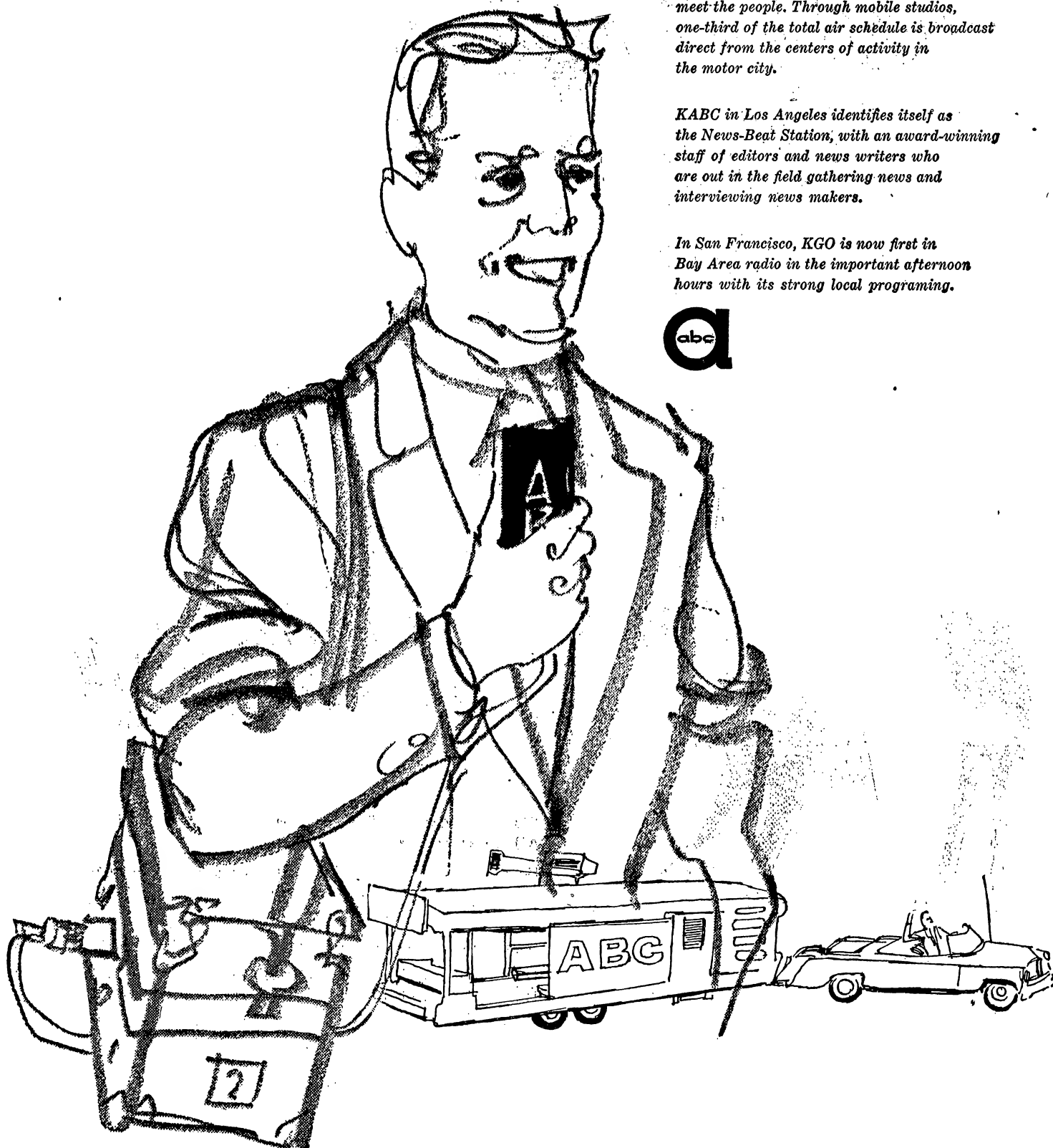
Radio today is closely identified with the local scene and local needs. ABC ownership and operation in four key markets carefully reflects this pattern of success in radio.

WABC in New York has a roster of stars that has a strong local appeal, including Martin Block, George Skinner, Bob Eberly and Charles F. McCarthy.

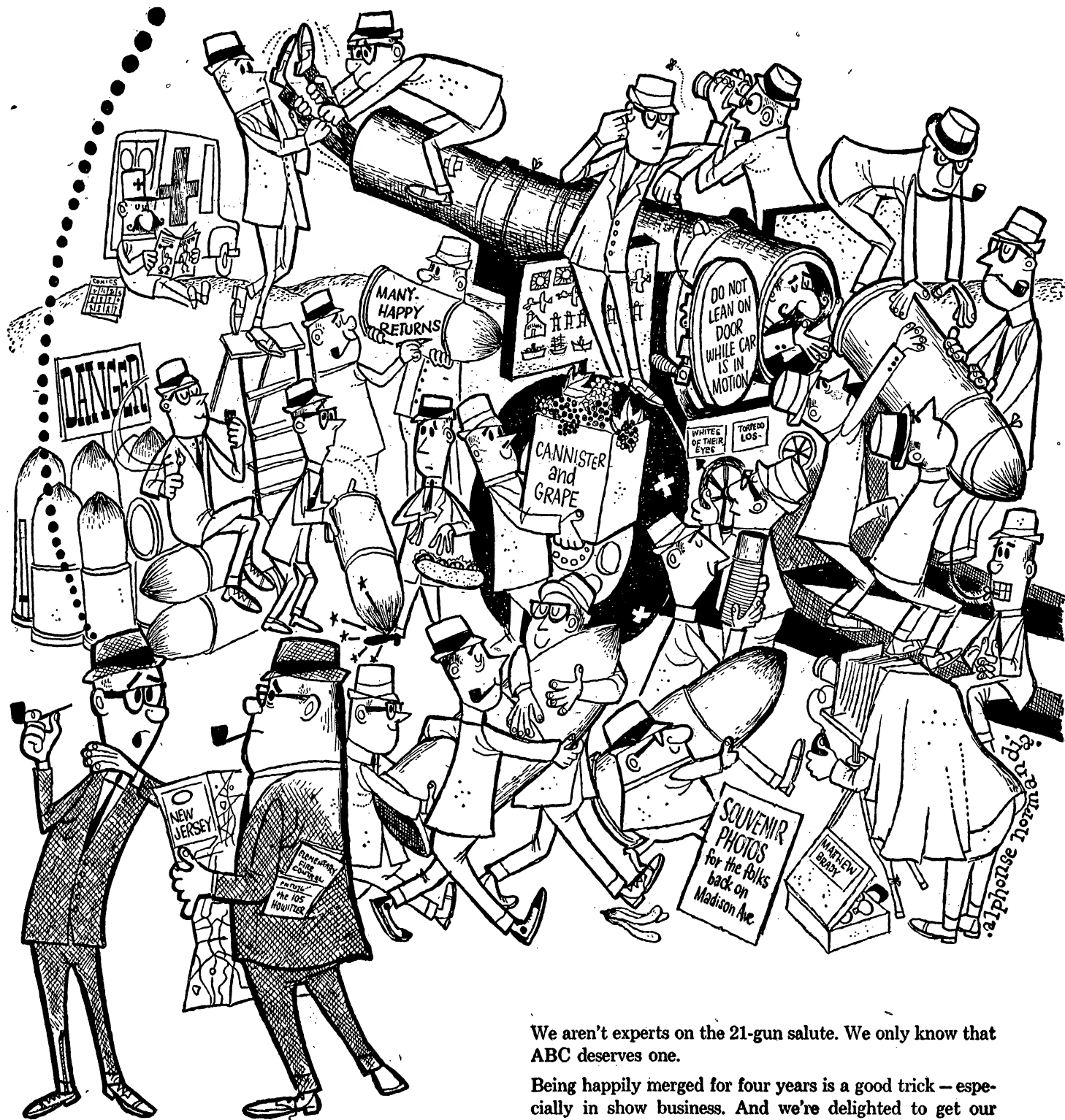
In Detroit, WXYZ personalities get out and meet the people. Through mobile studios, one-third of the total air schedule is broadcast direct from the centers of activity in the motor city.

KABC in Los Angeles identifies itself as the News-Beat Station, with an award-winning staff of editors and news writers who are out in the field gathering news and interviewing news makers.

In San Francisco, KGO is now first in Bay Area radio in the important afternoon hours with its strong local programing.



Do we shoot this one twenty-one times or do we need twenty more howitzers?



We aren't experts on the 21-gun salute. We only know that ABC deserves one.

Being happily merged for four years is a good trick — especially in show business. And we're delighted to get our congratulations in with all the others.

So, if you'll kindly cover your ears, Mr. Goldenson.

Boom! Boom! Boom! Boom! Boom! Boom! Boom!
Boom! Boom! Boom! Boom! Boom! Boom! Boom!
Boom! Boom! Boom! Boom! Boom! Boom! Boom!

Very fitting word for ABC, isn't it?

BBDO

A SALUTE TO
**LAWRENCE
WELK**

Master Showman ★ Master Salesman

The TV ratings (a whopping-big 37.4* at last report) certainly attest to the showmanship of Lawrence Welk and his versatile Champagne Music Makers. And salesmanship! Literally thousands of people come into Dodge and Plymouth showrooms simply because "Lawrence Welk said so." We salute him and his talented group—now in their second year on TV under our sponsorship.

Featured on two great full-hour TV shows each week

"Dancing Party" and "Top Tunes and New Talent"

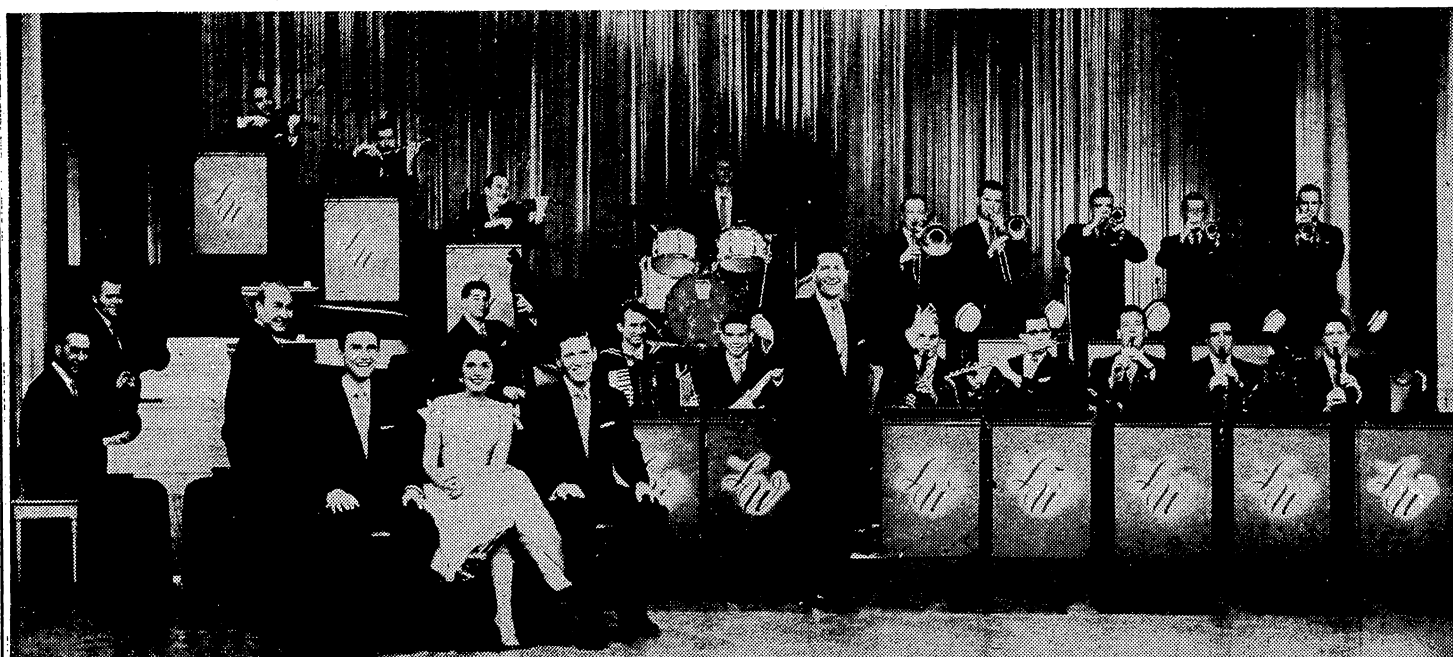


Sponsored by the

DODGE and PLYMOUTH DEALERS of AMERICA

HAPPY ANNIVERSARY TO ABC-UPT

*We are proud and happy to
be members of your wonderful
TV family!*



LAWRENCE WELK

and all the

CHAMPAGNE MUSIC MAKERS

•

"DODGE DANCING PARTY"
SATURDAY—9 to 10 A.M., E.S.T.
for DODGE DEALERS OF AMERICA

•

"TOP TUNES and NEW TALENT"
MONDAY—9:30 to 10:30, E.S.T.
for PLYMOUTH & DODGE DEALERS

•

Personal Management
GABBE, LUTZ and HELLER
New York Hollywood

jan
abc
television network

murray
abc
television network



Starring in

"TREASURE HUNT"

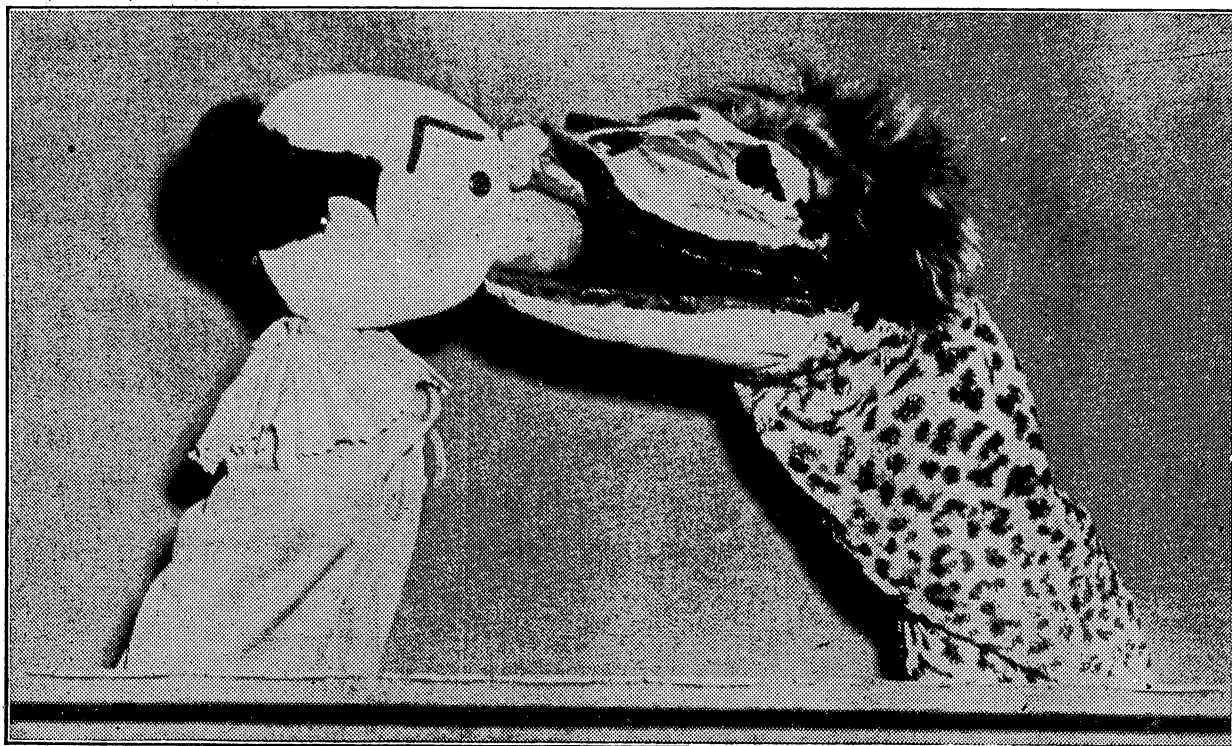
On the ABC Television Network
Fridays at 9 P.M., EST

for

MOGEN DAVID WINE

Management: WILLIAM MORRIS AGENCY

Public Relations: GEORGE SCHRIER ASSOCIATES



... Ollie has been biting my nose for 10 years on television (with an assist from Burr and Fran, of course)—and all of the Kuklapolitan Players are happy it's being done on ABC-TV.

—Kukla



FIRST IN PHILADELPHIA

The phenomenal rating growth of WFIL-TV proves the power of the bright new ABC-TV in partnership with a vigorous and progressive station.

The combination of outstanding ABC-TV nighttime programming with WFIL-TV's solid local programs, geared to Philadelphia tastes, has put WFIL-TV in the NUMBER ONE position in audience preference in Philadelphia.

During the entire past year, every month

of the year, WFIL-TV rated FIRST in more quarter hours, 2-11 p.m. Monday through Friday, than either of the other Philadelphia stations by a wide margin.*

MORE PEOPLE watch WFIL-TV
MORE OFTEN than any other Philadelphia station.

That's what a fine partnership can produce . . . results for advertisers . . . pre-eminence with consumers in America's third market.



*ARB Philadelphia Reports, 1956

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y.
WHGB-AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn.
 National Sales Office, 485 Lexington Avenue, New York 17, New York

Dear ABC:

As I approach my 24th anniversary with ABC (June 23rd), I am mindful of the particularly pleasant association we have enjoyed during the last four years.

From all of us of the "New Breakfast Club" to all of you of the "New ABC" greetings and best wishes.

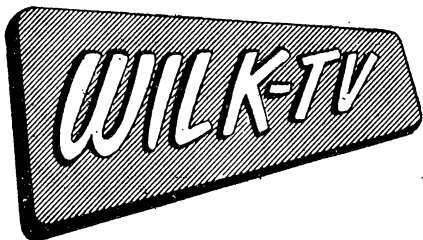
Sincerely,

Don McNeill

MEMO: TO TIMEBUYERS!

USE —

- The World's MOST POWERFUL Station
- in
- The World's MOST PROGRESSIVE Network
- to reach
- NORTHEAST PENNSYLVANIA**
- One of the Nation's LEADING Markets!



ABC

CH. 34

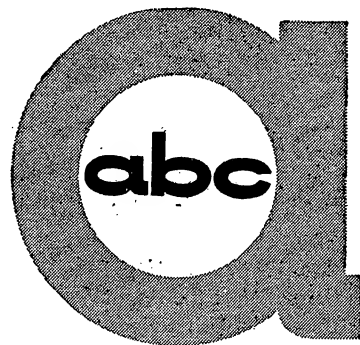
WILKES-BARRE
SCRANTON

Speaks with

**1 1 MILLION
— 2 WATTS
of
2 POWER**

Call AVERY-KNODL, Inc.

Proudly, We Salute



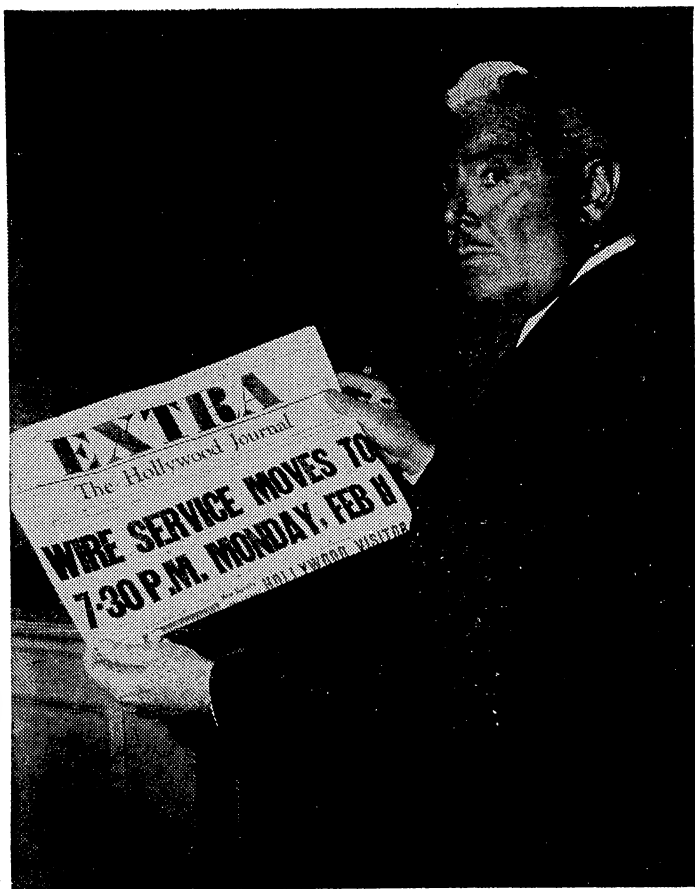
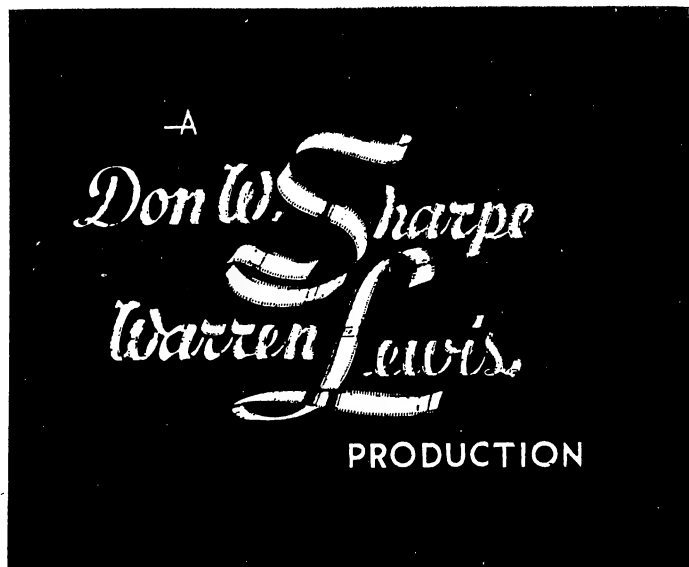
television network

on this FOURTH anniversary
...and we're looking forward
to even greater things
in the years to come



Owned and operated by Sarks Tarzian

Serving BLOOMINGTON, INDIANAPOLIS, TERRE HAUTE
and ALL the HOOSIER HEARTLAND



THANKS ABC...we're with YOU ...and we're GLAD!



ABC's leadership in the development of outstanding programs is to be highly commended! Great ABC shows combined with our own local programming put WTCN-TV in 1st or 2nd place 58% of the prime viewing time*!

* ARB...December, 1956, 4 pm-Midnight

WTCN-TV...ABC in the Twin Cities...where BIG things are happening!

WTCN-TV Channel 11

ABC Network MINNEAPOLIS • ST. PAUL

Represented Nationally by the Katz Agency, Inc.
Affiliated with WFDF, Flint; WOOD AM & TV, Grand Rapids; WFBM AM & TV, Indianapolis **316,000 watts**

Congratulations to ABC and Paramount Theatres on your 4th Anniversary of combined operations.

Your outstanding record of achievement is recognized as an important contribution to the continued growth of the entertainment industry.

WLW radio WLW-A atlanta WLW-C columbus WLW-D dayton WLW-T cincinnati

Crosley Broadcasting Corporation, a division of the



we are confident that...



will lead across the nation

just as fresno's abc-tv affiliate

KJEO *leads in the san joaquin valley*

51.2% mornings--40.3% afternoons--37.5% nights (nov. 1956 arb)
KJEO fresno channel 47 is represented by the Branham Co.



Two Hearts That Beat As One

Couldn't be a better time to celebrate the ABC-UPT merger anniversary than Saint Valentines' Day.

It's not often that you can wax sentimental over a merger...but when we think of the beautiful relationship between ABC-UPT and us affiliates, it kinda gets us...right here!

KINC and KGW-ABC for the Great Pacific Northwest—are proud to be part of our resurgent network.

Congratulations, Mr. Goldenson.
Please be our valentine.

SEATTLE KING RADIO AND TELEVISION	PORTLAND KGW RADIO AND TELEVISION
BUY THE PAIR FROM BLAIR	

ABC for the Pacific Northwest

ABC-TV IS FIRST*

IN WICHITA KANSAS

A 3-STATION VHF MARKET

STATION SHARE OF SETS-IN-USE SUMMARY*

SIGN-ON TO SIGN-OFF	STATION "B"	KAKE-TV (ABC)	STATION "C"
	26.8	40.3	36.5

*NOVEMBER 1956 ARB

INCLUDING . . .

3 OF THE TOP 5 NETWORK SHOWS

4 OF THE TOP 5 SYNDICATED FILM SHOWS—5 OF THE TOP 5 MULTIWEEKLY SHOWS

KAKE-TV

WICHITA
KANSAS



Channel 10

Represented by
THE KATZ AGENCY

U-N-D-I-S-P-U-T-A-B-L-E

DOMINANCE

WTVR

CHANNEL 6
RICHMOND, VIRGINIA

THE LATEST NOV.-DEC. PULSE SURVEY PROVES IT!

STATION	SHARE OF AUDIENCE
WTVR MON.-FRI. 6 PM-12 MID.	= 36
STATION "B" Mon.-Fri. 6 PM-12 Mid.	= 35
STATION "C" Mon.-Fri. 6 PM-12 Mid.	= 28

AND WTVR HAS 6 OUT OF THE 15 TOP WEEKLY PROGRAMS
PLUS 5 OUT OF THE 10 MULTI-WEEKLY PROGRAMS

DOMINANT IN HOMES REACHED

MONTHLY, WEEKLY AND DAILY — DAY AND NIGHT
SEE NIELSEN COVERAGE SURVEY #2

DOMINATE IN RESULTS

BY CALLING ANY BLAIR TV OFFICE

Or Wilbur M. Havens, 5-8611

WTVR — RICHMOND, VA.

(Affiliated with ABC)

AUDIO

①

Congratulations ABC-TV
on your FOURTH
Anniversary!

②

Your new programming has
been exciting - Your shows
have consistently rated
high with viewers in
Eastern Oklahoma.

③

KTVX is keeping pace with
strong local programming.

④

This combination has made
KTVX and ABC-TV "A Friend
of the Family."

⑤

Congratulations, again,
ABC. May you have many more
years of success and
growth.

VIDEO

①



②

MICKEY MOUSE CLUB
BROKEN ARROW
ELONE RANGER
JAZZIE & HARRIET
CHEYENNE
LAWRENCE WELK

③

THE ROMPER ROOM
MID-DAY MARQUEE
MYSTERY PLAYHOUSE
NEWS, WEATHER & SPORTS
THEATRE 8

④



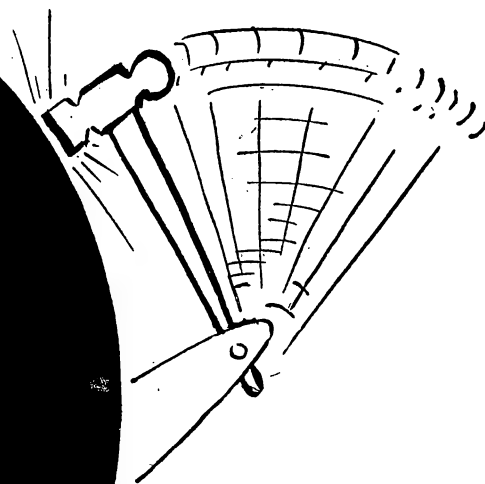
⑤



TULSA BROADCASTING CO. MUSKOGEE • TULSA, OKLAHOMA
MIKE SHAPIRO, Managing Director • BILL SWANSON, Commercial Mgr.

AN AMERICAN INSTITUTION

The
**ORIGINAL
AMATEUR
HOUR**



With

**TED
MACK**



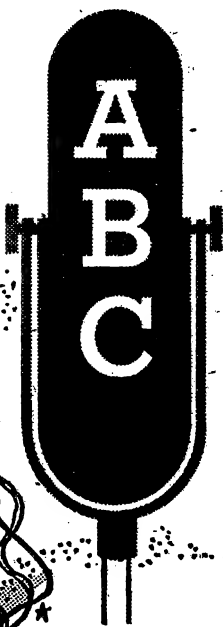
Every Sunday Night on ABC-TV Network

for GERITOL and ZARUMIN



is proud to
broadcast to the
Great Midwest

THE FINE RADIO
PROGRAMS OF



and to extend
Congratulations

and best wishes to
ABC-Paramount on this
anniversary occasion

The Breakfast Club My True Story
When a Girl Marries Whispering Streets

Mel Allen's Sports Review

The Firestone Hour Edward P. Morgan—News

Wednesday Night Fights John Vandercook—News

Metropolitan Opera

Billy Graham

A Clear Channel Station



CHICAGO 7

890 KILOCYCLES • 50,000 WATTS • REPRESENTED BY JOHN BLAIR & CO.

IN GREEN BAY
ABC is now
**KING
SIZE!**

Our NTH* tower

Filter, too!

... Program
criteria—the
all-family
audience.

* Maximum Power

* Wisconsin's Highest Antenna

* One Third of the Population of Wisconsin

* A Third of
Wisconsin's Counties
including the
fabulous Wisconsin
Fox River Valley

WFRV TV

Green Bay, Wisconsin

CHANNEL

ABC, CBS, plus strong local
and regional programs

HEADLEY-REED Company, Representatives

*Nearest To Heaven.
1165 feet above
average terrain.

**A great team in
the West, too!**

Yes, it's the greatest TV-TEAM
in the West... ABC-TV and KBT
providing the best cost per
viewer in booming
Denver!

Congratulations ABC-TV
from all of us at
Denver's Channel 9.



Leonard
Goldenson
President ABC-
Paramount



John C. Mullins
President ABC-TV



John C. Mullins, President
Joe Herald, Station Manager

1089 BANNOCK • Dial Tabor 5-6386
Represented by: Peters, Griffin, Woodward, Inc.

THE PRETTIEST PICTURE IN DENVER

ALL OVER AMERICA...

the *SWING* is to
ABC



The KMBC "Swing Girl"
Television Actress
VERA MILES

...and in K. C.

the *SWING* is to
KMBC
BASIC ABC AFFILIATE
RADIO AND TV

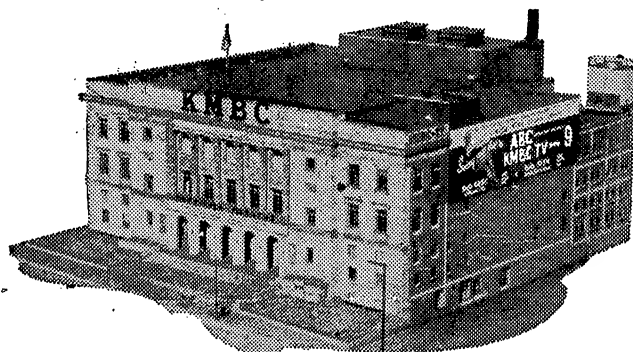


KMBC-TV Channel 9

Kansas City's Most Powerful
Television Station
Basic ABC-TV Affiliate

KMBC of Kansas City
KFRM for the State of Kansas
Basic ABC Radio Affiliate

1 in the Heart of America



The KMBC Building, 11th and Central Sts., Kansas City, Missouri houses studios of KMBC-TV and KMBC-KFRM Radio, including a 2400-seat theater, office space and thousands of square feet for prop storage.

No doubt about it! All across the country the swing is to ABC — and in Kansas City, the swing is to KMBC — in both Radio and TV.

As a basic ABC affiliate, we say "Hearty Congratulations" to our progressive network on this fourth anniversary of the merger of American Broadcasting Company with United Paramount Theaters.

Every one of the 156 KMBC-KFRM-KMBC-TV staff members is happy to be on the broadcast team that is setting new patterns in sight and sound leadership.

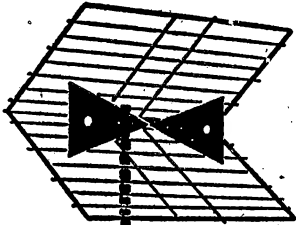
But leadership comes naturally to KMBC. In fact, ask almost any Kansas Citian his favorite program, and chances are he saw it on Channel 9 or heard it at 980 on the radio dial. For example, the December Nielsen Report shows KMBC-TV, Channel 9, with 5 of the top 10 shows seen in Kansas City on all stations; 9 of the top 15, and 15 of the top 30.

Today in the Kansas City Market, the KMBC Broadcasting Company is unmatched in the field for coverage and studio facilities. For instance, KMBC-TV, Kansas City's most powerful TV station provides Class "A" primary viewing service to 31,500 more families than any other channel in the market. And in radio, KMBC of Kansas City and its team-mate bonus station, KFRM covering the State of Kansas, deliver your message to the entire Kansas City Trade Area.

For choice availabilities, contact your Colonel from Peters, Griffin, Woodward, Inc.

KMBC BROADCASTING COMPANY

DON DAVIS, President
JOHN SCHILLING, Executive Vice-President
GEORGE HIGGINS, V.P. and Sales Manager
DICK SMITH, Manager, KMBC-KFRM Radio
MORI GREINER, Manager, KMBC-TV



Building blocks of better
shows—at lower cost—with...

a b c

in the unique
SOUTH BEND-
ELKHART, INDIANA
UHF* market!

WSJV-TV

South Bend—Elkhart
ABC—Channel 52

Paul C. Brines
Station Director
Elkhart 52, Ind.

*215,814 UHF SETS!

SEE YOUR H-R MAN!

"A" Time	WSJV	Station B	Station C
1 Hour	\$300	\$500	\$400
½ Hour	\$180	\$300	\$240
5 Min.	\$75	\$125	\$100
E.R.P.	250,000 watts	185,000 watts	204,000 watts

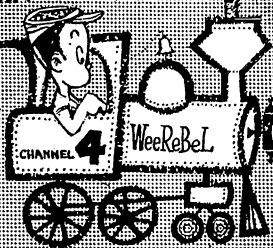
Always buy Columbus, Ga.!

NIELSEN
COVERAGE AREA
POPULATION
1,183,500

**EFFECTIVE
BUYING
INCOME**
\$1,187,926,000

FAMILIES
291,100
SOURCE:
SALES MANAGEMENT
1956

**TV
HOMES**
150,618
(TV MAG. - JAN. '57)



A SALUTE,
SUH!
TO AB-PT

100 KW

Channel 4 WRBL-TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

Congratulations . . .

MARTIN STONE

Producer of
CIRCUS TIME

Congratulations:

ABC-PARAMOUNT

FREDERICK HEIDER
PRODUCER

**A
B**

TOGETHER IN CANADA

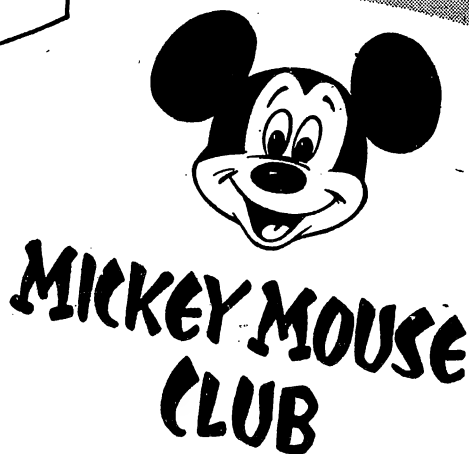
C F C F - 600

MONTREAL

CONGRATULATIONS



WALT DISNEY
AND STAFF



Congratulations from your Country Cousins in Springfield, Mo. "Crossroads of Country Music"

WE'RE MIGHTY PROUD
OF THE AMERICAN
BROADCASTING PARAMOUNT
THEATERS, INC. TELEVISION-
RADIO NETWORK AND
THE PROGRESS IT HAS
MADE DURING THE PAST
FOUR YEARS.

WE'RE MIGHTY HAPPY,
TOO, THAT FOR THE
PAST TWO YEARS,
WE HAVE HAD A
SMALL PART IN THAT
GROWTH.

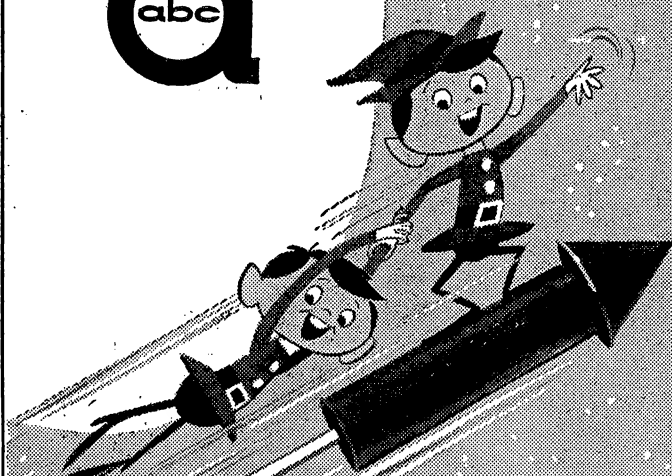


Producers of "OZARK JUBILEE"

RADI OZARK
Enterprises
INCORPORATED

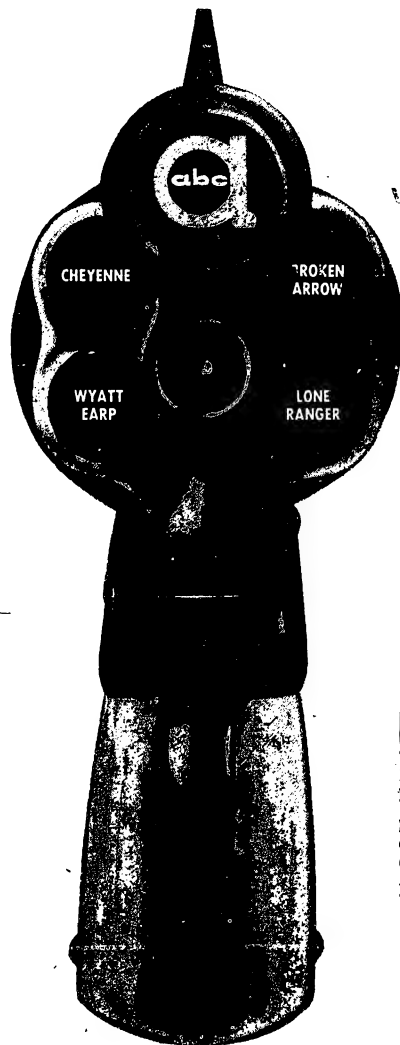
Producers of the "Red Foley Show"

ridin'
high
with



WGR-TV
CHANNEL 2
WGR RADIO
BUFFALO

• Representatives: Peters, Griffin, Woodward, Inc.



TOP GUN

IN THE HOUSTON
MARKET!

*We've Got The Rating
Rustlers on the Run.
They're Lookin'
Down the Barrel
of Houston's Top Gun.*

ABC's great program
line-up plus KTRK-TV's
hard riding promotion
and local showmanship
have done the job.

Congratulations
to ABC!

KTRK-TV

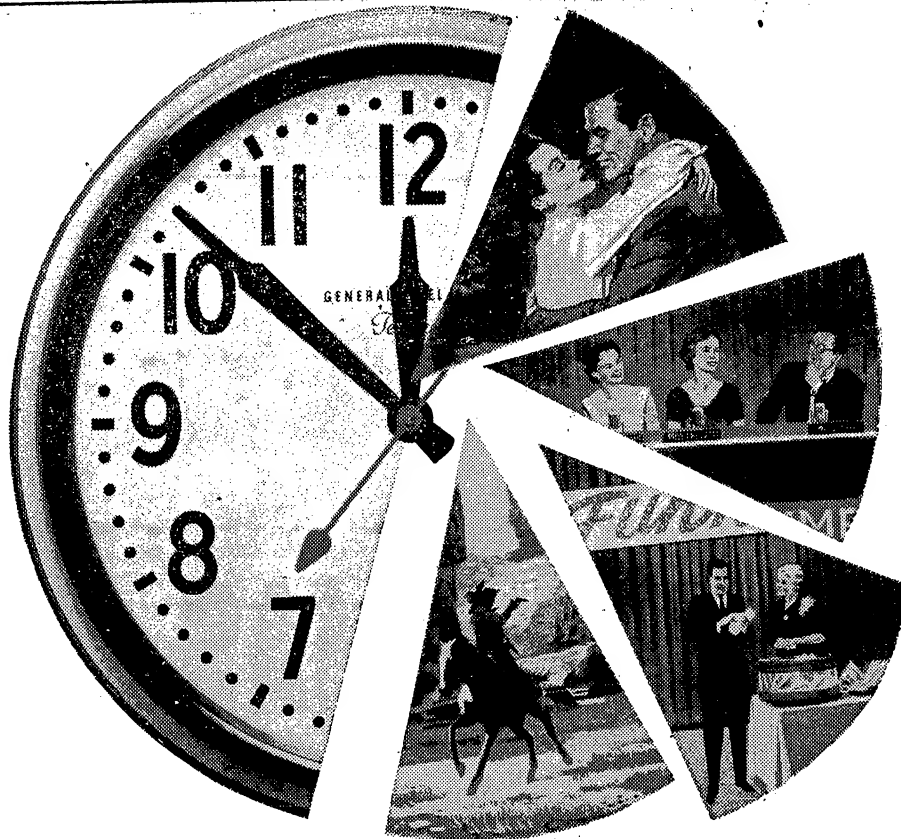
The Chronicle Station, Channel 13
P. O. Box 12, Houston 1, Texas — ABC
Basic

Houston Consolidated Television Co.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett

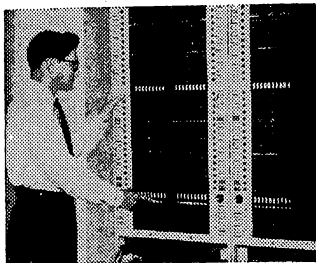
National Representatives:
Geo. P. Hollingbery Company
500 Fifth Avenue
New York 36, New York

THE DANNY THOMAS SHOW

SPONSORED BY
DIAL SOAP
AND
KLEENEX



Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began oper-

ation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.



BELL TELEPHONE SYSTEM

Providing intercity channels for network radio and television throughout the nation

Two great news
broadcasts...
two great news
commentators!



7 PM Mon.-Fri.
Edward P.
MORGAN



10 PM Mon.-Fri.
John W.
VANDERCOOK

PRESENTED ON THE
ABC RADIO NETWORK
AS A PUBLIC SERVICE
AFL-CIO



The Two **GREATEST SUCCESS** Stories
in **ALL TELEVISION**
are **UNITED** in **SERVING** the
Fantastic **SAN DIEGO** Market



TELEVISION NETWORK

General Offices: 4229 Park Boulevard, San Diego, Calif.

Congratulations to ABC-Paramount!

"THIS IS GALEN DRAKE"

(Saturdays 7 to 7:30 P.M. E.S.T.—ABC-TV)

GALEN DRAKE
DON APPELL

(Producer-Director)

Sponsored by THE BEST FOODS, Inc.

DOUGLAS MacCRAE
BERNIE LEIGHTON
STUART FOSTER
RITA ELLIS

**CONGRATULATIONS
AND
BEST WISHES**

Established 1898



WILLIAM MORRIS AGENCY, INC.

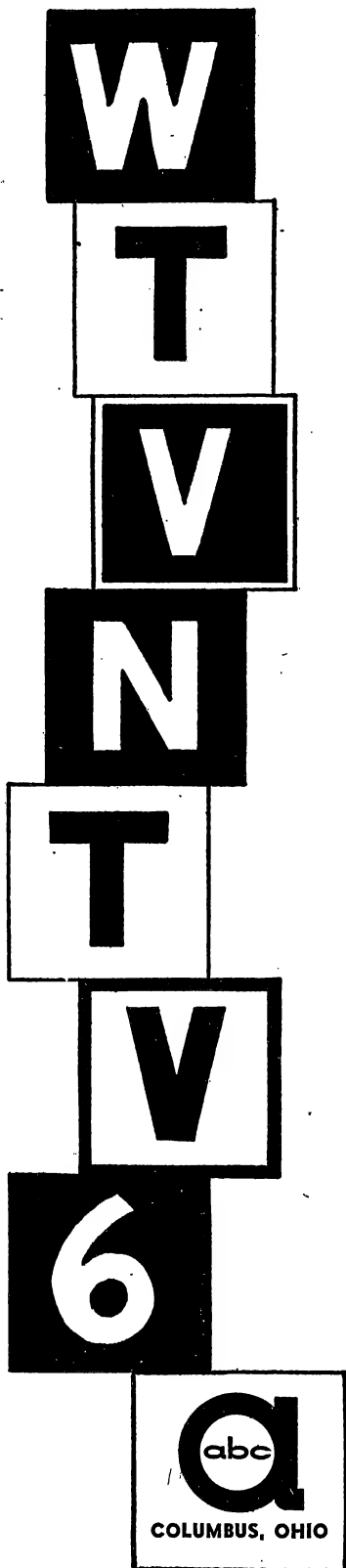
New York, Beverly Hills, Chicago, London, Paris, Rome

WSBA-TV Congratulations WSBA-RADIO

TO
ABC
FROM
YORK



BUILDING HIGHEST RATINGS



**NATIONAL REPRESENTATIVE
THE KATZ AGENCY**

JAMESTOWN
NEW YORK MARKET

is an inside job
and only

WJTN

will give you
143,680
In-Home
Circulation

Based on 1956
Nielsen figures
... 30% greater
than 1952

Represented by
Venard, Rintoul & McConnell, Inc.

... and for additional
Western New York
Coverage, add

WDOE

DUNKIRK, N. Y.

500 WATTS

Formerly WFCB, Now
Owned and Operated by
WJTN

Represented By
The Walker Representation Co., Inc.



Spectrum System

Continued from page 34

nights-a-week broadcast is limited because I believe that all the time necessary to give the day's hard news in sufficient detail takes precedence. Sunday is the day that spectrum operates to its fullest over ABC Television, particularly in view of our new "Open Hearing." This is a sort of mass attack on the top story of the week; we bring all important figures involved into the studio, face them with five top ABC Washington newsmen, and dig. Both the reporter panel and the guests represent virtually the full range of opinion on the issue, and in the course of a half hour's intensive questioning, a pretty complete picture tends to emerge.

Similarly, "Press Conference," where 12 reporters question one guest, and "College News Conference," where four college students go after another, can usually examine current events from every viewpoint.

That, in capsule, is spectrum, and ABC News. I find that 50 or 60 of my legs are still successfully coordinating after the effort, so I shall move on.



DEAR ABC-TV:
WE'RE WITH YOU!

*Paul Winchell and
Jerry Mahoney*

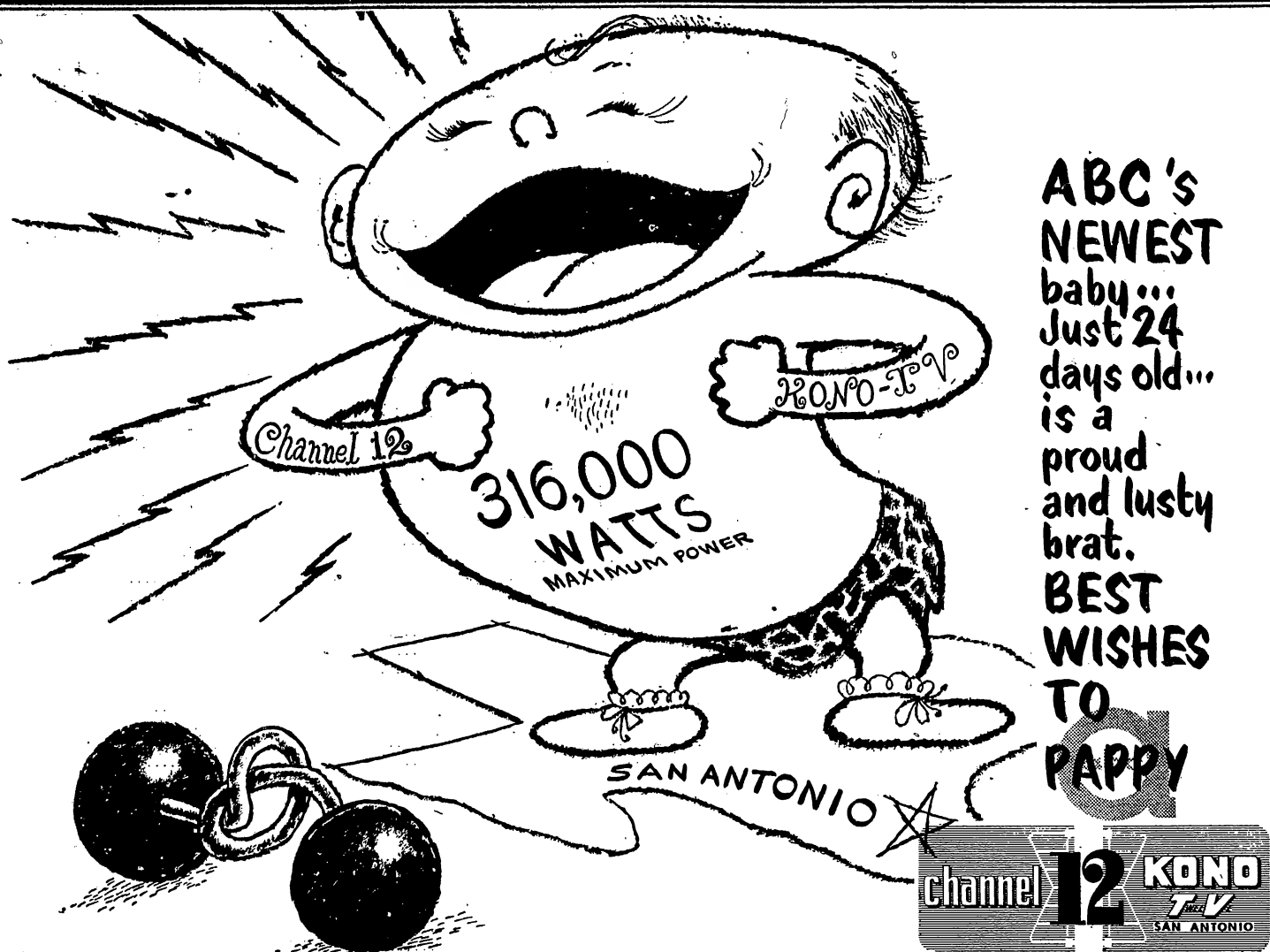
To Leonard, Ollie and

AB-PT

Happy Anniversary

From High Atop California's Great North Valley

KVIP
Channel 7



HOW THE NEW ABC-TV CHANGED THE TV PICTURE IN WASHINGTON, D.C.

- WMAL-TV has doubled its share of the evening audience since the ABC-Paramount merger.
- WMAL-TV is now the Number 2 station with the most quarter-hour wins in the evening hours.
- WMAL-TV now has the second lowest cost-per-thousand homes delivered during the prime evening hours.

WMAL-TV Washington, D. C.

An Evening Star Station Represented by H-R Television, Inc.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
CHARLESTON, S. C. <i>Approx. Set Count—233,800</i>							Stations—WUSN (2), WCSC (5)
1. Highway Patrol (Adv)	WUSN	Ziv	Sun. 9:30-10:00	46.2	40.8	68.0	Playhouse 90.....WCSC.....21.8
2. Frontier (W)	WCSC	NBC	Thurs. 7:30-8:00	44.1	77.3	57.1	Great Gildersleeve.....WUSN.....13.1
3. Secret Journal (Dr)	WCSC	MCA	Sat. 9:30-10:00	39.4	58.9	66.9	Caesar's Hour.....WUSN.....27.5
4. Celebrity Playhouse (Dr)	WCSC	Screen Gems	Tues. 9:30-10:00	38.7	71.6	54.0	Texas Rassin'.....WUSN.....15.0
5. Jungle Jim (Adv)	WUSN	Screen Gems	Fri. 7:00-7:30	33.6	64.4	52.1	Weather; Sportscope.....WCSC.....14.6
							News—John Daly.....WCSC.....22.3
6. Badge 714 (Myst)	WUSN	NBC	Mon. 8:00-8:30	32.3	50.2	64.4	Burns & Allen.....WCSC.....32.1
7. Dr. Christian (Dr)	WCSC	Ziv	Tues. 8:30-9:00	31.4	53.0	59.2	Golden Playhouse.....WUSN.....27.9
8. Soldiers of Fortune (Adv)	WUSN	MCA	Tues. 7:30-8:00	30.4	56.1	54.2	Sinclair Playhouse.....WCSC.....23.9
9. Mr. & Mrs. North (Myst)	WUSN	Schubert	Thurs. 7:00-7:30	30.0	57.2	52.5	Weather; Sportscope.....WCSC.....17.4
							News—John Daly.....WCSC.....27.5
10. Cisco Kid (W)	WCSC	Ziv	Thurs. 6:00-6:30	27.5	64.4	42.7	Lucky 2 Ranch.....WUSN.....15.2
10. I Led 3 Lives (Adv)	WUSN	Ziv	Wed. 8:00-8:30	27.5	41.6	66.2	Arthur Godfrey.....WCSC.....38.7
10. Roy Rogers Feature (W)	WCSC	MCA	Sun. 5:00-5:30	27.5	67.6	40.7	Topper.....WUSN.....16.7
							My Hero.....WUSN.....9.6

CHATTANOOGA <i>Approx. Set Count—171,400</i>							Stations—WRGP (3), WDEF (12)
1. Highway Patrol (Adv)	WDEF	Ziv	Wed. 7:30-8:00	46.1	82.8	55.6	Eddie Fisher.....WRGP.....8.4
							News—Huntley-Brinkley.....WRGP.....9.7
2. Superman (Adv)	WDEF	Flamingo	Sat. 6:30-7:00	39.4	84.0	46.9	Ray Anthony.....WRGP.....7.4
3. Annie Oakley (W)	WDEF	CBS	Sat. 6:00-6:30	38.5	82.8	46.5	Ray Anthony.....WRGP.....7.3
4. I Led 3 Lives (Adv)	WDEF	Ziv	Thurs. 7:30-8:00	37.0	69.5	53.3	Gene Wardell.....WRGP.....12.8
							News—Huntley-Brinkley.....WRGP.....14.4
5. Grand Ole Opry (Mus)	WDEF	Flamingo	Sat. 9:00-9:30	36.7	60.4	60.8	Caesar's Hour.....WRGP.....21.6
6. Science Fiction Theatre (Adv)	WDEF	Ziv	Wed. 7:00-7:30	33.2	64.6	51.4	Country Capers.....WRGP.....17.7
7. Wild Bill Hickok (W)	WDEF	Flamingo	Thurs. 6:30-7:00	30.4	68.7	44.3	Code 3.....WRGP.....13.8
8. Amos 'n' Andy (Co)	WRGP	CBS	Thurs. 7:00-7:30	30.1	54.9	54.9	Studio 57.....WDEF.....23.0
9. Secret Journal (Dr)	WDEF	MCA	Fri. 7:00-7:30	26.2	63.2	41.5	The Unexpected.....WRGP.....14.4
10. Badge 714 (Myst)	WRGP	NBC	Wed. 8:00-8:30	23.6	35.8	65.9	Arthur Godfrey.....WDEF.....41.0

EL PASO <i>Approx. Set Count—80,000</i>							Stations—KROD (4), KTSM (9), KILT (13)
1. Sheriff of Cochise (W)	KROD	NTA	Mon. 9:30-10:00	36.3	73.7	49.3	People's Choice.....KTSM.....9.5
1. Celebrity Playhouse (Dr)	KROD	Screen Gems	Fri. 7:00-7:30	36.3	71.5	50.8	On Trial.....KTSM.....12.4
3. Science Fiction Theatre (Adv)	KROD	Ziv	Sun. 9:00-9:30	34.8	67.4	51.7	Waterfront.....KTSM.....11.9
4. Secret Journal (Dr)	KROD	MCA	Fri. 7:30-8:00	32.1	58.1	55.3	Big Story.....KTSM.....22.6
5. Badge 714 (Myst)	KROD	NBC	Thurs. 9:00-9:30	30.6	60.0	51.0	Crunch & Des.....KTSM.....16.1
5. Man Called X (Myst)	KTSM	Ziv	Sat. 9:00-9:30	30.6	54.9	55.7	Grand Ole Opry.....KROD.....23.1
7. Highway Patrol (Adv)	KTSM	Ziv	Tues. 8:30-9:00	29.5	45.4	64.9	Dick Powell Theatre.....KROD.....29.4
8. Search for Adventure (Adv)	KROD	Bagnall	Fri. 9:00-9:30	28.8	61.6	46.7	Favorite Story.....KTSM.....16.4
9. Dr. Christian (Dr)	KROD	Ziv	Sun. 9:30-10:00	24.3	62.5	38.9	Top Plays of '56.....KTSM.....8.6
10. Grand Ole Opry (Mus)	KROD	Flamingo	Sat. 9:00-9:30	23.1	41.4	55.7	Man Called X.....KTSM.....30.6

FARGO-MOOREHEAD <i>Approx. Set Count—40,000</i>							Stations—WDAY (6), KXJB (4)
1. Great Gildersleeve (Co)	WDAY	NBC	Mon. 7:00-7:30	46.5	80.2	58.0	Rosemary Clooney.....KXJB.....11.5
2. Sheriff of Cochise (W)	WDAY	NTA	Thurs. 8:00-8:30	42.6	64.9	65.5	Climax.....KXJB.....22.9
3. Life of Riley (Co)	WDAY	NBC	Sun. 5:30-6:00	40.1	77.4	51.9	Air Power.....KXJB.....11.8
4. Hopalong Cassidy (W)	WDAY	NBC	Tues. 5:00-5:30	36.4	91.4	38.7	Flight 57.....KXJB.....2.4
							Campus Visit.....KXJB.....2.0
5. Secret Journal (Dr)	WDAY	MCA	Sun. 6:30-7:00	35.1	62.0	56.6	Private Secretary.....KXJB.....21.5
5. Superman (Adv)	WDAY	Flamingo	Thurs. 5:30-6:00	35.1	92.9	37.8	Flight 57.....KXJB.....2.8
7. Soldiers of Fortune (Adv)	WDAY	MCA	Mon. 6:30-7:00	34.0	68.1	49.9	Robin Hood.....KXJB.....15.9
8. Waterfront (Adv)	KXJB	MCA	Fri. 7:30-8:00	32.0	54.4	58.8	Voice of Firestone.....WDAY.....26.8
9. Victory at Sea (Doc)	WDAY	NBC	Sat. 6:30-7:00	31.4	78.3	40.1	Buccaneers.....KXJB.....8.4
10. Wild Bill Hickok (W)	WDAY	Flamingo	Mon. 5:30-6:00	30.4	88.9	34.2	Flight 57.....KXJB.....3.8

LAS VEGAS <i>Approx. Set Count—29,000</i>							Stations—KLRJ (2), KLAS (2), KSHO (13)
1. Highway Patrol (Adv)	KLAS	Ziv	Mon. 8:00-8:30	65.2	93.6	69.8	Joe Graydon.....KLRJ.....4.6
2. Dr. Christian (Dr)	KLAS	Ziv	Mon. 8:30-9:00	53.9	81.0	66.5	Stanley.....KLRJ.....12.0
3. Crunch & Des (Adv)	KLAS	NBC	Sun. 7:30-8:00	49.2	71.6	68.7	Wire Service.....KLRJ.....18.7
4. Annie Oakley (W)	KLAS	CBS	Fri. 7:30-8:00	45.9	66.8	68.7	Sports; Red Barber's Corner.....KLRJ.....21.0
5. Dick Powell (Dr)	KLAS	Official	Fri. 8:00-8:30	43.8	66.7	65.6	Grand Ole Opry.....KLRJ.....21.2
6. Death Valley Days (W)	KLAS	McCann-Erickson	Wed. 6:30-7:00	43.6	69.1	63.1	1956 Olympic Games.....KLRJ.....19.5
7. Soldiers of Fortune (Adv)	KLRJ	MCA	Mon. 7:30-8:00	43.4	68.1	63.7	Juke Box Jury.....KLAS.....20.3
8. Life of Riley (Co)	KLAS	NBC	Mon. 7:00-7:30	40.9	57.1	71.6	R. Montgomery Presents.....KLRJ.....30.3
9. Science Fiction Theatre (Adv)	KLAS	Ziv	Tues. 9:30-10:00	39.8	66.7	59.7	Treasure Hunt.....KLRJ.....17.4
10. Search for Adventure (Adv)	KLAS	Bagnall	Tues. 8:30-9:00	38.2	54.4	70.2	Stage 2.....KLRJ.....29.9



ONCE AGAIN...

WARNER CARTOONS BEAT ALL COMPETITION!

For WCSH In Portland, Maine

December ARB Ratings

("Fun House" 5:30-6 P.M. Mon. thru Fri.)

	WCSH WARNER CARTOONS	WGAN ADVENTURE LAND	WMTW MICKEY MOUSE CLUB
AVERAGE	18.7	14.2	6.2
MON.	15.6	16.1	5.1
TUES.	19.6	13.5	5.9
WED.	18.1	14.6	7.3
THURS.	20.0	14.2	6.1
FRI.	20.0	12.4	6.7

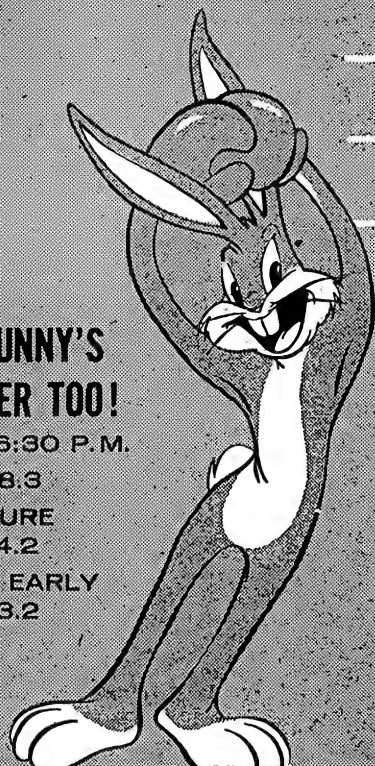
BUGS BUNNY'S A WINNER TOO!

Wed. 6-6:30 P.M.

BUGS-18.3

ADVENTURE
LAND-14.2

NEWS & EARLY
SHOW-3.2



PUT THESE RATING WINNERS TO WORK FOR YOU!

write or call **a.a.p.** Inc.

345 Madison Ave., N. Y. C. MUrray Hill 6-2323

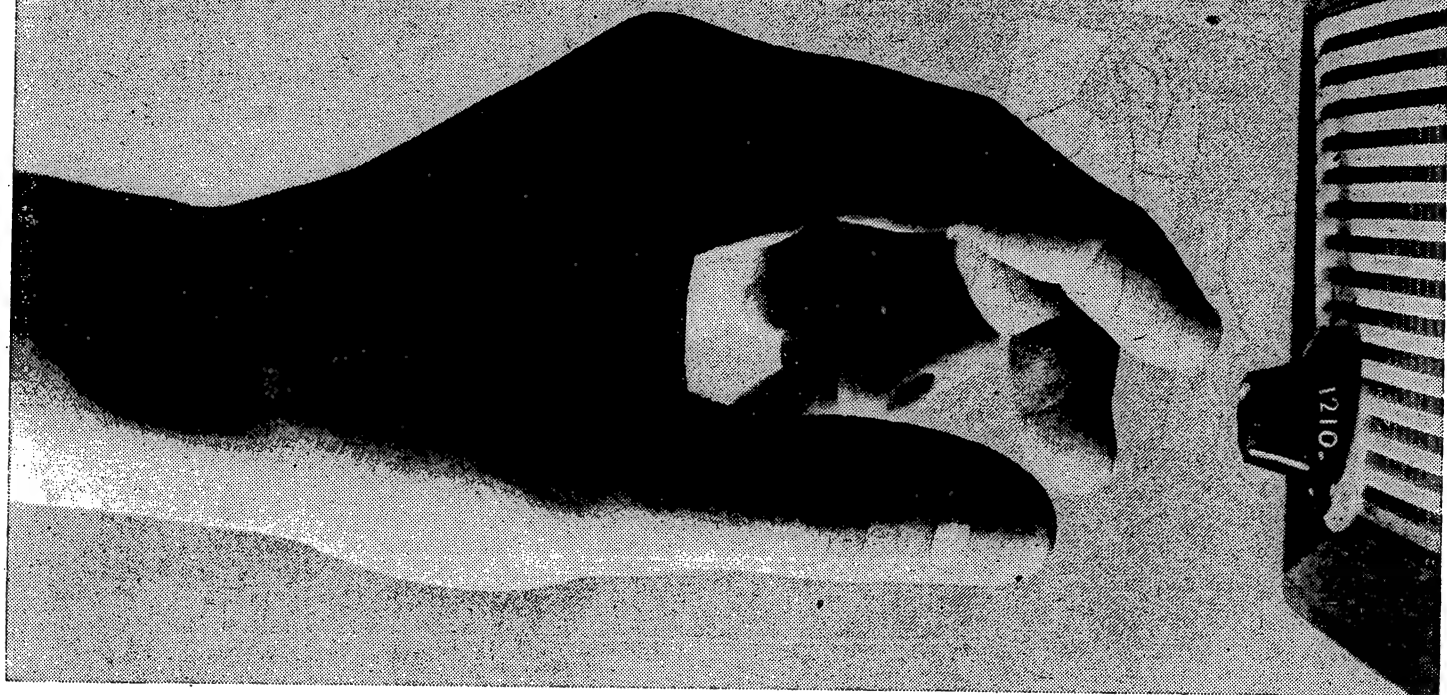
CHICAGO
75 E. Wacker Drive
DEarborn 2-4040

DALLAS
1511 Bryan Street
Riverside 7-8553

LOS ANGELES
9110 Sunset Boulevard
GRestview 6-5886

WCAU
PHILADELPHIA

means
reach



Most Philadelphians don't say, "turn on the radio." They usually say, "turn on WCAU."

This is our 35th anniversary and they've been saying it all these years. Apparently the people like what they hear on WCAU. A gallery of local public service awards and the size of our audience make that point eloquently. More than 930,000 different families reach for WCAU's dial position each week, and we reach them. That makes WCAU your best radio buy here. In other words, to reach the most Philadelphians, reach for WCAU yourself.

WCAU, WCAU-TV *The Philadelphia Bulletin Radio and TV stations. Represented nationally by CBS Spot Sales. By far Philadelphia's most popular stations. Ask ARB. Ask Pulse. Ask Philadelphians.*

HOARDING THE BLOCKBUSTERS

Most Stations Don't Go for Extra Premium on Colorcasting of Pix

Despite the attempt of feature distributors to get premium prices for color telecasting, sometimes the asking premium being as high as 25% above a black-and-white deal, most stations not only are reluctant to pay a premium, but are closing deals with the overall price taking in the color option.

The extra costs for color telecasting are negligible in such deals, additional charges relegated in most instances to sharing the cost of color prints when none are available. The sought-after extra color charge is especially highlighted in the Metro deals. To date, Metro is leasing its pre-'48 library to stations for black-and-white transmission only, with color telecasting left open for negotiations at a premium price. The premium issue also is highlighted by the post-'48 films now hitting the market, the United Artist package of 39, 12 of which are in color, for example. The issue will grow in importance when a residual formula for post-'48 features-to-tv is agreed upon, the post-'48 period being the one that saw the marked upswing in color production.

Despite film buyer resistance, though, some stations are paying the extra "premium" tab, feeling that color is a worthwhile plus. UA, the contracts of which call for an extra 25% for color telecasts, with UA footing the bill for color negatives, has closed color "premium" deals with eight stations and has had overtures from 12 others. The deals run from a color telecast of one to the 12 color pix in the package of 39, now sold in 80 markets.

But currently, most film buyers not only are reluctant to pay a premium price for color telecasting of pix, but contend that the distributors, Metro included, are kidding themselves if they think they can get a windfall for color telecasting.

In support of their argument, station film buyers point to the situation in motion picture exhibition, where there is "no premium" as such for color pix, although the color factor may boost the box-office potential, strengthening the bargaining hand of the film distributor in closing a deal. The same

(Continued on page 75)

4-Star's 5 Pilots; 'Playhouse' Back?

Hollywood, Feb. 12. Dick Powell, one of the owner-producers-stars of Four Star Productions, disclosed here his company is planning to shoot five pilots, in addition to which it may revive "Four Star Playhouse." Powell, under contract at 20th-Fox as a producer-director, won't be able to return to the "Playhouse" series since he is too busy, but David Niven and Charles Boyer would be in the revived version. Lana Turner, sought as a set member of that series, nixed it, and company is now seeking Jane Powell, with Ginger Rogers also a possibility.

Stubby Kaye will star in a series currently being scripted by Charles Isaacs, and due to roll in March when Kaye is free from a Broadway commitment; John Forsythe has been set for first segment of "Battle-Flags," due to roll next week, as pilot of a series based on Civil War cases, with Ernest Gannett as technical advisor.

Casey Tibbs will star in the pilot-bound series, "Indian Scout." Also planned are pilots on "Track-down" and "Flight Line." In addition Four Star plans to reactive its "Arizona Ames" project, with Dick Anderson starring in that series.

Four Star also will gun "Richard Diamond, Private Detective," Feb. 25, with David Janssen starring in the series owned by Powell. Dick Carr is producer-writer.

DICTATED BY PAYMENT PLAN

Tendency among stations with the M-G-M film library to "hoard" their Metro blockbusters by playing off only a few of the big "A" films a month doesn't necessarily mean that they want to hold back on the biggies. It's a matter of not being able to afford to play off too many at one time under a novel payment formula inaugurated by Metro in its contracts with all but one or two of the stations.

Under the formula, it's been learned, monthly installments to Metro as per contract vary with the pictures used, although a minimum per-installment payment is mandatory over the 60-installment, five-year term. From this minimum, however, payments can vary upwards to the point where some stations just can't afford them and consequently hold back on the number of blockbusters they show.

There are two elements involved in the formula, which is unique to the business and was obviously designed to give Metro the fastest payoff possible. One is a method of payment in which the station pays up to 20% down on signing for the package, then pays a percentage of the balance each time it runs a film. The second is the classification of the films themselves into five qualitative categories of equal proportions in which some pictures are tagged AAA, some AA, some A, some B and the rest C. Each category has a different pricetag for the pictures included.

Thus, for example, if a station bought the Metro library for an average per-pic price of \$1,000, the AAA pictures would be tagged at \$3,000 each, the C pix perhaps at \$300 each, with the average still coming out to \$1,000. Now, back to the per-run payment method. On the first run of any specific pic, the station must pay 50% of the balance to Metro. That is, if the film is a AAA pic, pegged at \$3,000 (price is set after allowing for the down payment), the station upon running that film for the first time must pay Metro \$1,500.

On showing the film a second time, the station must pay 20% of the balance, or \$750. The third run calls for 10%, the fourth, fifth, sixth and seventh, 5% each, the seventh being the final payment. In any case, there are 60 monthly installments. The same formula applies to the C pix, of course, but the point is that if a station which recently acquired the Metro package under the price setup illustrated above, were to schedule 20 AAA pix per month, it would wind up paying Metro \$30,000 a month, almost as much as most or all of its other programming costs combined.

As noted above, the entire library is equally divided into the five categories, with an equal number of pictures in each. The minimum monthly payment is predicated on the station's use of an equal number from each category. The AAA pix include films of the calibre of "30 Seconds Over Tokyo," "Treasure Island" and "Tale of Two Cities." Included in the AA classification are the Marx Bros. pix, some Wallace Beery films, the "Lassie" pix, etc., and so on down the scale.

Apart from the quicker payment afforded Metro, the scheme also serves to protect the film theatres by preventing stations from unloading too many blockbusters at once and thus minimizing the impact upon the theatre b.o. Whatever the angles from Metro's viewpoint, however, the effect of the formula is to space the "biggies" out for the public over an extended period.

ZIV'S 'TOMBSTONE'

Hollywood, Feb. 12. Ziv TV yesterday (11) started rolling pilot for a new western vid-pix series, "Tombstone."

Jan Merlin co-stars with Richard Eastham and Norman Foster directs.

Burns & Allen Parlay McCadden Into \$5,000,000 Telefilm Empire

By LEO KOVNER

No Show, Big Aud

Illustrative of the rating dominance Britain's commercial tv operation has achieved over the BBC-TV is an incident which by California National Productions program development chief Bob Cinner experienced while in London week before last. He was conferring with Lew Grade, exec of the commercial setup and noticed rating charts on the wall showing the commercial operation with an average nighttime share of audience of around 70%. The one exception was a sharp dip, down to around 33%, in "Sunday Night at the Palladium." Cinner observed that the show must have gotten pretty weak to drop that low, to which Grade laughed and whipped out an operations log.

Log showed that the commercial station had suffered a transmitter breakdown for an hour and a half that night and still managed to get a 33% share even with no picture.

\$2,200,000 Sales

In UA's Bundle Of Post-'48 Features

United Artists has reached \$2,200,000 in billings with the sale of its package of 39 post-1948 features to telecasters, according to John Leo, film company's director of tv sales. New deals signed with WNAC, Boston, and CKLW, Detroit, have brought the total number of markets reached to 85.

UA began unloading to tv interests last September although there was no arrangement reached with the Screen Actors Guild and other unions. Company is still going ahead with the tv licensing but is now engaged in talks with SAG looking to set up a formula for the latter to participate in the tv revenue.

Of the 39 films, all but three went into theatrical release from 1951 on and 10 were distributed in 1955.

Associated's Roster Of 'Fun, Fact' Cartoons

Group of 15 free animated cartoons varying in length from five to 17 minutes is being offered stations by Association Films under the umbrella title of "Cartoons of Fun and Fact." Cartoons are of the public relations variety, including productions by Kleenex (Walt Disney's "How to Catch a Gold"), United Fruit ("Bananas Si, Senor," out of the John Sutherland plant) and Nabisco ("The King Who Came to Breakfast," with the Bil & Cora Baird puppets).

Films are available on a free basis, with stations paying return postage on prints. Pix, which include work from UPA, Transfilm, Carl Dudley and Jerry Fairbanks, are available both in black and white and in color.

Pinky's 'Perils'

Hollywood, Feb. 12. Albert C. Gannaway and Pinky Lee have organized Pinky Lee Inc. to film 39 half-hour productions for the "The Perils of Pinky" tv series. Lee devised the format for the setup. Ray and Jim Allen have been signed to write the scripts.

Gannaway and Lee each own 50% of the corporation. Gannaway will finance the series and function as producer.

Hollywood, Feb. 12. McCadden Productions, formed in 1952 by George Burns and Gracie Allen to telefilm their hitherto live CBS-TV series, has grown into a \$5,000,000 empire this year, with the prospect that this figure may be doubled next year.

During that first 1952-53 season, McCadden leased 40 "B & A" telefilms and grossed some \$1,250,000. Presently, there are four wholly-or-partially owned McCadden series before the cameras, which will total 134 half-hour telepix by 56-57 season's close. These are "B & A," "Bob Cummings Show," "People's Choice" and "Panic."

Additionally, McCadden, with a proud record of having sold every pilot it has leased, has two pilots, CBS-TV "The Marie Wilson Show" and Al Simon-McCadden "Courage," in the can and reportedly near sale for next season. Also, an upcoming stanza of Laurmac (Bob Cummings-Paul Henning-McCadden) "Bob Cummings Show" series is actually a pilot for still another series, revolving around the college career of Dwayne Hickman, a "Cummings" cast member.

Other McCadden projects include four more properties in various stages of development. These are "The Delightful Imposter," an untitled property by creator Leo McCarey and scripters Bob Mosher and Joe Connelly, presently in the casting stage; a series to star Carol Channing, for which Connelly and Mosher are penning the pilot; and "Experiment," another Al Simon creation, in which NBC-TV has showed renewed interest.

"We don't try to meet the sea-

(Continued on page 71)

7 Kraft Entries Sold as Features

Television's "Kraft Theatre" boasts an enviable record in the number of its shows purchased for motion picture production. During 1956, one out of every seven of its scripts was singled out for theatrical filming. This week, 20th-Fox announced plans for filming of "The Singin' Idol," presented Jan. 30. Nineteen-year-old Tommy Sands, who made his tv acting debut in the play, is being considered for the title role.

Six other plays produced by Kraft during the past year also are scheduled for full-length screen treatment, by companies ranging from major studios to indies, both in Hollywood and in England. Jack Webb will produce "The Murder of a Sand Flea" for Warner Bros., with himself as director and star. Metro has scheduled production of "Mock Trial," presented last September. James Elsworth will produce "Five Minutes to Live," while Walter Wanger will do "Good Old Charley Fay." Two other Kraft plays will see production in England, "A Night to Remember" will be filmed by J. Arthur Rank and Romulus Films has bought the screen rights to Arthur Hailey's "Time Lock."

STERLING STEPS UP 'BOWLING TIME' PIX

"Bowling Time," Sterling Television's hour skein now in 173 markets, will have another 13 shows added comes fall, bringing the number of episodes in the bowling series to 39.

Discovery Productions, the filming outfit, back in November, 1955, started Sterling off in distribution of the show, with 13 programs, adding another 13 in October, 1956, when the bowling skein looked like a "hot" item, a belief that has been borne out by sales. In the fall, another 13 programs will be added.

35 PINE-THOMAS PIX FOR WRCA-TV

WRCA-TV, the NBC flagship in New York, has purchased the 35 Pine-Thomas films for exposure on its "Theatre 4" early-evening feature showcase. Pix were purchased from Signet TV under a multiple-run deal.

The films, produced by the Pine-Thomas western-action unit at Paramount, were bought back from the studio by the producers and then sold to television. Associated Artists Productions purchased them a couple of years ago, but returned them when it ran into an unexplicable hassle with the American Federation of Musicians over the soundtracks. Signet subsequently acquired the films.

British Com'l TV's 50-50 Pattern On Anglo-U.S. Deals

London, Feb. 12.

A new pattern in the financing and production of tv co-production programs is being developed here, largely on the initiative of ABC-TV. This is the company which operates the commercial network at weekends in Birmingham, Lancashire and Yorkshire and which is a wholly owned subsidiary of Associated British Picture Corp.

Until now British tv programmers, faced with a gentleman's quota agreement which limits them to a maximum of one hour's foreign programming per day, have been on the lookout for Anglo-American features, which enable them to meet their demands for international talent without upsetting the percentage arrangement.

Hitherto, they've been negotiating deals which provide for a maximum of 20% to 30% investment in Anglo-US features, but now ABC-TV have shown they're prepared to stake around 50% of the production cost in return for a 50-50 share of the world markets.

They're doing this on the simple basis of negotiating with the top U.S. webs and will make an investment of this calibre with any of the American major networks. They feel that this is a safe investment and will eventually yield a profitable return.

A deal of this calibre is already in the works for the Overseas Press Club series, now being filmed at Elstree and a further project is being negotiated with NBC. ABC-TV feel their future may be wrapped up in Anglo-U.S. cooperation and that's the practical way of achieving it.

PAYNE'S 'SIXSHOOTER' AS TELEPIX SERIES

Hollywood, Feb. 12.

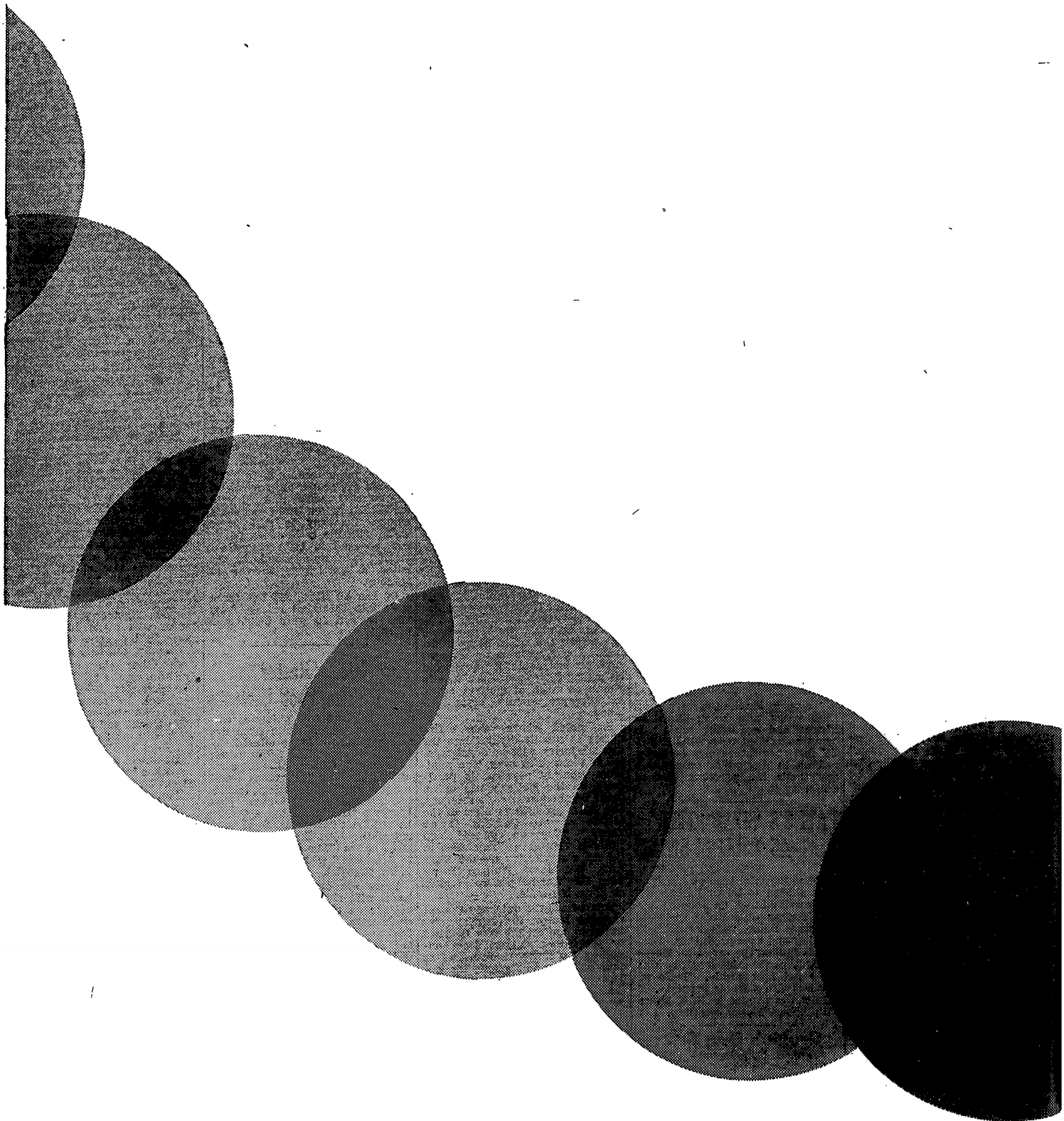
John Payne's Window Productions started to lens "Sixshooter," a teleseries based on James Stewart's former CBS Radio series of the same name, with Payne both starring and exec-producing. Window is filming the series for Revue and MCA is the sales agent, looking for a net sponsorship. Radio series was also a Revue property.

Pilot was penned by N. B. Stone, with Robert Florey directing.

Goustin's Own Setup

Albert S. Goustin, who recently resigned as eastern division sales manager of Ziv, will set up his own distribution company to handle national and regional sales of telefilm for independent producers.

Goustin, currently negotiating for some properties, will establish offices in N. Y.





THE GREATEST AUDIENCE SWING IN DAYTIME TV HISTORY...

is now taking place. Viewers by the millions are shifting to NBC's power-packed line-up of daytime hits.

And the trend is unmistakable — no matter which research service you use — Nielsen, ARB or Trendex.

According to Nielsen, NBC average daytime audiences are up 43% over last year's.* The competition is down 12%. So great is the appeal of these fresh new shows that the entire level of daytime sets-in-use is being raised.

Afternoons, NBC, with a 49% increase over last year, is clearly the Number One Network. The second network has dropped 7%. Queen For A Day and Comedy Time are the two top-rated, regularly-scheduled adult programs in all daytime television.

Mornings, NBC has scored a 27% upswing in the 11 am-1 pm time period. At the same time the competition has dropped 16%.

Advertisers, too, are moving toward NBC daytime shows, attracted by their strong line-up of star sales-personalities. This January, sponsored time on NBC daytime has increased 40% over last January.

Daytime or evening, more people view the

**NBC TELEVISION
NETWORK**

than any other network.**

*Nielsen, Jan. 1, 1956-1957 (11 am-6:30 pm, M-F)

**Nielsen Coverage Service, Study #2 (Spring 1956) Weekly Viewing Data

From the Production Centres

Continued from page 28

ciated-Rediffusion next Thurs. (21) . . . Armand and Michaela, the husband-wife adventure duo, return to BBC-TV on Feb. 22, with a new series of eight telefilms made while they were on Safari in Africa.

IN BOSTON . . .

George Hallberg, WNAC-TV promosh director, copped the three top prizes at first meeting of Needham Camera Club for 35mm color shots . . . George Melachroino and Joe Bushkin visited WNAC-TV and Melachroino made his tv debut on Sunday Morgan's show while Bushkin guested on Gus Saunders' segment of WNAC's "Easy Listenin' . . . Tab Hunter guested on Norm Prescott's show and kept date with the Cambridge miss, winner of Prescott's contest, "Why I want a date with Tab Hunter" . . . Bob Hudson appointed general service supervisor at WBZ . . . Kraft Foods inked for big sked of film announcements on WBZ-TV this frame . . . Dr. Posner's Shoe Co. renewed its 12:30-12:45 sponsorship of "Big Brother" Bob Emery Show on Fridays on WBZ-TV . . . WBZ-TV received 6,500 letters of appreciation for their telecast of ordination ceremonies from Cathedral of Holy Cross in Boston . . . Mars, Inc. sponsoring "Buffalo Bill, Jr." on WBZ-TV Saturdays from 10:30 to 11 a.m. . . . Henry Helde Candy Co. bought a sked of spots on WBZ-TV . . . Tom Bateson, nat. sales dir., WNAC-TV, and Jim Gates off on sales junket to Chicago, St. Louis and Miami . . . James A. Pike, film director, cinematographer Ed Gilman and producer-director Jeff Forbes of WNAC-TV in New York supervising film production for Feb. 18 telecast of "World Sorrow," film shot in Austria on plight of Hungarian refugees.

IN MILWAUKEE . . .

Ross Browender of promotion slot at WTMJ-TV, the Milwaukee Journal Television station, reports station unveiled new Sunday a.m. "WTMJ-TV Men's Club" Feb. 4. It's an hour's turn, featuring interviews on sports, business, travel, music, automobiles, outdoor activities. Announcers John Drury, Mike Walden and Bill Davis spark the proceedings . . . Bruce Wallace, WTMJ-TV Public Relations topser, reports WTMJ set to broadcast the Milwaukee Braves' entire 154-game



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked THE winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays
100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gang-way is down at any Katz office.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
W.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKY, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

'Twin Hearts' Benefit

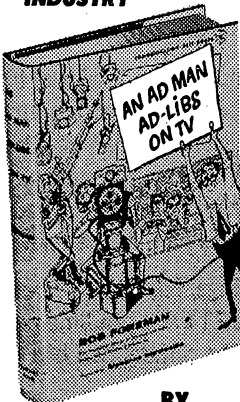
Cleveland, Feb. 12.

One of the area's major hooplas in months will be held Feb. 14 when KYW, KYW-TV holds its "Twin Hearts" dance with proceeds going to the area Heart Fund.

Omaha—John W. Powell, Mason City, Ia., last week was named manager of KHAS, at Hastings, Neb.

TV from A to Z!

NOTED AD MAN
VIEWS TV
INDUSTRY



BY

BOB FOREMAN

Vice President in charge
of television and radio.
Batten, Barton, Durstine & Osborn, Inc.
\$4.50 at all bookstores
HASTINGS HOUSE, Publishers
New York 22

MAURICE SEYMOUR
Photographer
BROADWAY at 54th St.
NEW YORK CO 5-3133

National League schedule, plus 23 Milwaukee exhibition games. Play-by-play by Earl Gillespie and Baline Walsh. First exhibition March 9, Braves vs. Brooklyn at Miami. Miller Brewing and Clark Oil & Refining sponsoring . . . On Sundays Blaine Walsh to discuss baseball with Braves manager, Fred Haney on "Fred Haney Show," Allis Chalmers sponsoring. Fifth seasons for this . . . Larry Fischer, WRIT deejay kept toiling during two weeks hospitalization at Veterans Administration Hospital, Wood, Wisconsin . . . Lou Riepenhoff, WISN, WISN-TV promotion-publicity topser, indicates considerable advance interest in "Men of Annapolis" bowing Feb. 12. Sponsored by Cities Service Oil Co. . . WTMJ-TV in co-op with Medical Society of Milwaukee County, presented annual heart forum Sat. (9) 1:30 p.m.

IN SAN FRANCISCO . . .

KGO's new general manager, ABC veeper John Mitchell, out of the hospital after a rugged bout with pneumonia . . . FCC has scheduled hearing on KOVR's proposal to shift transmitter from Frisco to Sacramento orientation for March 12—KCCC, Sacramento, opposes shift . . . Dwight Newton's Examiner poll of local tv favorites showed Don Sherwood leading the next show ("Science in Action") by more than two to one—which may indicate that NBC knew what it was doing in signing Sherwood for a daily color strip out of Chicago for its o-and-o stations. Interesting question in the Frisco area is whether KRON, the Chronicle-owned NBC affiliate, will try to snag the afternoon show . . . Number of switches at KGO: Mildred Ramey to exploitation; Pat Knapp to publicity expediter, John Egan to sales from traffic, Dan Knapp into traffic, Carole Ann Frye new secretary for boss slack Vice Reed

IN KANSAS CITY . . .

Bill Sutherland has taken to KCMO and is the "Night Owl" there, running the records from midnight to 5 a.m. He was program director at KCKN for many years. It's even steven on this, but KCKN has gotten Dal Stallard as assistant manager, and he was the KCMO country and western man for 14 years . . . Also new at KCMO is Bob Sanders, or rather not new but renewed. He's back from St. Louis and formerly put in a stretch as announcer at KCMO . . . Bruce Rice has been given the title of sports director at KCMO Broadcasting, doing both radio and tv. He's been the sports announcer there for some time . . . KCMO-FM goes into its fifth year of its present programming of fine music, a policy it began after being taken out of the street cars and busses here . . . WDAF-TV figures it probably is one of the few stations beginning a major film feature as early as 9:30 p.m., and is plugging the move steadily in its owner-newspaper, the Kansas City Star, and on its own Channel 4. Playing the Warner Bros. package on a three-week basis, and has sold one night to Crown Drug Stores.

IN CLEVELAND . . .

For the first time since its inception more than five years ago, AFTRA is waving its annual "Awards" show . . . WDOX's diskier Ronnie Barrett does a weekly record column in The News which (9) turned up a new radio-tv magazine format section under Maurice Van Metre . . . "Bandstand" three-year-old two-hour Saturday record twirl folds on WEWS as Scripps Howard moves into new quarters. Phil McLean and Patti Rowe had been emceeing dance stanza . . . KYW-TV's hour-long "Morning Surprise" exiting with Tom Haley skedded to move into half-hour 5 p.m. stanza . . . Cletus Jones exited WHHH for AP Cleveland . . . Joan Donald, ex-WERE, named WEWS assistant public service director.

NBC-TV's Co-op

Continued from page 27

take over with their new "Close-up."

"Closeup," unlike the hour which follows it, will be in black and white and will originate from the Peacock Alley of the Waldorf-Astoria, N.Y., which is being rebuilt for a permanent studio installation. Show will feature interviews, but with figures of national importance. George Helmehmann, program chief of the o&o division, will be exec producer.

The 1:30 to 2:30 hour out of Chicago, "Club Matinee," will be color cast with a variety format, with WNBQ v.p.-general manager Jules Herbubeaux stepping in as producer. Already set as emcee is Don Sherwood, who for the past few years has been a top San Francisco personality via KGO-TV, the ABC o&o there. Also set are the Mello-Larks, Martha Wright and Mike Douglas as vocalists and the Joe Gallicchio (of the old Garroway days) house band.

McFadden hopes the use of Chi as a production centre will reverse the trend that's seen the Windy City gradually disappear from the ranks of program origination points. He's also banking on the new stanza to develop as a training point for fresh new talent.

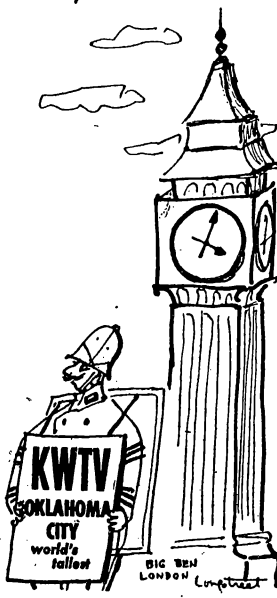
AFTRA

Continued from page 28

video recording, whether by means of disk, wire, tape, kinescope, audio tape recorders, video tape recorders . . . and any other apparatus now or hereafter developed which is used to transmit, transfer or record light or sound for immediate or eventual conversion into electrical energy.

This paragraph contains the much-disputed right of AFTRA to control tape. Screen Actors Guild also seeks control of the relatively undeveloped tape area. Another part of the Clarification included in the two-year accord were replay payments on television shows: Union provided 75% of original fees for each of the second and third replays, and 50% for each of the third, fourth and fifth tv replays.

Among Us Towers



THE BIG 3 ON TV
WAR AND PEACE — MAYERLING
BALLAD OF BABY DOE
All Costumed by
BROOKS

Bob Hope

Continued from page 27

\$1,500,000 loan from NBC to Hope, callable by Hope any time within five years from Feb. 4, when the pact was signed. Loan, when and if called, must be secured by Hope with security subject to NBC approval. Additionally, the property or rights purchased will be used as security. NBC limits the purposes of the loan, but such things as real estate, some stocks and motion picture financing are allowable. Loan brings the NBC obligation up to an inside figure of \$5,100,000 and a maximum of \$9,500,000.

Final part of the deal is the purchase by NBC of another 25% of Hope Enterprises for \$1,000,000, bringing its share in the company to 50%. This purchase brings NBC's obligations up to the grand total of \$5,100,000 minimum and \$10,500,000 maximum. While NBC will participate in the profits from Hope's five motion pictures over the five-year term, it will not do any financing of these pix. Hope Enterprises 'n the past has financed his films through Paramount, and the future pix will be financed that way or through other sources, with NBC taking no part in providing the coin. Hope had announced that NBC would put up \$10,000,000 for his next three films plus the interest in the two already completed.



DOMINANCE

There are all kinds, but if you've been searching the Southern California market for audience dominance . . . look no further, friend . . .

Now established as a nightly ritual, KTTV's Million Viewer Theatre lets the viewers put the moppets to bed, do the dishes, put all the household distractions aside and relax with a solid MGM feature film.

After 15 weeks on the air, it's no longer a novelty. It's a tradition.

December '56 **Pulse** shows that KTTV's Million Viewer Theatre was in 1st place in 24 out of its 32 quarter hours on the air, with ratings up to 14.0.

January '57 **ARB** shows Million Viewer Theatre in first place in 24 of the 35 quarter hours rated, with ratings up to 13.0. In eighteen of these quarter hours, KTTV's rating is greater than that of the two leading network stations combined.

So, if you're looking for proven, lasting audience dominance, remember . . . Southern California is different, and the difference is KTTV.

KTTV

Los Angeles Times-MGM
Television

Represented nationally by BLAIR-TV

Sponsor Conflict on Emmys

Continued from page 27

now. "It's the same thing that happened last year, and it's one of those unfortunate conflicts," Sullivan said. He added that he was far more concerned about losing Benny than his own cancellation, "because I'm not a performer."

Sullivan said the rash of cancellations over competitive conflicts isn't anything new, and disclosed that the "At 65" anniversary tribute to Eddie Cantor was originally to have been done on his show but was switched to Jackie Gleason because people like Benny and Dinah Shore couldn't appear on a Lincoln-Mercury stanza. "But the Cantor show had a wealth of talent anyway" and proved that "tv has so much strength that it can overcome these tabus."

Asked whether it isn't unusual for the president of an organization to be banned from its own awards show, Sullivan insisted he wouldn't be missed. "It's not that kind of a show. Rod Serling and the boys have done a great job in turning out an entertaining show, and a Jack Benny, for example, will be missed far more than I will."

Gordon MacRae also withdrew over the weekend, explaining that he has a previous concert engagement in Birmingham, Ala., Saturday. Nanette Fabray previously withdrew for a Mexico City vacation, but intends to participate in the March 16 presentation program.

Meanwhile, ATAS and NBC-TV disclosed some of details on Saturday's program, in which final nominees in 10 of 29 categories will be disclosed. Among highlights will be an all-star glee club; commentary by Orson Welles on tv's place in American life penned by Rod Serling; an ATAS "singing commercial" composed by L. A. prexy Johnny Mercer; an all-star musicians' jam session, playing simultaneously from both coasts; a cowboy sketch by Danny Thomas, penned by Jess Oppenheimer, Leo Solomon and Milt Josefsberg, with Bill Williams, Scott Forbes, Duncan Renaldo, Clint Walker, Peggy

King and others to participate; a Phil Silvers-Gertrude Berg comedy sketch written by Nat Hiken; and other acts involving Jane Wyman, Ernie Kovacs, Arlene Francis, Tennessee Ernie Ford, Eddie Fisher, Tony Martin, Kukla, Fran & Ollie, Steve Allen, John Daly.

Burns & Allen

Continued from page 67

sons with our pilots," prexy Burns explains. "We develop them carefully and if the script isn't good, we just don't shoot. The selling season's got nothing to do with it. We're not playing for the casualities."

"I just get good people together and let them do the job," Burns explains his production philosophy. "If I can't help them, I leave them alone." However, it's known that Burns regularly reads scripts of McCadden series and is present at run-through rehearsals.

Al Simon, who's production v.p., and Maurice Morton, biz affairs v.p. of McCadden, point to another standard of the firm's growth. In 1952, McCadden had one rented stage on the General Service lot. Today, the firm occupies four General Service stages, uses a fifth regularly, has a complete office building, plus other offices scattered around the GS lot.

McCadden has offered "below-the-line" production facilities to other vidpix producers in the past, undertaking just the physical filming for other firms for a fee. These include seven miscellaneous pilots, five segments of CBS-TV "Jack Benny Show," 26 segments of CBS-TV "Life With Father," and 13 CBS-TV "That's My Boy" telepix. McCadden currently is not active in this field, being largely occupied by its own properties, Simon and Morton note. However, they indicate that such deals are still likely in the future.

Most of the McCadden series now working or in the works are partnership deals. "If we like the

property, we're willing to put up the money to buy it," Burns observes. "However, we'll be partners with anyone who comes in with a good idea."

Under this arrangement, McCadden is partnered with Norfolk Productions (Irving Brecher-Jackie Cooper) in "People's Choice"; with Laumac (Bob Cummings-Paul Henning) in "Bob Cummings Show"; with NBC-TV and Al Simons personally in "Panic." Among the pilots, CBS-TV is partnered in "Marie Wilson," Simon in "Courage." "In preparation" property deals include a partnership with McCarey, in his series, Laumac in the possible Dwayne Hickman series ("It's a natural outgrowth of the Cummings Show") and with Simon in "Experiment."

WBC Agenda

Continued from page 29

WIP, Philadelphia, special events director and Mark Olds, KYW, Cleveland, program chief, will speak on the radio panel.

Thursday morning sessions will have radio and tv panels on news broadcasts, with Mike Wallace as guest speaker for the tv session. Also set for Thursday morning is a panel on children's programs with KING-TV, Seattle, children's programs director Gloria Chandler, WNBQ, Chicago's Judith Waller, "No School Today" emcee "Big Jon" Arthur and educator Helen Parkhurst. Thursday afternoon session will be devoted to television film and its use in pubservice programming, while another panel at the same time will cover religious programs.

Friday morning session will cover tv production with SSC&B v.p. Phil Cohen; WCAU-TV, Philadelphia, v.p. Charles Vanda and WBAL-TV, Baltimore, pubaffairs and education director Arnold L. Wilkes as speakers. Also Friday is a panel on serious music programming, with composer Douglas Moore as one of the panelists. Also set for the final day are a research panel and "Spots Before Your Eyes," session on the use of spot announcements in pubaffairs scheduling.

King-Size 'Bread & Butter'

Continued from page 29

tential loss will be eaten up by other hour shows now in the embryonic stage.

NBC-TV has roughed in a blueprint which includes the use of at least two hour-long stanzas between 7:30 and 8:30, nights probably being Tuesday and Wednesday to compete with ABC's similar hour shows. And if the Wednesday Alcoa-Goodyear dramatics go, the network probably will fill the breach with a new 60-minute show, most likely Dinah Shore's.

The number of 30-minute network offerings, on the other hand, is already down. Eleven of the 15 nighttime programs cancelled on the webs at mid-season have been half-hours. Most are getting half-hour replacements, but only as a temporary measure, since the new full-hour shows are being considered to fill many of '57-'58's weak spots. A brief looksee shows that disappointing number of live half-hours have fizzled. Of the once-mighty half-hour dramatic shows, only "General-Electric" theatre this season manifested real staying power. Of course, the half-hour western-adventure skeins are doing well, but the networks sense they are fast approaching the point of saturation on this kind of show.

Factors

Here are the basic motivations in the flow toward building the hour format:

The networks to date have, in the main, been able to achieve better quality in the hours than in the half-hour programs. This may partially be due, it's said to the fact that the 60-minute stanza, particularly in the dramatic arena, has traditionally been thought of a "prestige" item as much as it has as a saleable quantity. Besides, in hour dramas there is, naturally, more time to develop a decent storyline.

Quality leads to point two: This season, at any rate, the average hour-long network program is pull-

ing higher ratings than the half-hour.

Three, according to the reports of clearance success by such as ABC, where the station problem is more acute than at either NBC or CBS, the network has been far better off in eliciting station support than for 30-minuters. Why is hard to say. By taking an hour rather than a two half-hours, the stations invariably lose coin by not having the extra station break in between. However, it has been reported that the tv stations, on the ABC hookup at least, feel that one or several sponsors for an hour show are easier to enlist than one for each of two half-hours. Of course, stations are fully aware that higher ratings through hour shows mean greater local prestige, and this may account for the exceptional (for ABC) 105 or so clearances on the Sunday "Amateur Hour," which incidentally is firm in the future setup.

A key factor in this trend is one that has made itself felt strongly this season: ABC-TV has been able to control the early evening times on Tuesday and Wednesday as a result of the pulling power of "Cheyenne," "Conflict" and "Disneyland," respectively. These strong showcasings have enabled the net to get the jump on its rivals by bridging 8 p.m. Same is true of CBS' "Climax," Thursday 8:30 to 9:30. As a matter of fact, it was the "Climax" success in bridging 9 and holding viewers that was offered by some ABC'ers as the chief reason for switching the 9 to 10 "Wire Service" to 7:30 Mondays. The instances of the 60-minute show "locking out" competing half-hours are many this year.

Landen to Gerald Prod.

Rick Landen has joined Gerald Productions as general manager. Landen was formerly with the television-film department of Mercury Artists and previously was an industrial pubrelations counsellor.

Gerald produces industrial films, tv commercials and program features.

Latest ARB National Rating...

TOP CBS DAYTIME SHOW

Thirteenth year — "Art Linkletter's House Party" — 11.1

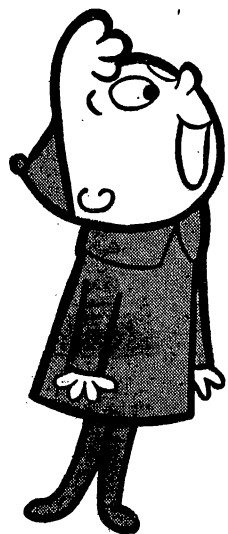
2 OUT OF TOP 3 NBC NIGHT TIME SHOWS

Tenth year — Groucho Marx "You Bet Your Life" — 40.1

Sixteenth year — Art Linkletter's "People Are Funny" — 37.9

TOP 2 COST-PER-THOUSAND NBC NIGHT TIME SHOWS

John Guedel Productions



SOUND EFFECTS ON SALES

"Gerald not only can count on the youngsters as his fans but adults as well." VARIETY

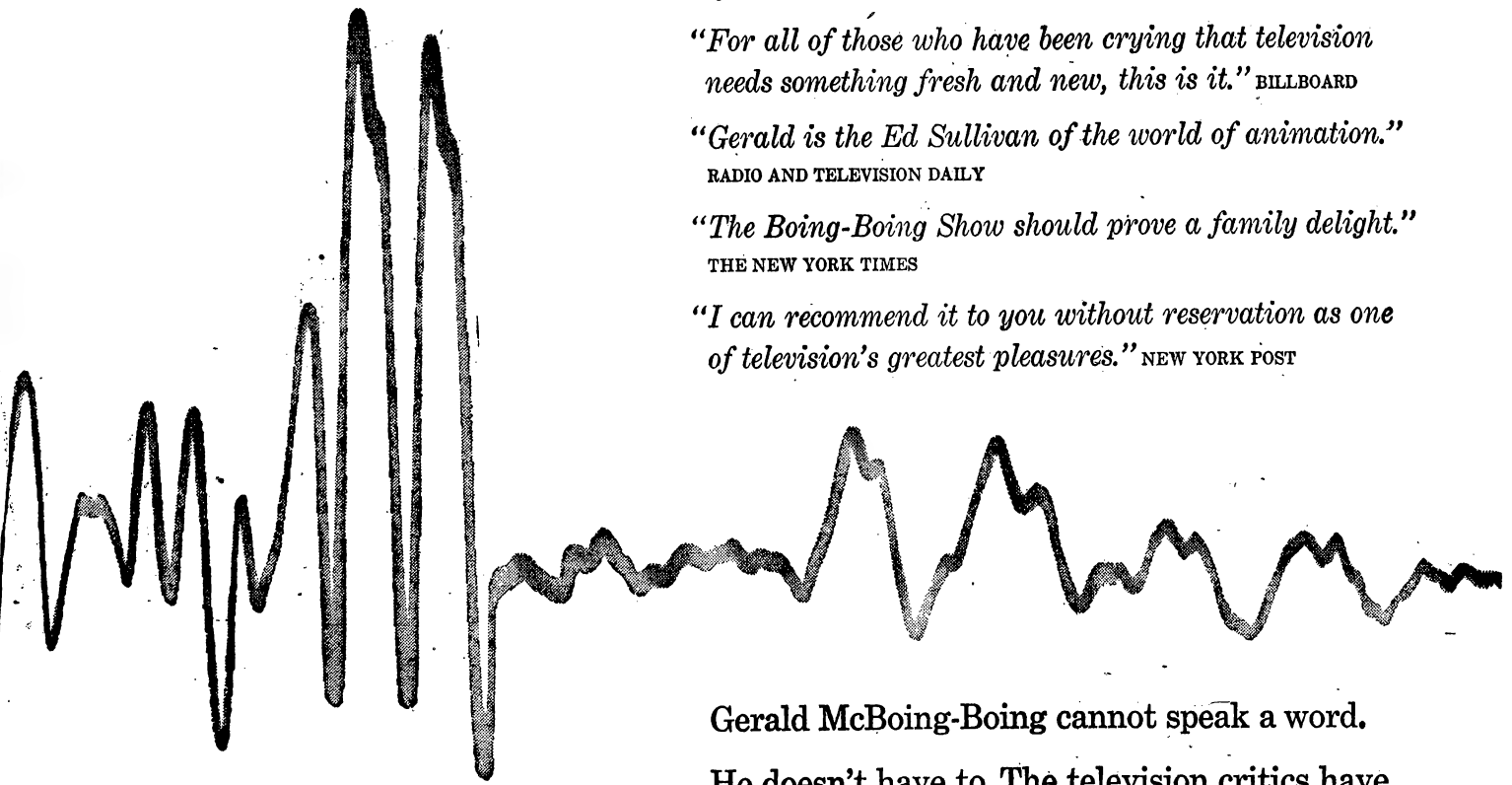
"Should start adults elbowing children for space in front of the set." TIME

"For all of those who have been crying that television needs something fresh and new, this is it." BILLBOARD

"Gerald is the Ed Sullivan of the world of animation."
RADIO AND TELEVISION DAILY

"The Boing-Boing Show should prove a family delight."
THE NEW YORK TIMES

"I can recommend it to you without reservation as one of television's greatest pleasures." NEW YORK POST



Gerald McBoing-Boing cannot speak a word. He doesn't have to. The television critics have been speaking up for his new UPA-produced cartoon program in glowing phrases. The movie exhibitors have named his film, "Top money short of the year." And Hollywood has given him an Academy Award. But words cannot describe the delightful effect of Gerald's sound effects. He's got to be seen to be appreciated. As an advertiser who knows how readily family pleasure carries over into family buying, we suggest you see Gerald on Sunday at 5:30 pm EST, and let him show you what *sound effects* The Boing-Boing Show can have on *your* sales.

© CBS TELEVISION NETWORK

Tele Followups

Continued from page 30

ticularly, since Murrow wasn't able to strike any conversational sparks. Miss Lee, of course, is a savvy talker and even made some fish about fish bait attractive—for fishermen. There was an air of superficiality about this polite and sophisticated chit-chat which may even be more glaring these days because of the Mike Wallace style of slugging interview guests over the head.

During the first half of the show, Murrow visited another Lee, Mrs. John G. Lee, president of the League of Women Voters, who lives in Washington. Once again, Murrow was unable to arrive at any common ground with his guest and her husband and shadow-boxed with all kinds of generalities. Certainly, Murrow should once and for all drop that query: How do you manage to combine a career and a family? The answer to that one never has revealed anything yet. *Herm.*

Steve Allen Show

A neat vaudeo layout, aided by some imaginative camera tricks, registered nicely on Sunday's (10) Steve Allen outing. Guests included quiz-whiz Charles Van Doren, Lou Costello, Peter Lawford, Margaret Whiting and the Step Bros.

While there was no socko stunt, each act had enough talent to impart something to the general

overall entertainment. Steve Allen, as emcee and participating performer, was his usual polished self, doing better in some roles than in others.

Lou Costello, minus his partner Bud Abbott, did a takeoff on the "Student Prince," using a talented "diva," Nina Varela, as a foil, to good comic effect. Van Doren in his short stint was relaxed and showed a good deal of stage savvy, discussing the book he has written about Lincoln and relating a few Lincoln jokes. Margaret Whiting in okay pop fashion rendered "Spring in May."

In a smart checkerboard setting, the Step Bros. did some pro tapping, with Allen and Peter Lawford joining in at the end for a finale. Lawford and Allen teamed up in a foreign car act utilizing tricky camera work for background, creating an illusion that came off well. The Lawford-Allen team also clicked fairly well in a mirror dance number. The man-on-the-street interviews were weak, but there were one or two good visual gags in the "crazy shot" number. *Horo.*

Wire Service

Being a fair actioneer, "Wire Service" may have known undue suffering in its old 9 to 10 p.m. Thursday slotting on ABC-TV, because "Climax" got the jump on the audience by coming in at 8:30 on CBS-TV. By shifting the Don Sharpe-Warren Lewis telefilm production to Monday at 7:30, the network hopes, with reason, for a tactical advantage to increase the 60-minute drama's ratings.

"Wire Service," which rotates Dane Clark, Mercedes McCambridge and George Brent as three roving correspondents for Trans-World, is far from being a work of video art, but it has most of the adventure elements, including some suspense, to work into a strong Monday night package. In its first week (11) of Mondays, Dane Clark, as reporter Dan Miller, got involved in a cloak-and-dagger tale about a plot to blow up the whole British navy and start World War III.

Because "Wire Service" doesn't earn any laurels for story originality, Clark wears a well-worn cloak passed on to him by the legion of rugged journalists across three decades of celluloid. Clark is illogically placed up to ears in the British navy's counterespionage plans to foil an extremist scheme to plant a bomb in the middle of the fleet. Scripter Fredric Brady spent roughly the first half-hour of Monday's yarn trying to make this lack of logic seem logical. But after the rationale, "Atom at Spit-head" became a pretty interesting meller, hinged to a race against time. At that point, the story, based on a novel by David Divine, took on credibility.

Shot in England by director Lance Comfort and photographer Jimmy Wilson, the story co-starred English actor Robert Beatty, as the naval officer who frustrates the bombing. Beatty, Clark and the Britishers who comprised the cast helped matters with their neat underplaying. *Art.*

Robert Montgomery Presents

Why the Robert Montgomery staff assumed that a flop on Broadway might succeed on television is something of a poser, although possibly they thought that the tightening process in cutting the show to 50-odd minutes might turn Ronald Alexander's "The Grand Prize" into a comedy winner.

Comedy and farce have been tv's toughest nut to crack, and possibly the Montgomery group felt this might be a worthwhile challenge.

As it turned out, it was—for one act. "Grand Prize" is a comedy-farce about a secretary who wins the right on a tv show to be "the boss" for 24 hours. While the action centered on the tv show—a combination of "Person to Person" and "Queen for a Day," the action and comedy were crisp and delightful. But after that, when the secretary-chief boss, secretary-catches-boss routine set in, the play, as adapted by Doria Folliet, groaned under its own weight.

June Lockhart and John Newland transposed their Broadway starring stints to television. Miss Lockhart was fine throughout, playing her role broadly and making the most of her opportunities, most of which came during the tv quiz sequence, where she mugged, pantomimed and cavorted in great style. But after that, it was more a matter of keeping up with the script, which she did in bouncy style. Newland also made the most of his comic moments, but he seemed somewhat self-conscious about it all, as if he was trying to wriggle into the role with a shoe-horn. Some extremely funny supporting bits were turned in by William Windom as the quizmaster and Pat Sully as the pitchgirl, and Ray Boyle had a wonderful drunk scene. Judith Braun did nicely in a vacuous part as the man-hungry girlfriend.

Perry Lafferty directed the show in almost a proscenium style, and a studio audience made the studied theatrical effect even greater. The leads even took curtain calls at the end, to tumultuous applause. *Cham.*

Kukla's Poser

Continued from page 33

record for any individual group of tele performers.

In November, 1948, Kukla & Co. were piped out to the NBC-TV midwest network from WBKB under RCA auspices. They went out to the then full network in January the next year and in August of 1949 they left WBKB to originate their show from WNBQ, NBC-TV's own Chicago station. Then in September, 1954, they returned to their old stamping grounds at WBKB, which in the interim had become part of ABC via the web's merger with United Paramount Theatres.

Actually, Kukla and Ollie have been working together since 1939. Madame Ooglepuss also was an early member of the troupe, with Beulah Witch, Colonel Crackie and Fletcher Rabbit coming along later. Fran Allison likewise predates tv as a KFO regular, having met the group during the wartime bond drives.

Producer Beulah Zacharay has been with the video show since its inception as has director Lewis Gomavitz. Sterling (Red) Quinlan, now ABC veep in charge of WBKB, was a script writer and audio man at the station in those early days, Ollie remembers.

Asked about Burr Tillstrom, also associated with the program, Ollie says "I ignore him. You have to ignore some one who has been standing back of you all these years. He's what you call anonymous. Everyone, of course, knows me when I walk down the street."

Ollie might have added that without Tillstrom's guiding genius backstage, television would have been deprived of one of its most unique and acclaimed assortment of personalities.

TV Access

Continued from page 35

All proposals up to now that would foster tv access are "referred to committee." Of course the committee never meets, hence the proposals die.

But it seems to me that this is political short-sightedness of the lowest order. Politicians humbly admit that they are supported by taxpayers—"servants of the people" is the phrase they use, I believe.

The answer is simple: As one veteran "public servant" put it—he is an alderman of a west side ward and a spokesman for the political majority in Chicago's City Hall:

"We don't mind being called chiselers and payrollers by the opposition in front of a chamber audience of 50 people. But we get bashful if we're gonna get called a lot of names in front of a live television or radio audience."

This pork barreller may be right but time has a way of marching on, and new ideas have a way of catching on.

Just this month the Maryland Senate and House of Delegates permitted live radio and television coverage of their proceedings. In spite of abortive Canon 35, many courts in the land have permitted television and radio access. Certainly there must be progressive politicians in some cities who will take the lead in this matter. I wish I could say that my town, which bleats a strident tune about being progressive, will take the lead in this important area. But I know my town. It will never happen in Chicago.

The question then is: where will it happen first? Here is where broadcasters can step in. Let all broadcasters urge and encourage candidates in the next election to run on a platform of unrestricted access by tv to all meetings in city council chambers. Let these candidates who step forward on this vital issue be supported by all broadcasters.

RKO Pix To ABC

Continued from page 31

deal or the pix revert to Matty Fox, who distributed the overall RKO package to local tv.

Twenty-six of the pictures, as it has been detailed, are under immediate option. The network reserves the right to take the remaining features later on if original sales click. Most of the post-'48 stuff is in the second group.

ABC-TV is blueprinting the pix for an April start. Pictures in the first 26 are: "Abe Lincoln in Illinois," "Bachelor & Bobby Soxer," "Bringing Up Baby," "China Sky," "Enchanted Cottage," "Experiment Perilous," "Fallen Sparrow," "Flight for Freedom," "Gunga Din," "In Name Only," "King Kong," "The Locket," "Marine Raiders," "Mr. & Mrs. Smith," "Mr. & Mrs. Smith," "Mr. Blandings," "Night Song," "Once Upon a Honeymoon," "Out of the Past," "Race Street," "Rachel & the Stranger," "Roughshod," "Story of Vernon & Irene Castle," "Tall in the Saddle," "Top Hat," "Walk Softly, Stranger," and "Woman's Secret." At least half a dozen of these pix have already appeared on one or more of RKO Telradio's tv stations.

STEINMAN EXPANDS TV-RADIO EMPIRE

Washington, Feb. 12.

Steinman family acquired interests in its seventh radio and its third tv station last week when the FCC approved its purchase of WRAC and the permit of WRAC-TV (UHF) in Williamsport, Pa., last week.

Steinman interests also include WGAL and WGAL-TV in Lancaster, Pa.; WEST in Easton, Pa.; WORK in York, Pa.; WLEV-TV in Bethlehem, Pa.; WKBO in Harrison, Pa.; WRAW in Reading, Pa.; and WDEL in Wilmington, Del.

Commission voted 4-3 on the WRAC acquisition, with Comrs. Robert Bartley, Robert E. Lee and Richard Mack dissenting.

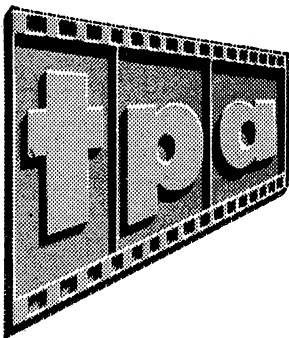
St. Louis—Robert Hyland, general manager of KMOX, local CBS outlet, has been appointed broadcast radio officer for the joint St. Louis-St. Louis County Civil Defense plan for commercial and television broadcasters.

HAWKEYE AND THE LAST OF THE MOHICANS

starring
John HART
Lon CHANEY



James Fenimore Cooper's all-time family classic has a ready-made audience. Hawkeye's everybody's idol! Thrilling outdoor action—an "Eastern" filmed on location in actual French-Indian War Country. You get better sponsor identification. Excellent markets still available. Wire or phone collect right now for your market before another sponsor beats you to it.



Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

TV COMMERCIAL STUDIO

FOR SALE—Completely Equipped. Terms to Responsible Purchaser. VARIETY, Box No. V-212-57, 154 W. 46 St., New York 36, N. Y.



DOMINANCE

There are all kinds, but if you've been searching the Southern California market for audience dominance... look no further, friend...

Now established as a nightly ritual, KTTV's Million Viewer Theatre lets the viewers put the moppets to bed, do the dishes, put all the household distractions aside and relax with a solid MGM feature film.

After 15 weeks on the air, it's no longer a novelty. It's a tradition.

December '56 Pulse shows that KTTV's Million Viewer Theatre was in 1st place in 24 out of its 32 quarter hours on the air, with ratings up to 14.0.

January '57 ARB shows Million Viewer Theatre in first place in 24 of the 35 quarter hours rated, with ratings up to 13.0. In eighteen of those quarter hours, KTTV's rating is greater than that of the two leading network stations combined.

So, if you're looking for proven, lasting audience dominance, remember... Southern California is different, and the difference is KTTV.

KTTV
Los Angeles Times-MGM

Television
Represented nationally by BLAIR-TV

"I LED 3 LIVES"

Starring
RICHARD CARLSON

#1

SYNDICATED
SHOW IN
LOUISVILLE!

35.0

#2

"HIGHWAY PATROL".....

Starring Broderick Crawford,

33.0

32.8

#3

"SCIENCE FICTION THEATRE".....

32.8

32.8

PULSE, June, 1956

NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!

Television Reviews

Continued from page 30

help from the late Jack London, who penned the original Grief stories—but unfortunately an adventure script that was most ordinary.

London's story of "Swithin Hall" was adapted to television by two writers listed in credits as S. Ellis and R. Arkay. They showed their grasp of corny dialog as Capt. Grief, played handsomely by British actor Maxwell Reed, who seems to have dimmed his natural accent while living here, and his crew tussled with a phony pearl king on an uncharted island. Peter Whitney was the jowly villain, while Helen Westcott played his repentant henchman. But, rung in by the heels, so to speak, it was hard to figure out what she was henching for except the scripters, who needed a hook for romance. A couple of acting vets, wizened George E. Stone and distinguished Tudor Owen, were the chief support in the crew of Grief's schooner, The Rattler. Mickey Simpson, Larry Gelbman and Melvin Pres-

tidge, other crewmen, provided the muscle.

Reed, who looks a great deal like Richard Green, gets his greatest support from the majesty of the Hawaiian hills, which are probably new as telefilm backdrops, and the wide expanse of green-blue sea.

Show was adequate, it seemed, to fill the demands of the syndication-starved tv stations around the country. Art.

WOR-TV Raises 137G In Weekend Telethon As Sclerosis Benefit

Over \$137,000 in pledges was collected this past weekend during an 18½-hour telethon designed to raise funds to combat multiple sclerosis. It's the first time that such a campaign has centered around this incurable disease, which usually afflicts those in the 20-40 age bracket. Late donations, however, are expected to bring the take to around \$150,000.

As usual, for a telethon a battery of performers showed up to entertain during the course of the program, presented over WOR-TV, with an assist from CBS. There did, however, seem to be a dearth of top names. Anchor man Ernie Kovacs did a good job, holding down that spot from the show's start 11 p.m. Saturday (9) until around 2:30 the following morning and from around 3 p.m. Sunday (10) until the wrapup three hours later.

Spelling for Kovacs during his absence were Johnny Olson, singers Eileen Barton and Alan Dale, Virginia Graham, Al Markin, Felix Knight, Claude Kirschner and Dorothy Olson. Kovacs' wife, Edith Adams, also pitched in. Celebs and models handled the phones, while some of the name guests interviewed victims of the disease. Kovacs, whose trademark is a stogie, raised some coin by peddling cigars to members of the studio audience for \$1 each, while a pair of tickets to "Bells Are Ringing" brought in \$50.

Sunday morning segment was targeted at the kiddies. Eddie El-kort, General Artists Corp. veepee, was executive producer, with Ivan Reiner, of WOR, producing. Bob Bell was director, Tony Cabot, musical director; Max Wolfe and Will Roth, production coordinators; Ken Mapes, scenic designer, and Steve Schultz, music coordinator. Don Foster, of CBS, and George Reilly, of WOR, were technical directors. Jess.

Color Premium

Continued from page 67

situation, they argue, holds true today in tv and in the foreseeable future, even with the expected increase in color tv sets.

A case in point is the recent deal concluded by NBC for its o&o's in New York, Philadelphia and Buffalo, with United Artists for the latter's package of 39 post-'48 features, 12 of which are in color. NBC, which paid about \$14,000 for a multiplicity of runs in the three markets, did not shell out anything extra for color telecasting, the

overall price taking in the color provision in the New York market. UA digressed from its contract color clause because of the overall price procured.

NBC's flagship WRCA, which also bought ABC Film Syndication's "Anniversary" package is paying an extra tab for the color prints.

WRCA, incidentally, hopes to have its own color projection equipment ready by next month. In the past, it has depended on net facilities for color projections. The New York flagship also plans to color telecast a select number in the UA package for its planned new feature show, Sundays at 10:30 p.m.

Associated Artists Productions, with 25 color pix in the Warner library, is not asking any premium price for color telecasting. The stations, though, pay the extra costs for the color print, if desired.

WRCA's 9-for-1

Continued from page 26

prime Triple-A spot that pulls a 25 or 30 rating. "It places the incumbents in an untenable position," said Frank Shakespeare, WCBS-TV sales manager.

McFadden disagreed, pointing out that under the plan, current Triple-A advertisers can take advantage of the offer, provided they make their spots preemptible. None have taken advantage of the offer because of the risks involved—the chance of losing their prime positions and the lack of price protection. But they have equal opportunity, McFadden said.

WCBS-TV also disagreed on the nature of the "soft" market, stating that while it had experienced a softness in the sale of Triple-A station breaks up to a couple of weeks ago, the situation was a temporary one and has already been adjusted. McFadden said the rival flag may "tell you that publicly, but privately they're groaning." Moreover, in reply to charges that WRCA-TV is doing the industry a disservice, McFadden stated that "WRCA-TV did the industry a service when we raised the price for a Triple-A spot, which is the gem of the television business, and now if we're having some problems because our rate is higher than anyone else's, I think we're entitled to work out our own way of solving the problem." He defended the plan as "concise and clear," stating that the advertiser knows exactly what he's getting as compared with other types of bonus arrangements.

Bob Hawk

Continued from page 29

"Birthplace," he has an idea—"at the other end of the budget range"—for a low-cost panel show. And he's considering other packages which can launch his production efforts.

"Birthplace," however, will be the flagship of the new firm he's setting up to mark his return to active labors. Its format includes a segment in which he will conduct specialized interviews—and the panel show, of course, offers him a chance to go back to his old routines. His personal participation, however, is not a factor in either of the shows now ready to go.

Hefty cost of "Birthplace," Hawk explains, is based on the large running costs the show will carry as an alternate-week entry. It will require two full crews working at all times in order to meet show deadlines.

Star Resistance to 'Live' TV Breaking Down, Sez Milo Frank

Hollywood, Feb. 12.

There is less and less star resistance to appearing on live television, it's asserted by Milo Frank, director of talent and casting for CBS-TV on the Coast. Reason, he says, is that more and more stars are "becoming aware of the power of tv," adding "eventually we're going to get everybody."

Frank, who casts the web's "Playhouse 90" and supervises casting on its "Climax" show, conceded there is still a band of holdouts, but expressed confidence "eventually they will change their minds about appearing on tv. Included in the list of holdouts—those sought for "Playhouse 90" but turning it down on grounds they don't want to do any live tv—are Van Johnson, Clark Gable, Tyrone Power, Lana Turner, Gary Cooper, Robert Mitchum, John Wayne, Kirk Douglas, Joan Crawford, Cary Grant, Gregory Pack, Henry Fonda and Katharine Hepburn. Miss Turner is making her tv debut on Bob Hope's March show, but is allergic to a dramatic teleshow, "90" was informed.

"When 'Playhouse 90' began, we had to plead to get some of the actors. Now they're coming to us. Gradually, we're beginning to get calls from agents representing actors who have never done tv. I think an actor must appear on the medium, even if it's only once a year. Some worry about doing a 90-minute show alive, but they should remember if an actor forgets a line, it's not the end of the actor. The audiences are generous. Money and billing are important to an actor, but we've found the most important factor is the script—that's 90% of the

battle. If you can provide an actor with a property which interests him, he most likely will take it.

"Among those who have made their dramatic tv debuts on '90' are Charles Bickford, Harpo Marx, Imogene Coca, Ed Wynn, Edmund Gwenn, and, coming up, Kay Thompson, Mel Tormé and Mickey Rooney," said Frank.

The talent exec said approximately 1,200 actors will have been used in 39 weeks of "Playhouse 90," that in that period the only stars to repeat have been Bickford and Diana Lynn. "With approximately 14,000 actors available here and in N. Y., there's no problem in getting different people every week," he pointed out. "Climax," CBS' other dramatic show originating here, uses approximately 900 actors over a 39-week stretch.

Memphis — Gene Plumstead, WMPB program chief, had been upped to the post of chief of programming of Plough Stations, which include, WJJD, Chicago; WCAO, Baltimore; and WCOP, Boston and the Memphis WMPB station.

ATTENTION LOCAL STATIONS

Former Network Writer-Director seeks connection with local station. Can Announce, Sell, Write Copy and Manage. Versatile background in music, sports, news, and have creative ideas for spot sales and local programs. Free to locate anywhere. Base salary not primary consideration if opportunity exists.

Box V-14047, VARIETY, 154 West 46 St., New York 36, N. Y.

VICTOR BORGE speaks for himself!

You laughed when he sat down at the piano. Now, in this Saturday Evening Post exclusive, you'll roar as he sits down at the typewriter! For what comes out is the greatest, and funniest, opus of them all — Borge telling on Borge!

Here's the whole story of his life, from his amazing childhood as a musical prodigy in Denmark to a one-man howl in America... all told in Victor's own inimitable words — and Borge-ism!

Borge tells • Why Ed Sullivan fired him from his first Broadway show • Why Hitler ordered him shot • How his one-man show has broken attendance records in almost every American city • About the day TV paid him \$175,000 for a single performance.

Be sure to read:

"Everybody Laughs at Me"

Victor Borge's own story, as told to Dean Jennings.

America reads the Post. Get your copy today!

The Saturday Evening POST
February 16, 1957 • 75¢
A CURTIS MAGAZINE

THEY LOVE ME IN LOS ANGELES!



30.6

KTTV ARB
Fri. Jan. 11
8-10 P.M.

MGM-TV

Contact: CHARLES G. BARRY, Vice-President
MGM-TV, a service of Loew's Incorporated
1540 Broadway, New York, N. Y. • JEdson 2-2000

congratulations, George



GEORGE F. HARTFORD
WTOP-TV,
WASHINGTON

CODE 3 is first* in its time period on your station.

Sponsor: Top Value Enterprises



*Telepulse, Nov. 6

for your market availabilities, call, write or wire
ABC Film Syndication,
1501 Broadway, New York • LA 4-5050

WE want a personality-air salesman who is ready for a great opportunity with one of the nation's largest radio operations. Excellent income, beautiful large Eastern city, big-time operation in every way. You could be top man in your city now or could be unknown with great potential. Respond only if you have excellent character, top references, five years experience, desire to settle permanently, capacity for reciprocating strong loyalties, ability to work closely and effectively with strong sales organization. If you think you qualify, answer this ad only if you include a minimum 30 minutes tape taken off the air only, a complete resume including at least five references and a picture. Your material will be read only by top management in strictest confidence. No replies or material will be returned. P. O. Box No. 231, Boston 1, Mass.



SCREEN GEM

presen

GREATEST

THE MOST COLOSSAL VARIETY

466

FEATURE FILMS

DRAMAS • MYSTERIES • COMEDIES

MUSICALS • ADVENTURES

679 EPISODES of 53
SERIALS

TELEVISION
SUBSIDIARY OF

COLUMBIA PICTURES

Television's

SHOW ON EARTH!

OF STUPENDOUS QUALITY FILM ENTERTAINMENT!

369 HALF HOUR SYNDICATION PROGRAMS

- ALL STAR THEATRE
- CELEBRITY PLAYHOUSE
- JUNGLE JIM
- TALES OF THE TEXAS RANGERS
- TOP PLAYS
- DAMON RUNYON THEATRE
- JET JACKSON

130 QUARTER HOUR PROGRAMS

- PATTI PAGE SHOW
- THE BIG PLAYBACK

**334
CARTOONS**

**135
WESTERN
FEATURE FILMS**

CONTACT

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4036

Jocks, Jukes and Disks

By HERM SCHOENFELD

Vince Martin's "Katie-O"—"One Two-Three-Four Anyplace Road" (Glory). Vince Martin who came up with a big one in "Cindy, O Cindy," is due for a repeat with this coupling. "Katie-O" is another standard folk-type ballad which Martin sells to the hilt with his easy, simple vocal style. Felicia Sanders neatly delivers the femme version of this tune, titled

with a rep in jazz circles, hits solidly in this pop offering. Miss Connor is especially effective on "I Love You, Yes I Do," a fine ballad to which she gives a distinctive reading. "Time Out For Tears" is another ballad with good potential. Jeannie Carson: "Come Home To My Arms"—"Original Joe" (Decca). "Come Home To My Arms" is one of those marching ballads which

Best Bets

VINCE MARTINKATIE-O
(Glory)1, 2, 3, 4 Anyplace Road
JUNE HOLLIDAYFULL OF LIFE
(Decca)These Will Be The Good Old Days

"Johnny-O" for Mercury and this disc also rates attention. On the Glory label flip, "Anyplace Road" is another highly attractive piece of material which Martin gives a lilting workover.

Judy Holliday: "Full of Life"—"There Will Be the Good Old Days" (Decca). Actress Judy Holliday makes a solid pop impact with her "Full of Life," title song of a Columbia picture in which she stars. It's a lovely ballad which Miss Holliday handles with a sweet, sensitive style that carries the message perfectly. Flip is an old-fashioned vaude-type number not exactly suited for Miss Holliday's rather thin pipes.

Dick Hyman: "Three Penny Tango"—"The Red Cat" (MGM). Having clicked last year with the main theme from the "Three Penny Opera," Dick Hyman comes up with another catching refrain from the Kurt Weill score. Hyman gives the tango tune a highly melodic workover on the piano with a reed accompaniment. "The Red Cat" is another attractive instrumental due for plenty of spins.

Lenny Dee: "Stormy Weather"—"Goodnight, My Love" (Decca). Lenny Dee is one of the standout pop organists on wax and this disc is a solid sampling of his brand of work. Dee plays with a clean, crisp style and with a swinging beat that avoids the usual ponderous organ sound. "Stormy Weather" is a standard rendition of the standard. "Goodnight My Love" is another pleasing offering.

The Four Coins: "Falling Star"—"My Love Is A Little Kitten" (Epic). "Falling Star" is a neat slow rhythm ballad which the Four Coins bounce in an idiom that's more pop, in the former sense, than rock. Reverses is a bright piece of material with an original lyric idea. Gisele MacKenzie: "He Knows"—"Hello, There" (Vik). "He Knows" is a big-scaled, class reglissio, in the "I Believe" groove, which Gisele MacKenzie projects very effectively against a choral background. It's a potent performance song even though this reglissio approach has been somewhat overdone during the past couple of years. "Hello, There" is a lilting ballad also skillfully handled by the songstress. Excellent programming fare for jocks on this platter.

Ziggy Lane: "The Story of the Matador"—"Oh My Love, Oh My Love" (Carousell). Another entry in the current cycle of bullfight songs, "Story of the Matador" showcases Ziggy Lane in a dramatic performance of his own composition that may appeal to the true aficionados. But how many of these are there in the U.S.? "Oh My Love" is another Lane number, a fair ballad that sounds like it comes from a previous era.

Eddie Heywood: "Begin The Beguine"—"No Miracle Needed" (RCA Victor). Having clicked recently with his own "Canadian Sunset," Eddie Heywood returns to the scene of a former triumph, Cole Porter's "Begin The Beguine," which was a big seller for him many years ago. This new version is an attractive slice spotlighting Heywood's clean pianistics against a slick Joe Reisman orch arrangement. "No Miracle Needed" is another Heywood original, a swinging melodic excursion over the keyboard.

The Ray Charles Singers! "I've Got My Love To Keep Me Warm"—"When Winter Comes" (MGM). Ray Charles' vocal combo turns up with two more deftly executed workovers of a couple of Irving Berlin standards, both related by a seasonal idea. "I've Got My Love To Keep Me Warm" is handled lightly and lucidly, while "When Winter Comes" swings with a firmer beat. Excellent jock and juke fare.

Chris Connor: "I Love You, Yes I Do"—"Time Out For Tears" (Atlantic). Chris Connor, a vocalist

Ella Fitzgerald's Illness

Snags Granz's O'seas Tour

Norman Granz's scheduled six-week tour of Europe with a jazz package headed by Ella Fitzgerald and the Oscar Peterson Trio has been cancelled because of Miss Fitzgerald's illness. Singer was hospitalized recently, while playing the N. Y. Paramount, after an appendicitis attack. Granz, who promotes his own tours, is heading to Europe to arrange the cancellation and also discuss his disk distribution deal with EMI (Electric & Musical Industries) in England.

Meantime Miss Fitzgerald, who already has cut two "Songbook" albums for Granz's Verve Records on Cole Porter and Rodgers & Hart tunes, is scheduled to continue in this groove with packages based on songs by Irving Berlin, George Gershwin and Duke Ellington. Latter set is likely to be released next fall.

Satchmo's 1st S. C. Date

Columbia, S. C., Feb. 12. Louis Armstrong makes his first South Carolina appearance of his long career when his orch plays a concert in Township Auditorium here next Wednesday (20).

Date was inked by Henry Marcus (Marcus-Weinberg), operating out of here and Bluefield, W. Va.

Album Reviews

With the recent fall-off in "mood music" albums, due to the exhaustion of titles, the travel theme has now established itself as the most persistently used motif in the packaged market. Decca, in particular, has been hitting the jackpot in this field with its "Holiday" sets and now the diskery has come up with another travelog on wax in its "Music At Midnight" series. Each of the seven sets is located in a different city, the circuit hitting London, Manhattan, Rome, Hollywood, Paris, Rio and New Orleans, with a suitable repertoire in each case. Keyboard artists, with rhythm section and orch accompaniment, predominate in this series. Slick jobs are turned in by Andre Previn ("Hollywood At Midnight"), Ellis Larkin ("Manhattan At Midnight"), Carmen Cavallaro ("Rome At Midnight"), Skitter Henderson ("London At Midnight") and Paris At Midnight; Marvin Ash with a light touch for "New Orleans At Midnight," and Dante Varela for the Latin-American tempos in "Rio At Midnight."

As part of the hi-fi craze, organ music has been cropping up on wax with increasing frequency of late. How else can one test the base response of a hi-fi system without those 40-cycle rumbles from the "queen of instruments"? The Radio City Music Hall Organ gets billing over organist Ashley Miller in a Columbia album of pop and "pops"

selections that are not self-consciously designed to demonstrate "sound," rather than music.

Another Wurlitzer gets an excellent workout by George Wright in a Hi-Fi Records set titled "The George Wright Sound," which includes a typical theatre organ program from "Chloe" to "When You Wish Upon A Star." On the same label, Bruce Prince Joseph is heard playing the pipe organ in St. Paul's Chapel at Columbia Univ. in a recital of short classical pieces.

RCA Victor has utilized the familiar UPA cartoon character in its "Mogoo in Hi-Fi." With Jim Backus playing Mogoo, the set is an amusing takeoff on the do-it-yourself audio school. It's also an incidental education on the meaning of hi-fi and the platter contains some excellent demonstration sides, particularly in the number, "Le Jazz Warm," which illustrates the difference between old-style phono reproduction and modern-day hi-fi sound. Musical numbers by Dennis Farnon are in keeping with the spoofing mood. The "Mother Mogoo Suite," with Marni Nixon's soprano featured on a couple of numbers, are standout takeoffs on the "Mother Goose" rhymes.

Leonard Rosenman's background music for two Metro films, "Edge of the City" and "The Cobweb," is packaged together in an interesting MGM Records set. Rosenman conducts his own music for "Edge of the City" while Johnny Green batson "The Cobweb" suite. Both scores are colorful, melodic and full of Hollywood atmosphere.

Decca's set from the 20th-Fox "Anastasia" soundtrack has strong commercial potential via the title theme song which has been popularized as a single. In addition, there are a flock of "old world" refrains to fix this set's Continental mood. Composer Alfred Newman conducts the studio orch with Ken Darby directing the choral interludes.

Kenyon Hopkins' score for the Elia Kazan production, "Baby Doll," is another standout example of soundtrack art. Columbia set, batoned by Ray Heindorf, also features a vocal by the rock 'n' roller Smiley Lewis on "Shame, Shame, Shame," which comes over very effectively in this framework.

Yma Sumac, the South American songstress with the wide-range pipes, is back with another compelling collection of South American tribal songs and chants in her new Capitol Records set, "Legend of the Jivaro." The material is interesting, Miss Sumac is in excellent voice and the backgrounds sound more authentic than those used in some of her previous sets. As usual, Miss Sumac frequently flashes those long glissandos from low to high and back again.

Herm.

Longhair Reviews

Spotlight On Brass; Percussion (Vox). Part of this label's "This is High Fidelity" series, these are fascinating demonstrations of the sound and rhythmic patterns in the brass and percussion sections. Packages contain historical and technical notes on the various instruments.

Chopin: The Etudes, Opus 10 & 25 (Decca). Ruth Slenczynska debuts on the Decca label with an outstanding reading of the complete Chopin etudes on a double LP. Four improvises are also included in the set.

Alan Hovhaness: Saint Vartan Symphony (MGM). MGM makes another notable contribution to the modern symphonic repertoire with this oriental-patterned Hovhaness symphony played by the MGM Chamber Orchestra under Carlos Surinach's baton. Mosaic pattern on the jacket is a striking eye-catcher.

Verdi: Otello (RCA Camden). A fine, even though somewhat old, performance of the Verdi opera with Nicolo Fusati, Maria Carbone and Apollo Granforte in the lead roles supported by the La Scala Opera Co. of Milan. Recording quality of this reissue is fair.

Henry Purcell: Ode For St. Cecilia's Day (Vanguard). Counter-tenor Alfred Deller leads a fine rendition of late 17th Century choral work conducted by Michael Tippett.

Herm.

Capitol's 25c Divvy

Capitol Records Inc. declared regular quarterly dividend of 25c. per share on common stock. Divvy is payable March 31 to stockholders of record March 15.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
2	6	TAB HUNTER (Dot)	Young Love
3	2	GUY MITCHELL (Columbia)	(Singing the Blues Knee Deep in the Blues
4	3	HARRY BELAFONTE (Victor)	(The Banana Boat Song Jamaica Farewell
5	5	PAT BOONE (Dot)	(Don't Forbid Me Anastasia Friendly Persuasion
6	4	SONNY JAMES (Capitol)	Young Love
7	7	FATS DOMINO (Imperial)	(Blue Monday Blueberry Hill
8	8	FRANKIE LAINE (Columbia)	Moonlight Gambler
9	9	JERRY LEWIS (Decca)	Rock-A-Bye Your Baby
10	..	TERRY GILKYSO (Columbia)	Marianne

TUNES (*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	†YOUNG LOVE	Lowery
2	2	†THE BANANA BOAT SONG	Marks-Bryden
3	3	†SINGING THE BLUES	Acuff-Rose
4	4	†DON'T FORBID ME	Roosevelt
5	6	†TOO MUCH	Southern Belle-Presley
6	5	*MOONLIGHT GAMBLER	Morris
7	8	*TRUE LOVE	Buxton Hill
8	9	*CINCO ROBLES	Warman
9	..	†MARIANNE	Montclare
10	7	†LOVE ME TENDER	Presley

C&W to Give Old World a Whirl

A country & western troupe will broaden the frontiers of hill-billy music this spring with the first tour of Europe by a group of this type. The "Concert of Country Music" will make the tour in a cooperative effort of the U.S. Army and the RCA Victor International Dept., and the itinerary will include 21 U.S. Army shows and 15 performances for the European themselves.

Steve Sholes, Victor's c&w chief who set up the troupe, said the idea originated out of a U.S. Army request in Frankfurt for country artists to appear in person overseas. According to the Army, c&w disks far exceed pop in military installations. The Army request was forwarded to the Victor distributor in Frankfurt, the International Mercantile Co.

The tour, which kicks off April 1, will feature such Victor folk names as Jim Reeves, Jim Edward, Maxine & Bonnie Bown, Hank Locklin, Del Wood, Janis Martin, "Little Red" Hayes, the Wagon Masters orch., and Dick O'Shaughnessy as emcee. Before the European trip opens, the troupe will do several dates in this country in Toledo, Akron, Pittsburgh and Richmond, plus an appearance on the network segment of "Grand Ole Opry" show March 30.

The troupe will play Frankfurt, Nurnberg, Munich, Stuttgart, Heidelberg in Germany; Metz, Verdun, Paris, Chateauroux, Orleans and Basec in France, and three cities in French Morocco. Additional dates are being set up for Italy, Belgium, Holland, the Scandinavian countries and England.

ASCAP Rules 'Rose of Texas' Worth '20% of An Original' in Clefver Coin

The hassle in ASCAP over the payoff to last year's hit, "The Yellow Rose of Texas," has been settled by a special panel which decided that the song should be rated at 20% of an original song. The 20% credit is ASCAP's standard payoff to a song that is an arrangement of a tune in the public domain.

Issue arose last year when Don George, writer of the hit version by Mitch Miller on Columbia Records, appealed a decision of the Writers Classification Committee which first ruled in favor of the 20% credit. ASCAP's board of appeals then heard the case and upped the credit to 30% on the basis that since George's version turned the song into a hit for the first time in its history, it rated special consideration.

George also appealed this ruling, claiming more, and the Writers Classification Committee similarly appealed to restore the original 20% credit. A special panel, consisting of NBC exec Thomas H. Belvisio as impartial chairman; Jack Lawrence, representing George; and Burton Lane, repping the ASCAP committee, was named to hear the case last December and handed down their 20% ruling last week.

Predicated on a concession by George's attorney, Leonard Zalkin, that the hit song was "based on a public domain musical composition of the same title which was composed almost 100 years ago during the Civil War," the panel decided that the George work was entitled only to the appropriate credit of 20% under ASCAP's by-laws affecting arrangements of p.d. tunes. The panel concluded un-

(Continued on page 82)

B'way's 'New Girl in Town' To Join 'Happy Hunting' On RCA's Showtune Beat

RCA Victor has latched on to its second original Broadway cast set of the season with "New Girl in Town." Diskery's only other entry in the current tuner sweepstakes was "Happy Hunting," the Ethel Merman starrer with a score by Mott Dubey and Harold Karr.

Victor's wrap-up of "New Girl in Town," the Bob Merrill musicalization of Eugene O'Neill's "Anna Christie," stems from its previous contractual deal with Gwen Verdon, who's starring in the tuner. Miss Verdon has appeared on wax for Victor in the original cast grooving of "Damn Yankees." The tuner is slated for a May preem on Broadway.

Columbia is still pacing the field with three original cast sets so far this season, "Li'l Abner," "Bells Are Ringing" and "Candide." Latter show folded on Broadway Feb. 2 after a short run, but the diskery is giving it a promotional spotlight in its current national ad campaign.

Only other musical waiting in the wings for a disk deal now is "Ziegfeld Follies." Several disk company execs went to New Haven last week, where the show began its out-of-town tryout trek, to ease the show as a wax potential. No commitments have yet been made. Score for the "Follies" was contributed by 14 writers.

White Nat'l Sales Chief Of Col Phono; Vice O'Boyle

James F. White has taken over as national sales manager of Columbia Phonographs. He replaces Bill O'Boyle who exited the post a few weeks to move in as head of Capitol Records' expanding phono division.

White's career in the electronics industry has covered such posts as general sales manager of Crescent Industries, Inc., general manager of Gray Audograph and contracts division manager at CBS-Columbia. He'll headquarter at Col's New York office reporting to James Sparling, general manager of the Electronics Products for the company.

Haley Comets Huff 'n' Puff, Bassist Tears His Pants In British R&R Concert

By BARRY BARNETT

London, Feb. 12. Bill Haley & His Comets played the sixth concert of their British tour at the Rank-owned Odeon, Nottingham, last week (11). The Comets part of the show had been extended to 45 minutes, 10 minutes longer than their opening concert at the Dominion, London, last Wednesday. Reason for the extra playing time was the disappointment of rock 'n' roll fans who had paid from 80c to \$3 to hear Haley and his band at their London preem and didn't think they'd got their money's worth.

The curtain came down on the first house of their opening show with 3,000 teenagers shrieking for more, but when they realized that they weren't getting it, their cheers turned to boos. Ten extra minutes were added to Haley's part of the second house. The audience at the first performance chanted "We Want Bill" for minutes before the curtain went up on the tartan-jacketed Comets. When Haley, who has probably had more advance publicity in the national press than any other visiting artist to this country, appeared, the audience cut loose and cheered, screamed and clapped, and that was the pattern they set for the rest of the show. There were no incidents, no dancing in the aisles, and no storming the stage.

The Comets wasted no time getting into their first number, a tear-up version of "Rattle Dazzle," with all the rock 'n' roll gimmicks thrown in. Bassist Al Rex literally tore the seat of his pants while straddling his instrument, but continued to play in the most unlikely positions.

The first 50 minutes of the concert were filled by the Vic Lewis 14-piece band plus vocalist, who kicked off with a rock 'n' roll version of "In the Mood." The lineup of five saxes, four trumpets, two trombones and three rhythm, blended together to make a fine "big band" sound.

Calif. Appeals Court Rules For Litigant Tooters on 'Jurisdiction'; Order Halts Trust-Fund Payment

AUSTIN'S BIG PLAY AND LONGPLAY, TOO

Gene Austin, leading disk seller some 30 years ago, is getting the video-platter treatment this week. Timed for the Feb. 17 NBC-TV "Alcoa Hour" salute to Austin, Decca is issuing a longplay set of Austin's top hits, titled "My Blue Heaven," after his biggest hit.

Interest in a biopic on Austin has been perking in Hollywood of late.

Getting Mileage Via Soundtracks; Decca's '80 Days'

Steadily augmenting its catalog of film soundtrack albums, Decca Records has now picked up the rights to the background score from the Mike Todd production, "Around the World in 80 Days." Music was written and maestroed by the late Victor Young who recorded for Decca before his death late last year.

Although Decca's ownership of Universal Pictures gives it a priority on that studio's product, the diskery has been picking soundtrack albums from virtually all the top Hollywood companies. Last week, for instance, Decca released the soundtrack to the 20th Century-Fox pic, "Anastasia."

Decca has had considerable success with its soundtrack sets, notably in the biopic of such band-leaders as Benny Goodman and the late Glenn Miller and Eddy Duchin. Among other clicks have been "Picnic" (Columbia Pictures), "Man With the Golden Arm" (United Artists), "Crime in the Streets" (Allied Artists), "Rock Pretty Baby" (U) and "You Can't Run Away From It" (Columbia).

Decca's Long(Hair) Play

Following up its big output of longhair disks last fall, Decca is releasing 14 longplay sets this month as part of its Gold Label catalog. Included in the new packages are three sets of opera highlights from Wagner's "Meistersinger" and "Tristan and Isolde" and Weber's "Der Freischuetz."

Release also includes sets by Richard Strauss, Johann Strauss, Liszt and Beethoven.

Los Angeles, Feb. 12.

Ruling that the California Superior Court "probably has jurisdiction," the District Court of Appeals gave dissident musician plaintiffs a second-round victory in the \$13,000,000 lawsuits over the Music Performance Trust Funds by unanimously ordering Superior Judge John J. Ford to preserve the status quo in the proceedings pending a "show cause" hearing Feb. 21.

Order has the effect of halting the scheduled February payments into the Trust Funds of royalties from the recent sales of old feature films to television.

Specifically, the Appeals Court ordered Judge Ford not to dissolve the temporary restraining orders which have halted Fund payments since the inception of the litigation. Judge Ford was to have signed a dissolution order today as a follow-up to his refusal, solely on the grounds of lack of jurisdiction, to grant a preliminary injunction and appoint a receiver. Superior Court judge took the position that Trustee Samuel R. Rosenbaum was "an indispensable party" to the action but was out of the reach of the court since he is not resident in California and therefore local courts do not have jurisdiction to halt payments to him as trustee of the Funds.

Hearing on Feb. 21 will tackle the problem of jurisdiction, but legal circles indicated that this may be only the beginning of the battle. It was considered highly probable that the losing side would appeal and the issue will inevitably wind up before the U. S. Supreme Court.

Meanwhile a hearing has been scheduled for March 4 before Judge Ford in connection with the lawsuit brought by Cecil F. Read, expelled from the American Federation of Musicians for leading last year's Local 47 rebellion. Action seeks his reinstatement as an AFM member. Hearing was set after AFM International Executive Board member Herman Kenin, international studio rep Phil Fischer and former Local 47 prexy and recording secretary John te Groen and Maury Paul all refused to give their depositions on the grounds that the officers of a labor union cannot be examined for litigation of this kind.

Ted Heath N.Y. Take Rises To \$9,430 After 6G Start; Concert Not Very Varied

After a mild \$6,000 start in Washington last Friday (8), the "International Festival of Music" starring Ted Heath and Al Hibbler picked up a bit more steam at a midnight showing at New York's Carnegie Hall on Saturday for a \$9,430 take. The Carnegie stand wasn't a capacity pull but it was \$300 more than Heath's last gig there in the fall when the top was \$4, as compared to Saturday's \$4.75.

Heath, here from Great Britain on a musicians' exchange deal with Count Basie, owes his U.S. draw to his London Records' releases. His album product sells steadily and the "in-person" lure is sure to draw 'em in during the musical package's trek around the country until Feb. 28.

The concert, however, left much to be desired. Heath, of course, carried the bulk of the program but he didn't vary the proceedings enough to hold interest. Arrangements and styling become repetitious and the sidemen, whom he constantly featured, aren't stand-out enough to blow up much interest.

The setup at Carnegie also was overloaded in the first half. There was too much Heath, too much June Christy and too much Eddie Heywood, leaving the post-intermission sequence to a recap of Heath and an Al Hibbler segment. Spreading the talent around fore and aft would have done a lot to help the pacing.

Heath works with 16 men, three rhythm, five reed and eight brass, and they whipped up an occasional melodic storm. When it happened, (Continued on page 84)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

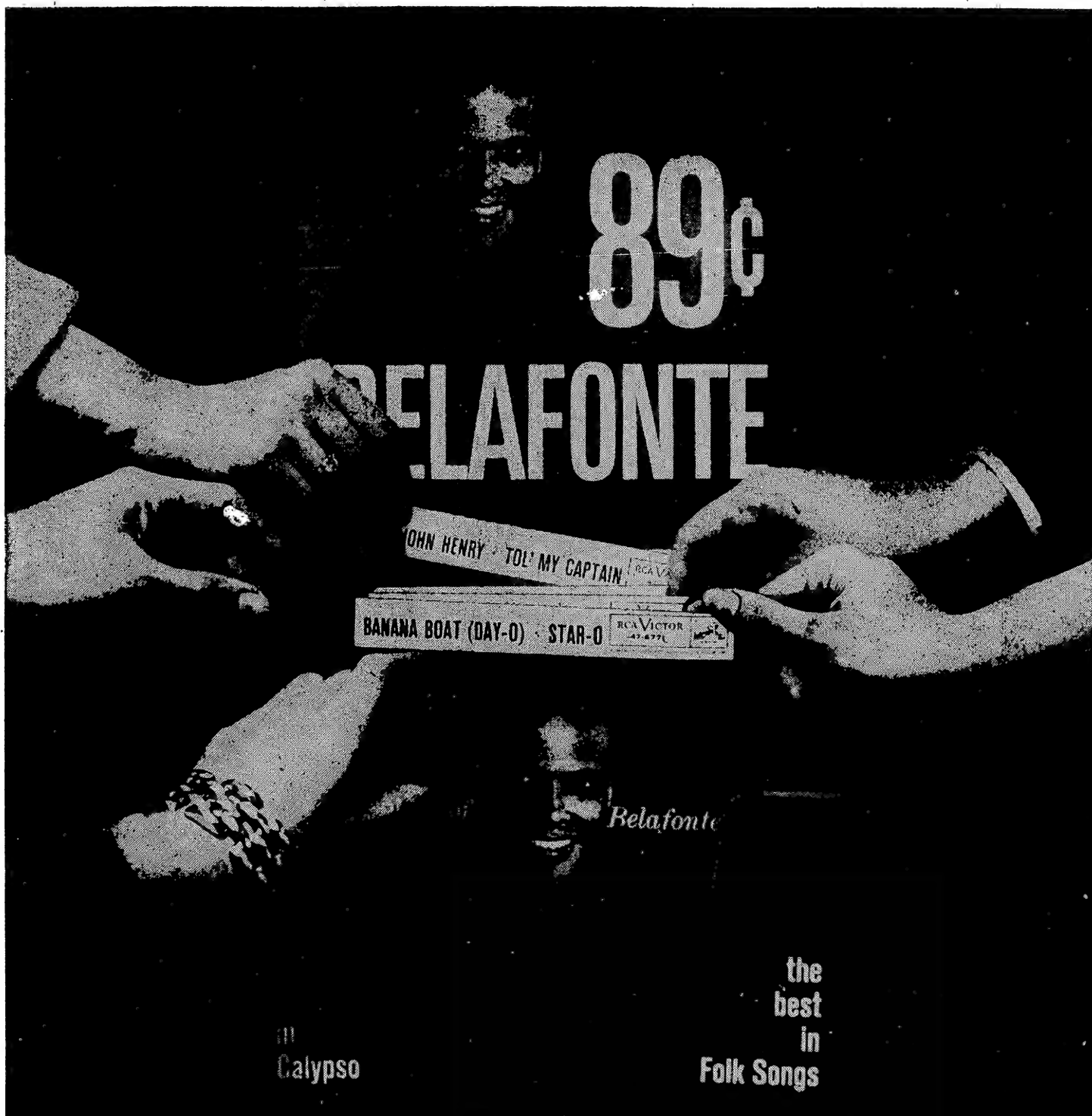
			New York (MDS)	Boston (Moshier Music Co.)	Philadelphia (Charles Dugont)	San Antonio (Alamo Piano Co.)	Chicago (Lyon-Healy Music)	Indianapolis (Pearson Music Co.)	Detroit (Grinnell Bros. Music)	Kansas City (Jenkins Music Co.)	St. Louis (St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles (Freeman Music Co.)	San Francisco (Pac. Coast Music)	Seattle (Capitol Music Co.)	TOTAL POINTS
1	3	†Young Love (Lowery).....	1	7	4	2	1	1	5	1	2	1	1	1	3	113
2	2	†Banana Boat Song (Marks-B).....	3	6	1	3	2	2	1	2	1	3	2	9	1	107
3	4	*True Love (Buxton Hill).....	2	1	3	4	3	4	3	5	5	9	5	5	9	79
4	1	†Singing the Blues (Acuff-R).....	5	9	6	1	1	3	2	4	3	2	6	2	1	78
5	7	†Cinco Robles (Warman).....	6	5	5	7	7	7	4	4	4	4	8	2	4	47
6	5	†Love Me Tender (Presley).....	7	8	5	10	8	6	6	4	8	3	1	1	1	46
7	13	†Don't Forbid Me (Roosevelt).....	4	7	7	8	6	7	7	7	4	1	1	1	1	69
8	12	*Anastasia (Feist).....	10	2	5	5	5	9	1	1	1	1	3	1	1	26
9	8	*Moonlight Gambler (Feist).....	11	1	6	7	8	10	7	10	7	1	4	1	1	24
10A	6	†The Green Door (Trinity).....	7	10	9	10	9	8	6	7	1	1	1	1	1	19
10B	11	*Blueberry Hill (Chappell).....	8	6	1	1	1	1	1	1	1	1	1	1	1	19
10C	14	*Wrangle, Wrangle (Disney).....	9	4	7	1	1	1	1	1	1	1	1	1	1	19
13	10	†Walking in Rain (Golden W.).....	10	5	1	1	1	1	1	1	1	1	1	1	1	16
14	15	*Gonna Get Along (Kellem).....	9	1	1	1	1	1	1	1	1	1	1	1	1	15
15	9	†Cindy, Oh Cindy (Marks-B).....	10	9	9	9	9	6	10	10	10	10	10	10	10	12

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the popularity of ten points or ten points or ten points, and so on. The names of the ten points are listed, even though their points are less than those of the ten points which receive only one mention. Cities and names will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

†BMI
*ASCAP†BMI
*ASCAP[illegible]



GET IN ON THE BELAFONTE BOOM!

RCA Victor backs the peak demand for Belafonte with an all-out promotional push, including:

FULL-PAGE AD...

Consumer action check-list in Hit Parader, Best Songs, Rhythm & Blues and Rock 'n' Roll, aimed at the public that *buys* Belafonte.

MERCHANDISER DISPLAY...

This colorful display kit holds five each of the 20 Belafonte 45 singles – a total of 100 records.

THESE BELAFONTE BEST-SELLING SINGLES

DANNY BOY/TAKE MY MOTHER HOME
WATER BOY/NOAH
COME BACK LIZA/BROWN SKIN GIRL
HOSANNA/I DO ADORE HER
WILL HIS LOVE BE LIKE HIS RUM?/
DOLLY DAWN
IN THAT GREAT GETTIN' UP MORNIN'/
JUMP DOWN, SPIN AROUND
UNCHAINED MELODY/A-ROVING
MAN SMART/CHIMNEY SMOKE
MAN PIABA/THE FOX
NO MARY/LORD RANDALL
JOHN HENRY/TOL' MY CAPTAIN
BANANA BOAT (DAY-O)/STAR-O
MARY'S BOY CHILD/VENEZUELA
JAMAICA FAREWELL/ONCE WAS
THE BLUES IS MAN (PART I)/
THE BLUES IS MAN (PART II)
TROUBLES/HELLO EVERYBODY
PRETTY AS A RAINBOW/
ACORN IN THE MEADOW
HOLD 'EM JOE/
I'M JUST A COUNTRY BOY
SHENANDOAH/SCARLET RIBBONS
SUZANNE/MATILDA, MATILDAI

BELAFONTE PHOTO SLEEVES...

Real traffic-stoppers! On every record, an eye-catching four-color sleeve, featuring a picture of Belafonte.

BUY BELAFONTE!

Don't get caught short, stock up now! Call your RCA Victor Record Distributor and place your order today, then stand by to re-order as dividends in sales start rolling in!

Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola" Phonograph. Nationally advertised prices.

AMERICA'S FAVORITE SPEED... 45 RPM

RCA VICTOR



Album Field a Pitchman's Paradise; RCA's Pajamas-Drinks-Cosmetics Tie

RCA Victor will be in the middle of a \$1,000,000 four-company ad-promotion campaign next month to sell albums, pajamas, cosmetics and a soft drink in one package. Victor, which ran a similar promotion last month, except that it picked up the major tab for the advertising, estimates that it will spend around \$35,000 during March as its share of the cooperative selling campaign.

With the album promotion titled "Let's Have a Pajama Party," 16 Victor albums will be spotlighted in ads placed in national mags by Schrank's, the pajama manufacturers; Coty, the cosmetic company, and Canada Dry, the soft-drink outfit. Campaign, of course, will have a teenage peg.

Victor is pressing 500,000 copies of a 25c EP sampler of which Schrank is taking 250,000 to pack with its line of sleepwear. Canada Dry is offering the sampler via coupon ads in consumer mags and in a point-of-sale campaign in supermarkets. The Victor instrument division is packing a booklet, on "How to Give a Pajama Party," with each of its phonos with an attached coupon for the sampler. Over 1,000,000 copies of the booklet are being distributed. Sampler disk headlines Julius LaRosa, who introduces selections from six of the Victor albums.

Victor is handling the jockey promotion and kits of the products of each of the four companies are being cuffed to the deejays for use as prizes to listeners in contests involving the sampler. Distributors of each of the companies in each area are joining forces in March to put over the "pajama party" idea.

William Alexander, RCA Victor director of advertising and promotion, engineered his company's spot in the four-way tieup.

Cleffer Suit Vs. Vallee In Federal Court Delay

The suit in N. Y. Federal Court against Rudy Vallee over the alleged infringement of six unpublished tunes, skeddled to be tried last week before Judge Edward Dimock was postponed indefinitely. The suit was filed by the Musicana Corp. against Vallee and Storyville Records Inc.

According to the complaint, Joseph McCarthy Jr. and Austen Croom-Johnson wrote the six tunes, "The Man of Distinction," "The Man At The End Of The Bar," "Don't Swat A Bar Fly," "Me Father's Drinking Cup," "Bar-tender" and "That Old Brass Rail," which they assigned to Laurel Music, but the songs were never published. The complaint charges that Vallee infringed by recording the tunes in a 1954 album called, "Rudy Vallee's Drinking Songs" for Storyville.

Vallee had denied the allegations and his defense when trial is resumed at a future date is that Laurel had relinquished the rights by abandonment and that the songs were in the public domain. He also says that the authors had given their consent. Musicana had secured copyrights on the tunes on March 28, 1955.

The trial was postponed because of the illness of Croom-Johnson.

CHI FOOD CHAIN'S 1ST LP RACK-UP

Chicago, Feb. 12. National Tea Co. supermarkets in the Chicago area put LP records on its racks last week. Masterseal Records, an affiliate of Remington Records, N.Y. diskery, is contracted to release two albums a week for 15 weeks through the National chain. Most are in the light classical vein and all are priced at \$1.49.

Previously only 45 rpm singles have been available in food and drugstores here. The food store chain launched an extensive advertising campaign for the operation and Lanny Ross, whose "My Fair Lady" album will be the first release, was in town for personal appearances.

Kornheiser Puts in His 2c Worth Vs. Hotpoint

Hotpoint is burning up Sidney Kornheiser, E. H. Morris Music's general professional manager. He's steaming over the "decadent" Copyright Act (1909) which requires Hotpoint to shell out only a 2c royalty rate for the use of "Tenderly" in its new electric range.

The range goes into a chorus of the Walter Gross melody after the meat has been cooked to specifications. Kornheiser's beef is that the regular mechanical royalty remains in effect even for an item that retails from between \$600 and \$700. It's all legal, however, since Hotpoint acquired a mechanical license for the tune from Morris about six months ago.

Ted Lewis, opens at Louis Brecker's Roseland Dance City, N. Y., Feb. 19.

Belafonte Begat...

What hath Belafonte wrought? Everybody is getting into the calypso act, whether fitting into the pattern or not.

Among the new calypso entries this week are "Morning Light," with Louis Jordan on Mercury and Jordan's "Time Marches On" and "Run Joe" on Decca; The Gaylords' "Open The Letter" on the same label; "Big Man" by Billy Strange on Era Records; Josephine Premice with "Hollywood Calypso" and "Siesta" from her GNP Records album; Wee Bonnie Baker's "The Water In The Well" on the Kahill label; Bob Carroll's "Look What You've Done To Me" for Bally Records; and The Fabulous MacClevelty's "Don't Blame It On Elvis" and "Tickle, Tickle" for Nerve.

VICTOR'S LONGTERMER WITH MAESTRO RENE

Henri Rene, RCA Victor's Coast manager of artists' repertoire, is exiting that post next month. Rene, however, will continue as a recording artists with the company and has signed a new longterm Victor pact as an orch maestro last week. Rene, who returned to Hollywood over the weekend after huddles with Victor execs in N. Y., will remain on the Coast, where he has a home. He has been on Victor's a&r staff since 1945 and went to the Coast around six years ago.

Meantime, Joe Carlton, Victor's pop a&r chief, and musical director Hugo Winterhalter are heading to the Coast this week. Carlton will o.o. the situation regarding a replacement for Rene, although Dennis Farnon, Rene's assistant, is reported to have the inside track on the job. Carlton and Winterhalter will also confer with Eddie Fisher, Kay Starr and the DeCassio Sisters on new releases.

Cleffer Johnson Sues Joy, Gallop-Livingston on 'Wake'

Songwriter James Johnson slapped a \$100,000 infringement suit in N. Y. Federal Court last week against Joy Music and writers Sammy Gallop and Jerry Livingston. Johnson claims that the defendants infringed his tune, "Looking Into Space," which he wrote prior to 1949, with a tune called "Wake the Town and Tell the People."

Johnson, who published his own tune, charges that he informed the defendants of the alleged infringement but that from October, 1954, to August, 1956, they published and recorded "Wake the Town."

Action also seeks an accounting of all monies derived by the defendants.

Epic Drops Price On Cleve. Symph to \$2.98

In a move to spark sales interest in its classical catalog and to promote the Cleveland Symphony, Epic Records has dropped the price on the symph's sets to \$2.98. Regular retail price of the albums has been \$3.98.

The sales pitch, which will run through February, goes into effect only with the purchase of two albums for \$5.96. There are six Cleveland albums offered in the promotion, including two new releases, "Slavonic Dances" and "Highlights from Wagner's 'Ring' Cycle."

Epic will spotlight the lowprice Cleveland campaign with a consumer ad barrage. The symph is under the direction of George Szell.

Col Gets Petty Trio

Columbia Records has beaten ABC-Paramount to the punch in nabbing the Norman Petty Trio. Although ABC-Par last week bought up the master of Petty's "Almost Paradise" from the indie Nor-Va-Jak label for national distribution, Col slipped in and wrapped him up to a longterm waxing deal.

ABC-Par is releasing "Almost Paradise" under its own banner early this week. Petty began to stir up music biz interest after the side took off in the Detroit area.

Inside Stuff—Music

Hazard of letting in an audience at a recording session to get a "live" quality to the performance was spotlighted at RCA Victor's 24th St. studio in New York last week when 14 teenagers from the Bethpage, L.I. High School were invited as guests. Session was to feature organist Dayton Selby's rhythm combo, but during one of the rock 'n' roll numbers, the students took over the studio with handclapping and shouts of "Go, Man, Go." Ed Heller, musical director of the pop album department, couldn't make himself heard over the mike to restore order. The session was finally recorded with the kids dancing in the background.

In conjunction with the current Jerry Lewis stand at the Palace Theatre on Broadway, Decca has stepped up a dealer promotion in the N.Y. metropolitan area in behalf of the performer's bestselling package, "Jerry Lewis Just Sings." Special streamers and window display cards are being distributed to disk stores and a 10-foot-high blowup of Lewis is being displayed at Decca's Woodside, Queens, branch. Plugs for the Lewis album are also being spotted in the Palace lobby during his run.

Ella Fitzgerald's reprise of "Manhattan" from "Garrick Gaieties," witnesses a third lyric revamp of the original Rodgers & Hart line which ran "Able's Irish Rose" is a great show they say, we both may live to see it close one day." When Tony Martin and Dinah Shore did an RCA Victor revival some seasons back it was switched to "South Pacific" and now Miss Fitzgerald's Verve albuming of the "Rodgers & Hart Songbook" has "My Fair Lady" as the substituted legit title.

There was a slight goof at the recent Broadcast Music Inc. award luncheon for the top rhythm & blues tunes of 1956. Unaccountably, among the missing was "Hound Dog," written by Jerry Lieber and Mike Stoller and published by Lion Music. It was one of the year's big hits via the Elvis Presley rendition for RCA Victor.

An idea of prolific diskery output was aired by a statistical KMPC (Bevhills) deejay (as of Feb. 3) that "this is the 457th disk release since the first of the year, not counting 77 albums so far received."

Sidemen Steal the Show As Eddie Condon Orch. Racks SRO in London

London, Feb. 5. Eddie Condon and his orch wound their exchange tour of Britain with a midnight concert at Royal Festival Hall last night (Tues.). This was the second London appearance of a band visiting this country for the first time. Condon, who means a lot to older British jazz enthusiasts but is virtually a newcomer to the younger generation, has now established his name here.

On the other side of the exchange is the Ronnie Scott orch, which opens its U.S. tour in Pittsburgh, Feb. 15. At the Stoll Theatre, where the Condon outfit made its London bow Sunday (27), the concert was a sellout. But a first-rate group of individual musicians doesn't have to mean that as a band they're outstanding. This was so with the Condon combo. Playing second half of the two-hour show with Britain's top traditional band, led by Humphrey Lyttelton as the first-half warmers, the Yank outfit from Greenwich Village gave out with little more than can be heard from any one of the top British outfits. Individually, they were superb. Drummer George Wetling leads the field at his sort of playing by a big margin, and at the Stoll concert held the band to a steady tempo without cramping its style.

The Lyttelton band, comprising trumpet, alto clarinet, trombone, piano, bass and drums, held the audience in the first half with a more normal type of offering. Their combined sound was on the whole, better than Condon's.

Both aggregations combined for a free-for-all finale jam session, which provided the most exciting music of the evening. But the total impression of the audience was one of disappointment. Somehow things never really got moving. Barn.

Joy Music-FD&H Deal Hits 'Control' Hurdle

London, Feb. 12. The deal between Eddie Joy and the Francis, Day & Hunter-Feldman-Robbins group in London for the setting up of Joy Music here, is in danger of going cold over a question of control. Joy, who arrived in London last week to accompany Guy Mitchell on a short concert tour, said that if the difficulties weren't ironed out, he'd seek a deal elsewhere. He returned to London today (Tues.) from Bristol to resume discussions.

CBS' National Symph Series

Washington, Feb. 12. CBS is concluding negotiations to put Washington's National Symphony Orch on the air for 13 weeks, commencing in the late spring.

The series follows that of the Philadelphia Orchestra on the radio web.

ASCAP

Continued from page 79

animously that Don George's contribution to the "Yellow Rose of Texas" was "indeed scant" and hence did not rate the 30% award.

It was brought out at the hearing that ASCAP makes close comparisons of new songs based on p.d. material to determine the rating credit. In some cases, musicologists are brought in to compare the old and new works and evaluate the extent of the new contribution. It was conceded, however, that since even musicologists are "not infallible," the Society is in a continual process of reevaluating claims about songs based on p.d. material.

Among the songs that figured in the panel's decision were such p.d. originations as "La Cucaracha," "The Saints Rock 'n' Roll," "When The Saints Go Marching In," "The Lonesome Road," "Bell Bottom Trousers," "The Night Before Christmas," "Sweet Violets," "Love Somebody," "The Hatfields and The Coys," "The Martins and The Coys," "Yes, My Darling Daughter," "Lavender Blue," "Put Your Little Foot Right Out" and "Country Gardens."

It was conceded, moreover, that ASCAP does not always pay the 20% credit where warranted. This, it was explained, is "partially due to a practice of some members to erroneously credit themselves as authors and/or composers of compositions derived from the public domain."

THE HIT! OF THE WEEK

TONY CARROLL

IT WAS
SO
THRILLING
and
I WANTCHA
TO KNOW

MGM 12425
K 12425

M-G-M
Records

CLEARANCE SALE

Tony Martin Tux (11 oz.).....\$25.00
Full Dress (11 oz.).....\$30.00
White Dinner Jackets.....\$ 7.50
(All Like New)

HERMAN'S

101 W. 47th Street, New York 36, N. Y.
Judson 6-9814

Herschel Gilbert Coast A&R'er for RKO-Unique

Herschel Gilbert will head RKO-Unique Records' artists' repertoire activities on the Coast. Diskery's overall a&r operation will continue under the supervision of firm's prexy Joe Leahy.

In addition to his activities as Coast a&r chief, Gilbert, a composer-conductor-arranger, will record for the label as well as produce albums featuring the company's artists who are based in Hollywood for their film work. Gilbert, who's arranged for such pix as "Carmen Jones," "The Moon Is Blue" and "The Thief" has been away from the recording end of the biz for more than 10 years.

a wonderful
seasonal song

STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!
LET IT SNOW!

CAHN
MUSIC

Music With A Sense Of Humor

HARRY RANCH

And His ORCHESTRA

Currently until Mar. 13 (fourth return)
GOLDEN NUGGET, Las Vegas

Mar. 15 thru May 5—HACIENDA, Fresno; May 8 thru June 4—
WAGON WHEEL, Lake Tahoe; June 5 thru July 2—GOLDEN HOTEL,
Reno; July 4 thru Sept. 25—GOLDEN NUGGET, Las Vegas (Fifth
Return); Sept. 27 thru Oct. 24—GOLDEN HOTEL, Reno (Return
Again).

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York Chicago Hollywood
745 5th Ave. PL 9-4600 203 No. Wabash 8619 Sunset Blvd.



NOT ONE TICKET WAS SOLD FOR THIS PERFORMANCE OF "BELLS ARE RINGING"... BUT MILLIONS HAVE HEARD IT ON COLUMBIA! YEAR AFTER YEAR, HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY REACH BY FAR THEIR LARGEST AUDIENCE THROUGH ORIGINAL CAST RECORDINGS ON

COLUMBIA RECORDS



A DIVISION OF CBS

Music 'Ice' Thaws Out Icelanders

Keflavik, Iceland, Feb. 12.

Long standing standoff on music performance between the Iceland Defense Force, of 5,300 Americans, and STEF, the Iceland licensing authority, appears about to come to an end with payment of about \$4,100 annually by the military-operated 250-watt, TFK.

Tiff, first reported in VARIETY in December 1953, broke out harshly when STEF suddenly presented a bill for roughly \$93,000 for two years on the air. The Iceland performance society's stand is based on its strong nationalistic feeling, even though TFK uses American albums exclusively to which rights have been granted the U. S. Armed Forces.

That 1953 December found Iceland the only place around the globe where Americans were stationed that they could not hear "White Christmas." The Department of Defense ordered the station back on the air full time then the day before Christmas, and the right has dragged on since.

Similar hassles are going on in other European countries with France understood to be asking \$16,000 annually for military performance rights.

The recommendation by Iceland Defense Force that DOD grant the right to pay the \$4,100 means that the prices have now become reasonable enough that settlements everywhere are in prospect.

PLEA FROM PODIUM

Minneapolis Symphony Gets \$8,316 From 847 Pledges

Minneapolis, Feb. 12. Annual Minneapolis Symphony orchestra emergency fund appeal at a Friday night concert raised from 847 audience pledges and contributions \$8,316.

This compared to \$4,880 by 536 pledges last year.

Funds raised thusly by appeals from the stage are to reduce the orchestra's annual deficit.

Teresa Brewer's

New Hit on Coral

I'M DROWNING MY SORROWS

Mills Music, Inc.

Theme Melody of the 25th Century
Columbia Records

"ANASTASIA"

ANASTASIA



LEO FEIST INC.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

		ELVIS PRESLEY (Victor)																								
1	5	"Too Much".....	1	4	4	6				6	6	2	7	5	7	3	3	3	7	8	2	4	5	2	124	
		TAB HUNTER (Dot)																								
2	4	"Young Love".....	4			2	1	2	1	1	5				2	1		2	3		1	1			117	
		HARRY BELAFONTE (Victor)																								
3	2	"The Banana Boat Song".....	6	3		3	3		10	2	4	5		3		4		6		2	3	2	3	3	115	
		SONNY JAMES (Capitol)																								
4	3	"Young Love".....	2	2	1						1	1	1	1			1			3			2	1	105	
		PAT BOONE (Dot)																								
5	6	"Don't Forbid Me".....	3		3				8	9	4	7	7	9	4		6	4	1	6	10	5	3	4	5	100
		GUY MITCHELL (Columbia)																								
6	1	"Singing the Blues".....	5			10		5			3		8	2	10	2	2		10	1	4	7	1	7	88	
		FATS DOMINO (Imperial)																								
7	8	"Blue Monday".....	9		8	4	5			5			2	6	9			5		9	7	9		4	61	
		FRANKIE LANE (Columbia)																								
8	7	"Moonlight Gambler".....	7					4			8	9		7	1	7	7			7					42	
		TERRY GILKYSON (Columbia)																								
9	11	"Marianne".....				1	6	3				6		3				9			9				40	
		TARRIERS (Glory)																								
10	9	"The Banana Boat Song".....	8	1	10		7	1							8		6								36	
		MICKEY & SYLVIA (Groove)																								
11	14	"Love Is Strange".....			5		10	10	2			4									8	6			32	
		JERRY LEWIS (Decca)																								
12A	11	"Rock-a-Bye Your Baby".....					4	9			2					5		10							25	
		LaVERN BAKER (Atlantic)																								
12B	23	"Jim Dandy".....		2							3	3													25	
		BETTY JOHNSON (Bally)																								
14	16	"I Dreamed".....								7						8		7	1			8			24	
		JOHNNIE RAY (Columbia)																								
15		"You Don't Owe Me a Thing".....		9		2		6					10			9									19	
		CHARLIE GRACIE (Cameo)																								
16A	24	"Butterfly".....		6	7															5					15	
		GUY MITCHELL (Columbia)																								
16B		"Knee Deep in the Blues".....					8		5							5									15	
		HILLTOPPERS (Dot)																								
16C		"Marianne".....																2			5				15	
		IVORY JOE HUNTER (Atlantic)																								
19A	22	"Since I Met You, Baby".....					9			8		5				8									14	
		FESS PARKER (Disneyland)																								
19B		"Wringle, Wrangle".....						7											4					8	14	
		JILL COREY (Columbia)																								
21A		"I Love My Baby".....		8						10					5		8								13	
		FATS DOMINO (Imperial)																								
21B	10	"Blueberry Hill".....												9					9	6			7		13	
		HARRY BELAFONTE (Victor)																								
23	13	"Jamaica Farewell".....								10		10			9		4								11	
		RUSSELL ARMS (Era)																								
24	16	"Cinco Robles".....				7																10		6	10	
		JIM LOWE (Dot)																								
25	16	"The Green Door".....	10										8										6		9	
1		2		3		4		5		6		7		8		9		10								
CALYPSO		ELVIS		MY FAIR LADY		KING AND I		JERRY LEWIS		OKLAHOMA!		THIS IS SINATRA		EDDY DUCHIN		BELAFONTE		CLOSE TO YOU								
Harry Belafonte		Elvis Presley		Broadway Cast		Film Soundtrack		JUST SINGS		Film Soundtrack		Frank Sinatra		Film Soundtrack		Harry Belafonte		Frank Sinatra								
Victor		Victor		Columbia		Capitol		Jerry Lewis		Capitol		Capitol		Decca		Victor		Capitol								
LPM 1248		LPM 1382		OL 5090		W 740		Decca		SAO 595		T 768		DL 8289		LPM 1150		EPA 1150								
EPA 1248						EAP 740		DL 8410		SDM 593						EPA 1150		W 789								

1	2	3	4	5	6	7	8	9	10
CALYPSO	ELVIS	MY FAIR LADY	KING AND I	JERRY LEWIS	OKLAHOMA!	THIS IS SINATRA	EDDY DUCHIN STORY	BELAFONTE	CLOSE TO YOU
Harry Belafonte	Elvis Presley	Broadway Cast	Film Soundtrack	JUST SINGS	Film Soundtrack	Frank Sinatra	Film Soundtrack	Harry Belafonte	Frank Sinatra
Victor	Victor	Columbia	Capitol	Jerry Lewis	Capitol	Capitol	Decca	Victor	Capitol
LPM 1248	LPM 1382	OL 5090	W 740	Decca	SAO 595	T 768	DL 8289	LPM 1150	EPA 1150
EPA 1248			EAP 740	DL 8410	SDM 595			EPA 1150	W 789

Ted Heath

Continued from page 79

the orch lifted the house but the trouble was that it didn't happen often enough.

Miss Christy, one of the top exponents of the cool school, came off only mildly with her progressive styling which is apparently due to lack of rapport with Heath's rhythm section. She was most effective on "Midnight Sun," a tune

pegged right up her alley. Heywood closed the first half with such quiet and tasteful numbers, "The Man I Love," "My Funny Valentine," "Begin the Beguine" and "Canadian Sunset." Heywood's piano, with a bass and drums backing, set up a nice mood, but it was better suited to a jazz club than a concert hall.

Blind Negro singer Al Hibbler dominated the last half of the program with his tricky workovers of standards and current disk releases. Hibbler's got a standout pop vocal style but he's dissipating a lot of it with offbeat comedic interjections.

Comedian Herkie Styles, an intermittent interlocutor, tried his best to turn Carnegie into the Catskills.

Gros.

BMI Guns

Continued from page 79
sents stagshows, calls for a fee that is one-third of the average evening weekday price for an orchestra seat multiplied by the total number of seats available in the theatre. That formula applied to the Palace would amount to a licensing fee of over \$1,000 annually. Songs involved in the suit are "The Song From Moulin Rouge" (Broadcast Music); "Mambo Jambo" and "El Comanchero" (Peer); "Mambo No. 5" (Editorial Mexicana de Musica Internacional);

"Jazz Me Blues," "Parade of the Wooden Soldiers" and "There'll Be Some Changes Made" (E. B. Marks); "16 Tons" (American); "Ballad of Davy Crockett" (Wonderland); "Deep in Heart of Texas" (Melody Lane); "Petite Waltz" (Duchess); "My Boy Flat-Top" (Lois); "He" (Avas); "My One Sin" (Mellin); and "Shake, Rattle and Roll" (Progressive).

Plaintiffs are asking for damages of \$250 per alleged infringement, the statutory minimum under the Copyright Law.

Trinity, Dot Lose in Ct. Vs. Mercury on 'Green Door'

A motion for a preliminary injunction was denied Trinity Music and Dot Records by N. Y. Federal Judge Archie O. Dawson, in connection with a suit against Mercury Records. The suit sought to restrain defendants from manufacturing and distributing an album titled "Jim Lowe Sings Behind The Green Door." (Lowe recorded the click "Green Door," which Trinity publishes, for Dot.)

After defendant denied that it intends to issue such an album, the court said, "In the face of these denials and in the absence of competent proof that the defendant intends to use the title complained of, there would seem to be no proper basis for issuing an injunction in the form sought." The de-

fendants admitted that it has issued an album called "The Door of Fame—Jim Lowe Sings."

"I THOUGHT
IT WAS
OVER"

Jaye P. Morgan

R.C.A. Victor

20-47-6798

REMICK MUSIC CORP.

Experienced
ACCOMPANIST

for
Demos
Auditions
Rehearsals

Read, "Fake," Transpose

ART GORDON

RI. 9-4586
(Res.)

SU. 7-4600
(Vce.)

Another BMI "Pin Up" Hit KNEE DEEP IN THE BLUES

RECORDED BY

GUY MITCHELL.....Columbia
MARTY ROBBINS.....Columbia

Published By
ACUFF-ROSE PUBLICATIONS

BATISTA, BOMBS & BETTING

AGVA Brings Music Hall's Rump Union Into Line; 3 Holdouts Suspended

The rebellion of Radio City Music Hall choristers against the American Guild of Variety Artists has been completely quelled, according to national administrative secretary Jackie Bright. Bright said that 97-out of the 107 members of the Music Hall chorus have reaffirmed their allegiance to AGVA and have resigned from the recently formed Radio City Music Hall Chorus Employees Assn.

Breakup of the employee union followed a set of circumstances which climaxed by last week's passage of a resolution by the Associated Actors and Artists of America declaring all those belonging to the rump union on the "unfair" lists of its affiliates unless they took immediate steps to get back into A's good graces.

AGVA had resumed trials of members of the indie union last week, but bulk already had resigned to rejoin AGVA.

Another factor that weighed the chorus opinion in favor of AGVA was that one of the Music Hall chorines, who had joined the indie, had resigned to work at the Latin Quarter. AGVA had her lopped off the payroll for membership in the other outfit.

Three officers of the rump outfit had been given seven days to resign from the union and get back with AGVA. They failed to do so at the deadline and were ordered suspended from the Union. They are Eric Hutson, Mary Ann Raye and Viola Brecht. They had been suspended from the cast some time ago, being the first of the indie members to go on trial at AGVA on charges of dual unionism and conduct unbecoming a member.

A show cause order from the chorus union stayed further trials, but the choristers dropped court proceedings on Jan. 3, two days after the AGVA contract with the Music Hall expired and thus the union had no power to enforce suspensions at the Music Hall.

Case had also been argued before the N.Y. State Labor Relations Board, but it's anticipated that a withdrawal will be filed. The chorus union was organized by Irving Goss, at one time an AGVA organizer who was dismissed from the union recently.

HOUSE SOLON URGES NIX OF CAFE TAX

Washington, Feb. 12. Another call upon Congress to repeal the 20% cabaret tax was made in the House last week by Rep. Edwin H. May Jr. (R., Conn.). He pointed out that the emergency war tax has continued 11 years past the war.

"The American Federation of Musicians," said May, "feels that 25,000 jobs have been lost because of this unfair and unnecessary tax. Over 1,000 musicians have been affected in my own district of Hartford County. The revenue raised from this tax is not sufficient to justify its basic effect."

"With its repeal, many thousands of jobs would be opened up for deserving musicians. In fact, I submit that the Federal Government would, in the very near future, derive a greater measure of revenue from increased cabaret business and the taxes that working musicians would be able to pay."

'BULLETIN BOARD' NITERY

The Bulletin Board, a new Greenwich Village nitery is set to preem Feb. 22 with a revue to be staged by Lorenzo Fuller, who along with Marvin Starger will co-manage the N.Y. spot.

Show, labeled "Odds and Ends," will include Susan Brooks, Nat Wright, and a calypso quintet.

Three Suns—Al Nevins, Artie Dunn and Tony Lavello—opened a two-week stand last week (7) at the Shamrock Hilton, Houston.

Reno Gas Blasts Get Mapes Hotel Roped Off

Reno, Feb. 12. The gas explosions which split open a block of the downtown Reno business section last week (5) rattled the Skyroom of the Mapes Hotel, half a block away, and shook up residents in the Riverside, just across the Truckee River.

The Riverside was able to go on with its show that night, but the Mapes was roped off as part of the danger area for that evening and all the following day. Owner Charles Mapes protested to the city council, but the restriction remained.

Effect of the disastrous blast on business for the week was noticeable to the adjacent hotel's shows, but business seemed undeterred in the casinos farther away, such as Harrahs Club and Harolds Club.

Sinatra's Billing In Aussie Walkout 'Cranky Frankie'

Sydney, Feb. 12. Frank Sinatra's popularity is at a low ebb in Aussie following his redlight of local tour, billed for Sydney Stadium last week under the Lee Gordon management, plus his alleged remark in Honolulu that the "lousy tour was off," just prior to returning to the States.

Blowup occurred after a reported "wild night" party and the discovery at the airport that no sleeper had been reserved for songwriter Jimmy Van Heusen, who was only coming for the ride, anyway. Sleepers had been arranged for Sinatra and his manager, Hank Sanicola. Another airline offered Sinatra three sleepers but he nixed the offer and boarded the first States-bound plane.

Aussie newspapers front-paged the Sinatra story, playing up the "wild night" angle, plus his huff at millionaire Henry Kaiser in Honolulu. Coast-to-coast publicity has just about "killed" the actor-crooner this side of the Equator.

Gordon flew to the States (7) to huddle with Sinatra over contract break. He was to try to persuade Sinatra to keep his Down Under dates later on, but general opinion here is that Sinatra is all washed up insofar as this territory is concerned.

Gordon said here that he was already out of pocket to the tune of \$40,000, and that refunds would have to be made covering 150,000 seats reported sold for the Sydney season, plus 70,000 for Melbourne. Sinatra had also been scheduled to play Hong Kong, Manila and Tokyo after his 15-day Aussie trek. Sinatra made his initial bow here in 1955 and was given a boffo reception.

Gordon had arranged an elaborate publicity campaign for the second run via press and radio hookups, plus tie-ins with all the major music stores and record units. Hoyts' pic loop brought in "Johnny Concho" timed with Sinatra's scheduled Stadium run. Newspapers have dubbed him "Cranky Frankie."

SINATRA'S \$75,000 PAYOFF TO GORDON

Hollywood, Feb. 12. Australian promoter Lee Gordon and Frank Sinatra have agreed to negotiate the loss suffered by the Down Under entrepreneur when Sinatra failed to go through with a booking there. Gordon said that the settlement may involve more than \$75,000.

SEE HAVANA BOOM AMID EXPLOSIONS

By JAY MALLIN

Havana, Feb. 12. Havana's casinos are betting that in 1957 will see the biggest tourist season yet—despite political unrest in the country. Havana is well on its way toward strengthening its new-found reputation as the Las Vegas of the East.

Famed Tropicana is expanding its casino to three times its previous size. The casino is now in the hands of Harry "Lefty" Clark, formerly of Sans Souci. The Casino Parisien in the Hotel Nacional now opens its doors at midday and closes when the last customer goes to bed in the early morning hours. The Parisien is managed by Sam Tucker, with assistance from Dave Lansky and the Cellini brothers, Dino (formerly of Tropicana) and Eddie (formerly of Sans Souci). The Parisien concession is in the name of Wilbur Clark, also of Las Vegas' Desert Inn.

Sans Souci, managed by Raul Gonzales (also owner of the local 21 Club), started the bingo fad which has now spread to every big nitery in Havana. But Sans Souci is still the centre of attraction, bringing in hundreds nightly for the 9:30 to 10:30 games. Montmartre has reopened after a temporary closure, and its casino now is in the hands of Phillip Schaffer and Arthur Allen.

There is gambling outside Havana, too. The American-owned Varadero Internacional Hotel has its green baize. In the city of Santa Clara, Norman Rothman (formerly of Sans Souci) has opened the Venecia nitery.

The Havana night spots are featuring top name talent. In a single week the following were playing at these spots: Nat "King" Cole at Tropicana, Edith Piaf at Montmartre, Sarah Vaughan at Sans Souci and Marguerite Piazza at the Casino Parisien. Others who have appeared recently include Celeste Holm, the De Castro Sisters, Tony Bennett, Senor Wences and Robert Merrill.

The niteries are signing up other talent, and reportedly have already contracted Johnny Ray, Lena (Continued on page 86)

GEO. LIBERACE ROBBED AND BEAT UP IN CHI

Chicago, Feb. 12. Two thugs robbed George Liberace of his violin and ring, both valued at \$3,000, early yesterday (Mon.). He was beaten on the head when he resisted and was rushed to Wesley Memorial Hospital here but released later.

He was going to his hotel from the Chez Paree where he is appearing with his brother.

Vegas and Chi Cafes Not Lauffing Off Upbeat in 'Cozy Comics' for Lounges

By DAVE LEVADI

Chicago, Feb. 12. A new entertainment policy is making itself felt in the plush cocktail lounges of Las Vegas and Chicago. The idea, according to booker and agent Al Borde, who returned to his Loop offices last week after three weeks in Vegas, is to add to the intimate appeal of lounge entertainment with comedians who can work close to their audience from stages which are being lowered and moved into the audience.

The need for the policy has been emphasized with the upswing in the booking of small music groups into hotel and nitery lounges. In Vegas alone, 24 such sidebar rooms are spending \$400,000 to \$600,000 per annum on acts and have built a topheavy structure of small combo bookings in order to outdo each other in the appeal or intimate music. Some hotels feature a half

Galveston's New Sheriff Don't Know From Nothin'; Gambling Clobbered

Houston, Feb. 12.

Robt. Thompson Exits GAC For TE's Industrial Wing

Robert E. Thompson has resigned from General Artists Corp. to join Theatrical Enterprises, Inc., where he will be in charge of industrial and commercial shows.

Thompson was originally prexy of Supermarket Show of Shows Inc., which staged name variety shows for grocery chains distributing tickets gratis to its customers.

Jerry Lewis 'Bloc' Parties Punch Up B.O.

The RKO Palace in New York is experiencing an unusual "party" booking problem with Jerry Lewis' current four-weeker as a "two-a-day" vaude headliner. "They are tantamount to paying 'fan clubs,'" says RKO prexy Sol A. Schwartz, "because we have never seen them come in such sizable numbers. They range from suburbanites, from Long Island, Brooklyn and Westchester in groups of 18 or 20—the type of people who go to one another's houses and play cards—in one organization that wanted 500 tickets en bloc. Even the supermarket owner in my neighborhood asked my wife if he could buy a block of 50 tickets."

Men's clubs attached to temples, day camp associations, bridge clubs, fraternal, religious and patriotic bodies, a "card club" (40 women), a "Cousins' Circle" (20), the Sunshine Fund (490), Welfare League of the American Legion, the Troupers (femme counterpart of the Friars), philanthropic sisterhoods, Hadassah and B'nai B'rith groups are representative of the mass orders.

More of a problem to Schwartz are the "frat night" requests and also from sororities which have to be on specific days, and not jugged as easily as the others.

Schwartz says that Lewis' \$200,000 advance is amazing. It tops the Danny Kaye and Judy Garland advance. Also, the top is now \$6 throughout—the \$7.50 weekend scale proved a hurdle.

Lewis is doing nine shows, including an added Wednesday matinee, with no Monday night performance, but mats on both weekend days.

Galveston County's new sheriff made good on a pre-election promise to clean up gambling and illegal liquor sales when he raided a popular Kemah gambling spot 10 days ago. Precisely at stroke of midnight, Sheriff Paul Hopkins and deputies walked in on Boneta Club in Kemah, confiscated \$10,000 worth of gambling equipment and boxes of liquor, and charged owner Ed Nelson with operating a gambling house, a felony. One hundred patrons were required to give names and addresses before being hustled into the night.

During 24 years of his reign, ex-Sheriff Frank L. Biagagne had declared time and again, "There is no gambling in Kemah, and there never has been."

As word of the raid spread up and down the Kemah Strip, the lights at the seven other clubs winked out and roulette wheels clicked to a halt. The fate of the Boneta—which had billed itself as "The Hottest Spot in Town"—apparently shattered feeling of immunity Kemah gamblers had felt under the ancient regime. Most thoughts in area now naturally turn to fate of plush Balinese Room in Galveston proper.

Balinese, recently restored to super-splendor after gutting by fire, packs big names like Sophie Tucker and Joe E. Lewis. And it is an open secret that a large amount of oil coin changes hands in games of chance within its walls: Site of room, however, would make raid a tough problem for anyone except a battalion of Marines. It sits over edge of the Gulf on big piles, with the only entrance a long wooden corridor running from the sea wall. The corridor is reportedly blocked by a series of electronically-controlled doors.

During crime hearings by Legislature in Austin four years ago, ex-Sheriff Biagagne was asked why he'd never raided the Balinese.

"It's a private club," he testified. "When I went to the door, they wouldn't let me in."

But Sheriff Hopkins, apparently cut from different stuff, might try a different tack. When he was asked after the Kemah raid if he would hit the Balinese, he replied: "I am going to enforce the law."

Asked to comment, Club topper Anthony Fertitta shouted over the phone, "What's that got to do with VARIETY?" and hung up.

LAS VEGAS RETURNING TO 3 SHOWS ON SATS.

Las Vegas, Feb. 12. After almost two years on a two-show policy, some of the Strip hotels are reverting to three shows on Saturday nights, beginning this week. Policy will be instituted by the Desert Inn, El Rancho and Thunderbird and decisions 'probably will be made momentarily at the Riviera and New Frontier.

Influencing the switch, apparently, is the success of the late show at the Dunes.

Hostelies went back to a 14-show-per-week policy in the spring of 1955, largely influenced by Ray Bolger, who held out against the late Satu day show when he was headlining at the Sahara. Added show represents an additional expense in terms of overtime for musicians, waiters, etc., but as a general rule will not mean extra payments to acts, most of whom operate on a "house policy" basis under the terms of their contracts.

'Ice Follies' in Hub

Shipsteads & Johnson's "Ice Follies" was set to open a 13-day stand at the Boston Garden last night (Tues.), scaled \$1.25 to \$3.75.

The icer has Frances Dorsey, Florence Rae, Andra McLaughlin, Irene Maguire, Janet Champion, Carol Coverly, Richard Dwyer, Lesley Goodwin and the Henrys' father & son team.

Vaude, Cafe Dates

New York

Marquis Family and Senor Wences signed for the Danny Kaye show at the Colonial, Boston, March 11. . . . Lillo pacted for Hotel Reforma, Mexico City, March 2. . . . Terri Stevens tapped for Balinese Room, Galveston, March 14. . . . Don Tannen inked with General Artists Corp. . . . Martha Raye goes into the Sahara, Las Vegas, June 18. . . . Glory Allyn to the Downbeat, Montreal, Feb. 21. . . . Jean Carroll's preem at Latin Quarter delayed to Feb. 28. . . . Cedrone & Mitchell comedy act into Le Ruban Bleu. . . . Joan Brandow set for the Home Show at Jefferson Armory, Louisville, April 7 to 14. . . . Carmen Amaya returns to Chateau Madrid tomorrow (Thurs.). . . . Puppeter Shari Lewis on a swing of Stanley Warner houses in northern New Jersey to work special kiddie matinees. Played the Lincoln's Birthday date at the Stanley, Jersey City, and is due for stands in Hackensack, Ridgewood and elsewhere.

Lloyd Kolmar now agenting in the variety-tv dept. at the William Morris Agency. . . . Hal Loman of "Mr. Wonderful" to stay with the Will Mastin Trio headed by Sammy Davis Jr. He's set to accompany the group to the Chez Paree, Chicago, Feb. 26. . . . T. C. Jones pacted for the Gay Haven, Detroit, Feb. 25.

Betty Kelly tapped for the Nacional, Havana, April 17, preceding that with a date at the Vagabonds, Miami, March 21. . . . Alfred & Lenore down for the Holiday House, Pittsburgh, March 4. . . . Sheila Guyse set for the Copa, Pittsburgh, Feb. 18. . . . Eagle & Man open at the Safari Club, New Orleans, Feb. 28.

Chicago

Virginia O'Brien plays the Congress Hotel, St. Louis, March 4, for two frames. . . . Estrellita & Raul are booked into the Muehlebach, Kansas City, March 29, for a two-week stay. . . . Beverly Country Club, Newport, Ky., has Paul Gray inked for a two-week stay May 10. . . . The Dunes, Vegas, has Four Shades inked for Friday (15) on a four-week stand. . . . Gadabouts will be playing the Dunes in Vegas during June for four weeks. . . . Max Borde has taken over management of The Nationals. . . . Dinah Washington opens at Mr. Kelly's May 6 for two frames. . . . Dolinoffs & Raya Sisters into Pittsburgh Anka Club March 25-April 4. . . . Max Cooper signed for Sport & Home Show, Springfield, Ill., Feb.

27-March 3. Hedi Richmond on same bill.

Maxie Rosenbloom is set for Dore's, Pittsburgh, for two weeks, Feb. 22. . . . Guy Mitchell booked for Kansas City Auto Show, March 8-10, and the Lincoln, (Neb.) Auto Show, March 13-17. . . . Jerry Lester is due into the Black Orchid June 3 for a three-weeker. . . . Hi-Lo's into the Black Orchid for a triple decker, May 13. . . . Paulette plays the Muehlebach, Kansas City, for two weeks, March 29. . . . The Italian Festival in New Orleans and Chicago this year will be during August, exact dates unset.

Hollywood

Billie Holiday opens a two-week stint at Facks, San Francisco, tomorrow (Thurs.), then plays Mrs. Kelly's, Chicago. . . . June Haver opened for 10 days at Palm Springs' Chi Chi Club yesterday (Tues.). . . . Comic Buddy Lester and dancer Johnny Bach are also billed. . . . Steve Bennett Trio at Sears Steak House breaking in a new entertainment policy for the spot. . . . Victor Borge show featuring the Venus Starlets, and Garwood Van's orch at New Frontier, Las Vegas, for four weeks. . . . Conley Graves Trio opening at Encore Restaurant Feb. 18. . . . Bernie Jones Four bowed at Marineland Friday (8) launching an entertainment policy at the Porpoise Room.

Yeggs Give Up 33-1/3% For Hub Garden Heist

Boston, Feb. 12. Thugs cracked the safe at Boston Garden early yesterday (Mon.) in the treasurer's office and got away with \$4,500 in coin, missing \$12,000, but dropped a third of the loot in exiting. They tied up the 81-year-old watchman and tackled the wall safe containing about \$15,000.

Four sports events over the weekend had drawn SRO, but most of the money taken in at the wickets was banked. Advance sales accounted for by far the greatest amount of revenue at the hockey and basketball games and the DeMarco-Ortega fight Saturday night which had a \$50,000 gate.

WHIRLING TOASTMASTER

George Jessel's 11 Speaking Date In 10 Days

Hollywood, Feb. 12. George Jessel criss-crosses the continent this week to fulfill 11 engagements in a 10-week period. "Toastmaster General of the U.S." was on the Jack Benny television Sunday and planned East immediately thereafter for a cocktail hour speech at Palm Beach, Fla. Yesterday (Mon.) followed by a dinner address at Hollywood, Fla. He's in Miami tonight (Tues.), and Chicago tomorrow.

Then planes back to the Coast to toastmaster the Jack Benny testimonial. After the latter affair Thursday night, he planes back to Miami Beach for the Eddie Cantor dinner Friday, goes to Charleston, S. C. Saturday, Toronto Sunday, Montreal Monday and then flies West again for a speech Wednesday (20) night in San Francisco.

Betty Jean Ferguson, who goes into the Bermudiana Hotel, Bermuda, for two weeks starting March 2, is currently singing with Moxie Whitney's orch at Imperial Room, Royal York Hotel, Toronto.

Amateurs—To the Rescue

Du Quoin, Ill., Feb. 12. Stage shows with the participants all amateurs are being presented in the State here, on a trial basis to revive entertainment interest in the town. John Florino, owner of the house who shuttered it last Dec. 4 because of poor b.o., attendance is co-operating with the Egyptian Music store in staging the shows for six consecutive weeks.

Cash prizes totaling \$120 are distributed to the top talent. At the end of the tryouts tagged, "On Stage, Southern Illinois" Florino will determine whether to resume the showing of motion picture films.

R-B Circus Set By CNE; Dicker Hope

Toronto, Feb. 12.

Ringling Bros.-Barnum & Bailey Circus has been signed for the first week of afternoon performances at the Canadian National Exhibition here, according to Jack Arthur, producer of the 24,000-seater grandstand show, opening Aug. 23. On scuttling of its tent operation, this will see RB working, an outdoor, three-ring circus for the Toronto date. The CNE has a 500-foot frontage, a depth of 150 feet and a 60-foot backdrop, with Lake Ontario in the rear.

Meanwhile, for the fortnightly evening grandstand show, which involves a production cost of between \$400,000-\$500,000, Arthur is currently negotiating with Bob Hope as the other U.S. headliner. Deal also would include two matinees by the comedian on Labor Day, Sept. 2, and closing on Saturday the 7th, Arthur and Hope are to meet in New York next week for final dicker.

Solons OK Site in D.C. For 60,000-Seat Stadium

Washington, Feb. 12.

The nine-member National Memorial Stadium Commission, headed by Sen. John Stennis (D., Miss.), has approved a site immediately north of the District Armory as a suitable stadium site. Sen. Stennis announced the Commission had agreed on a 60,000 seating capacity, ruling out such international events as the Olympic Games.

Site agreed upon includes much Government-owned land, plus two and a half acres which would have to be purchased from private owners. Adjacent to it is space for parking 15,000 cars.

Two other committees, one on plans and designs another on finance, must submit reports before the full commission can take action and report to Congress, which must allocate funds for the project.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., Feb. 12. A week of broadcasting from the Lake Placid Club and other points of interest has turned the sports city into an Arthur Godfrey carnival week.

Jean (Stuart) West, who graduated here in class of '42 and is now connected with the staff of the main office of the Will Rogers Hospital, was emergency into the general hospital for major surgery. Among those rating special mention on progress, Jack Norton, John Gurba, Arthur J. Slattery. Sonja Spleker has joined the staff of Rogers' research lab and Joseph Shambaugh added to the downtown shoppers and package mail delivery.

Lydia Taylor, secretary with Switlow Theatres, Louisville, in for a bedside stay to attend her husband Charles, who is skedded for major surgery as a non-TB patient.

Don Galyan, projectionist with Stewart-Everett Theatres, Charlotte, N.C., registered for the general o.o. and rest period.

Write to those who are ill.

Ditson's GAC-to-Deutsch

Lenny Ditson has resigned from the cafe dept. of General Artists Corp. to head the eastern office of Milt Deutsch, Coast agent. Replacement at GAC not picked yet.

Inside Stuff—Vaudeville

Danny Kaye is changing the format of his two-a-day show which goes on at the Colonial, Boston, March 11. For the first time since he started on the hard-ticket junkies, he'll be without the services of the Dunhills, the dance trio with whom he's always done a terp bit. Instead, he's booked Roberto Oglesias, who heads a flamenco troupe, thus he'll give his work a Latin flavoring. The Latino influence will be extended with the booking of Wences, and Kaye will have the Marquis Family in the same layout.

The William Morris Agency is looking into the possibilities of an all-Negro show along the lines of the Cotton Club Revue, currently playing Miami Beach. Office has lined up Timmie Rogers to head a display which is slated to open at the Elegante, Brooklyn, March 20 for four weeks. Al Fields and Murray Linn have been signed to do material for this display. Office hopes for a route of cafes following the Elegante showcasing.

The Latin Quarter, N.Y., which had optioned Billy Fellows, the record act, for 20 weeks, had to let him go in order to make way for Angela & Fred Roley, who came in last week as a replacement. They plan to pick up the disk-pantomimist at a later date for a longer run.

Fred Russell, oldtime vaudevillian, was congratulated by a legion of friends when he observed his 83d birthday in Manchester, N.H., last week (8). He recently returned to Manchester after a number of years in Berlin, N.H. After quitting the stage, Russell ran a hotel in Manchester which was patronized by stage folk of a generation ago.

Batista, Bombs & Bets

Continued from page 85

Horne, Jimmy Durante and Lillian Roth.

Building 5 Hotels

Scattered throughout the city, five new hotels are going up, three of them representing U.S. interests. At least two of these hotels, the Havana Hilton and Havana Riviera, plan to install casinos. (The Riviera will be managed by Jack Entratter of the Sands, Las Vegas.)

But all is not rosy with the Cuban tourist picture. For over three months Cuba has been going through a period of uprisings, guerrilla warfare, assassinations, sabotage and bombings. Inevitably, this has unfavorably affected tourism and nightlife in general, both of which have fallen off noticeably as compared with last year's boom.

Night clubs and theatres have not gone unscathed in the troubles. The chief of Cuba's Military Intelligence Service was assassinated in Montmartre, causing government closure of the place for a while. On New Year's Eve a bomb exploded at Tropicana, injuring two teenage girls, one of whom lost an arm. That same night another bomb went off at Rio Cristal niter, damaging a car but hurting on one. Bombs have been placed in at least three cinema theatres.

The extremist oppositionists who are causing the unrest are aiming at the nation's economy, hoping that if this is damaged enough the government of strongman Fulgencio Batista will fall. Second only to sugar in importance to the economy, the \$60,000,000 tourist industry is a prime target of the underground.

Almost nightly in Havana the explosion of bombs can be heard. Many of these are placed next to poles holding key electric wires, and when the bombs go off, large sections of the city are darkened. With an eye on the tourist trade, four of the bombs have been exploded within a few blocks of the Hotel Nacional. Two others, including one in front of the Hotel Victoria, have been found before they could go off.

Ring of Silence

When an explosion is heard, and frightened guest: at the Nacional call to see what has happened, the telephone operators are instructed to say there had been an accidental

explosion of dynamite at a construction site.

In 1953, 230,974 tourists visited Cuba. The figure climbed to 237,820 in 1954 and to 285,386 in boom 1955. In 1956—although final figures are not yet available—over 300,000 tourists probably visited the island (this was the year gambling began expanding rapidly after passage of favorable legislation).

What happens this year remains to be seen. In an attempt to blot out all news of unrest—and particularly of the bomb explosions—the government has established strict censorship of the press, radio and television. Foreign correspondents are not permitted to send bomb and similar news abroad (where it would be read by prospective tourists), and all incoming publications are censored to make sure no news leaks back in that might have been smuggled out. (The Jan. 28 issue of Time was banned in Cuba.)

But the sound of the explosions, plus the darkening of parts of the city, prevent a complete blackout of knowledge of the bombs. And knowing about them has discouraged people from going out nights. Theatre managers complain about a sizable decrease in customers at night, but have noticed some increase in the afternoons (women are now going in the afternoons since they can no longer go with their husbands in the evenings).

The casinos, by investing heavily in talent, expansion and publicity, are gambling that Cuba's difficulties will soon be controlled by the government, and the 1955-1956 boom will then be resumed.

HARBERS

NOW
STATLER HOTEL
CLEVELAND

and DALE

EARL WILSON (New York Post) says, "CAB CALLOWAY . . . a BIG HIT in Miami Beach."

CAB CALLOWAY

CURRENTLY SEVENTH WEEK

COTTON CLUB, Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York



Want For America's Only Folk Theatre

32nd Annual Summer Tour — Opening in May
YOUNG ACTORS AND ACTRESSES

Prefer Those Who Can Sing, Dance, or Play Musical Instruments
ALSO WANT NOVELTY VAUDEVILLE TEAM with Several Changes

THE SCHAFFNER PLAYERS

As Featured in HOLIDAY, COLLIER'S, HARPER'S, SATEVEPOST
and on OMNIBUS

NEIL SCHAFFNER, 1190 WEST WAY DRIVE, SARASOTA, FLORIDA

GING MERLIN

and his
VIOLIN BEAUTIES



ZIEGFELD FOLLIES
LATIN QUARTER, MIAMI

Mgt. Jerry Levy - Fred Amsel
Direction: William Morris Agency

SPLASH!!!

BACK IN THE SWIM

Established Night Club, Radio and TV Songstress, with Unusual Style.
Resuming Career. Desires Top Managing Agent. Call Circle 6-1518.

Spot Vaude Perks Up; Nat Cole's Par 143G Gives Houses New Heart

Vaude bookings are on the up-beat, now that it's being proved consistently that spot bookings can be profit-makers even when top pix product isn't available. Immediate result of the boff grosses that have hit the Paramount houses in New York and Brooklyn is the considerable increase of inquiries by out-of-town managements in availabilities. Managements have been spurred by the \$143,000 gross of Nat King Cole at the N.Y. Paramount into considering installation of periodic vaude shows. The Cole gross is looming as an increasingly important landmark for many theatre managements. Many have known that there is considerable coin in rock 'n' roll, but have been fearful of antagonizing the communities served by the theatre, and consequently have eschewed such deals. However, the Cole take proves that there can be heavy profit in legitimate headlines.

The N.Y. Paramount is also providing a further key case. Booker Harry Levine of the Par circuit is now dickering for Pat Boone to work the N.Y. house around May 29. Deal is also on for Johnnie Ray to work that house at some future date.

Meanwhile Loew's State booker Leo Cohen has also a vaude show, having booked Jocko Henderson, of the WOV (N.Y.) deejay staff, to go in for 10 days starting April 19. Alan Freed, the WINS deejay who goes into the N.Y. Par starting on Washington's Birthday (22), is also set for the Brooklyn Paramount during the Easter holidays.

The talent agencies are having a rough time getting many of their attractions to subscribe, to four shows daily and more, especially in situations where the guarantee is nominal, but percentages run high. The names who make vaude a regular habit, such as Danny Kaye, still prefer two-a-day which ordinarily means a top of about 10 shows weekly. Jimmy Durante will be going into the Carter Barron Amphitheatre, Washington, and Jerry Lewis, current at the Palace, N.Y., in two-a-day, will be followed by Liberace, who goes in April 20. It's felt that the r'n'r of Jocko Henderson playing concurrently with Liberace's Palace two-a-dayer will hardly be competition for each other, but it'll be more variety than has been on Broadway in many years.

Hildegard opened Monday (11) for a week at Casino Royale, Washington, and then plays the Shamrock in Houston.

Sports, Travel, Boats Bait \$73,000 in K. C.

Kansas City, Feb. 12. Third annual Sports, Travel & Boat Show wound up in Municipal Auditorium Sunday (10) with a gross of \$73,000, including taxes. Show played Feb. 1-10, with matinee and evening vaudeury daily. Producer Nick Kahler ran into some fizzy weather during most of the run, but it didn't seem to keep the fly, plug and boat followers from coming out for the exhibits and stage shows.

Hour-and-a-half vaude show twice daily included cast with Dean Sherman as m.c.; local orch directed by Don Gil Torres and 11 acts. On the bill were Chief Young Deer and Mohawk Indians; Ellis Newman, bait caster; World's Champion Log Rollers (5); Cimse's Trained Scottish Collies, The Kings Guard (13), Al DeJonghe's Chimpanzees, Wazzan Troupe (9), Sharkey the Seal and aerialist Clay Beckett.

Judge Sez Roxanne Must Wear Civvies in Court Vs. Her Lawyer's Bra-View

Newark, Feb. 12. Street attire and not her working clothes will be worn by stripper June Frazer, better known as Roxanne, tomorrow (Wed.) in Municipal Court when she'll face charges of violating the city's recently amended anti-burlesque ordinance. Nine other performers are defendants on similar charges. All were arrested at Minsky's and the Empire Theatre in a police drive to "clean up" burlesque.

Just what Miss Frazer will wear at the hearing was decreed by Chief Magistrate Nicholas Castellano last week at a pre-trial conference designed to facilitate handling of the case. Court denied a plea by defense counsel Henry Rubenson that Roxanne appear in her stage panties and bra to permit the judge to see for himself whether she illegally exposed her lower abdomen.

To avoid repetition, it was agreed by both defense and prosecution, with the court's approval, that complaints lodged against all defendants will be consolidated in Roxanne's hearing. Thus a decision in her case will be binding on the others so charged. Two male comedians, Everett Lawson and Virgil "Slats" Taylor, who were arrested two weeks ago along with the strippers, will not have to appear in person.

Police "harassment," as Harold Minsky put it, forced him to close operations Thursday (7) at the Adams Theatre. Some 60 employees were thrown out of work. The Hudson Theatre, in nearby Union City, likewise closed Saturday (9). Operated by Sam Cohen, it flourished for 30 years until Union City adopted an anti-burley ordinance patterned after Newark's. The Empire closes Thursday (14).

The theatres are expected to remain closed pending their appeal of the constitutionality of the ordinances to the U. S. Supreme Court. The Newark law has been upheld by the State Supreme Court.

Kaye Ballard's 'Later, Not Yet' to Dore's Pitt

Pittsburgh, Feb. 12. Dore's nitery and Kaye Ballard are having a tough time getting together. Comedienne has just cancelled out for the second time in less than three months. Last November she was inked for the East Liberty club and asked for a postponement when RKO signed her to replace Carol Channing in "The Girl Most Likely." Jane Powell starrer. At that time, Miss Ballard agreed to come in for the unfulfilled contract during week of Feb. 22.

Now she's asked out again to go into the Rodgers & Hammerstein tv spec, "Cinderella," with Julie Andrews, next month. Rehearsals begin in a couple of weeks. Joe and Doris Binaco, who own and operate Dore's, now have their fingers crossed for April 20. That's the newest date Miss Ballard has given them.

'Burst Bubble' Era Over in Vegas, Says Goffstein

Las Vegas has gotten over the "bubble has burst" psychology that hit the resort last year, says Ben Goffstein of the Riviera Hotel. Business this January, he cited, was far above that of the same month last year, and indications point to a rising income graph. This, Goffstein says, will occur despite the fact that there may still be a hotel or two, beset with management difficulties, in danger of folding.

Business is good enough, Goffstein declared, to warrant the building of 200 additional rooms at the inn, along with a roofgarden, and an exhibition hall with 20,000 square feet. Construction date hasn't been set pending completion of financing details.

Much of the "comeback" of Las Vegas is due to the concentration on convention business, which is helping load the hotels during the off-season, and the improvement in the transportation setups. Goffstein pointed out that with airliner additions, the resort is only one stop away from any large city in the U. S.

The failures of last year, when five hotels bit the dust, Goffstein were not without its benefits, according to Goffstein. For one thing, it took the promoters out of the field. It solidified the existing hotels and sent up warning signals to wildcatters without management know-how. The Riviera, one of the inns that folded, is now on the way back toward paying off completely the obligations assumed by the previous management, according to Goffstein.

Goffstein will be attempting an innovation starting today (Wed.) when comedian Lenny Kent opens in the lounge (see separate story). Hitherto, small combos, musical novelties and singers prevailed in the cocktaileries. The Novelites will also work the lounge following their stand with the Harry Belafonte show which also goes in today. As of now, the Riviera has lined up the Blackouts, Lou Walters, Latin Quarter Revue, George Gobel and Liberace. It's likely that Dennis Day will go in following Belafonte's run.

Lisa Kirk's Formula to Hypo Diving Nitery Biz: Let Agents 'Get Into' Acts; Talent Not Enuf in 'Easy Chair' Era

By MIKE KAPLAN
Hollywood, Feb. 12.

Talent alone is no longer enough to lure the public away from a comfortable easy chair and into a night club. There must also be a "want-to-see" element of excitement to provide more than an occasional brake to steadily skidding business. So Lisa Kirk wants agents to take the lead in creating a new and exciting aura for acts that could revitalize after-dark entertainment. "Everybody has to cooperate," she maintains, "but even cooperation won't be enough if we haven't any creative ideas to offer. It's about time people in the business began thinking in terms of offering a night club show that will attract attention and spread some word of mouth so that people will want to come out of their homes and see it."

Her own current nitery act, which builds to a shower on stage, is in this "production" vein, and it has boosted her weekly stipend considerably, but Miss Kirk doesn't think the problem ends there. She's worried about the day when declining business will result in so few places to play that even acts like hers won't find it easy to get bookings.

Urges 'Creative' Agents
"The time to do something is now," she emphasizes, "and I think the job should begin with the agents. It's about time they did something more than turn in a series of booking slips at the end of the day if they want to earn a 10% commission. If that's all they're going to do, maybe they should only get 5%—like Equity agents do—and let the 10% fee go to an agent who takes the time to help his client create an act that will do business."

Admittedly, there's no prece-

Abacadabra, Or Magicos In Buffalo Beef Vs. Bill To Heave-Ho Hypnotism

Buffalo, Feb. 12. Buffalo area magicians have banded together to fight proposed legislation which would outlaw hypnotism acts in Buffalo. Buffalo Magicians Club No. 12, of which some are hypnotists, appeared before the Common Council this week opposing a resolution to prohibit public performances of hypnotism where humans are used as subjects.

The measure, strongly backed by certain physicians and dentists who employ the hypnotism method, would permit the use of hypnotism for medical purposes only.

Calling attention to the fact that hypnotism was a form of entertainment long before it was employed in medicine, Gene Gordon, president of the club, stated that the law would prohibit a mother from rocking her baby to sleep because she is actually using hypnotism when she rocks him. Physicians who are backing the measure contend that a subject hypnotized by an amateur can suffer mental and physical harm. This is disputed by the magicians, who say that no one can be hypnotized against his will.

dent for the suggestion that an agent get out and create. But, she points out, there's also no precedent for the way in which hotel rooms and niteries around the country are closing for lack of exciting attractions.

"It seems to me," she expounds, "that it would just be good business for an agency to get into the field of creating and supplying new acts for established people—and helping develop newcomers at the same time. They have the facilities. After all, most of the big agencies represent writers, choreographers, stagers and arrangers as well as acts. It should be an easy thing for them to get some people together to put together a package that would generate excitement."

"For that kind of effort, they'd deserve their 10%. Maybe they should even invest some of their own money in the package. Naturally, they'd get their return off the top. But they'd also benefit in that they'd have more people working—and probably at better prices—than if they continue this run-of-the-mill telephone call business. The ironic part of it is that the big people don't need them. I'm sure Harry Belafonte, for example, doesn't need an agency to get him two weeks at the Coconut Grove. And the people who are just starting and who need help would benefit immeasurably from being included in that kind of a nitery package."

Hits Package Handling
Packages, the singing actress emphasizes, shouldn't be aimed merely at Las Vegas. They should be geared to other spots around the country—and units of this kind could play percentage against a minimum guarantee, if necessary.

"The important thing," Miss Kirk says, "is to breathe some life into this business. Unless we do something creative soon, we will have surrendered the entire night club business to television and thousands of people will be out of work. The business is heading toward extinction. We must do something to stop it."

Underlining her concern, she added, was the Los Angeles-Hollywood situation. In the last 12 months, the Beverly Hilton and the Biltmore Hotels have both closed their rooms—the latter after almost 25 years of operation—and a number of smaller clubs have also fallen by the wayside. Several others are operating in the red and may shutter before summer unless there is an upturn in business.

PROFESSIONAL COMEDY MATERIAL for all Theatricals
BILLY GLASON'S FUN-MASTER
The Original Show Biz Gag File
We Service the Stars
35 Issues \$25 — First 13 for \$7
Singly—\$1.05 Each in Sequence

- 3 Parody Books, per Bk. \$10
- 3 Blackout Books, per Bk. \$25
- Minstrel Budget \$25
- How to Master the Ceremonies \$3 per Copy
- "The Comedian" Monthly Service • \$15 per Year (12 Issues)

We Also Teach M.C.'ing and Comedy
Let a Real Professional Train You
NO C.O.D.'S
BILLY GLASON
200 W. 54th St., N.Y.C. 19, Dept. V
Circle 7-1130

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
Every room newly decorated.
Air conditioned rooms available.
The Home of Show Folk

MOSS MAKES 1,000,000 PHOTOS FOR ELVIS PRESLEY
PHOTOS as low as 1c each
Write for samples, prices.
MOSS PHOTO SERVICE
850 W. 50th St., N.Y. 18, N.Y.
PLAZA 7-3520
Since '35, Serving America's Stars



Thank you MR. ED SULLIVAN for a return
engagement on the ED SULLIVAN SHOW Feb. 3

BAS SHEVA

and Also a Grateful Acknowledgement to
MARLO LEWIS • RAY BLOCK • JOHNNY WRAY • BOB TAMPLIN
Direction: GENERAL ARTISTS CORP.

Fontainebleau, M. B'eh

Miami Beach, Feb. 9.
Jimmy Durante with Sonny King, Jackie Barnett, Jack Roth, Ben Wrigley, Jules Buffano, Durante Girls (6), Queti Claeivio, Sacasas Orch; \$3.50-\$7 minimum.

This is Jimmy Durante's first trip here in several seasons and his first foray along the plush hotel-casino circuit. In his current stand at the LaRonde of the Fontainebleau, Durante is setting the swank room by his staid ears with a package that never lets up in pace or entertainment values. Following the boxoffice record-setting week of Jerry Lewis is a difficult assignment, but Durante, on basis of the entertainment values contained in his package, looks to rack up steady aud-buuld for the two-weeker.

Durante has a solid set of newbies and standards to keep the tempo rising and the howls building. Addition of two youthful aides adds freshness and zing to the mayhem moods. Sonny King, who's replaced the ailing Eddie Jackson, is a find for the Schnoz. He's a vital songster with a fine flair for playing the straight to the screwball approaches of Durante.

On his own, King almost walks off with the show, displaying a strong, punching style in selling his tunes to set his stamp on the forepart of the script, and garners big acceptance when he mixes it with the vet leader of the troupe. He works into the struttways, the "duettings" as though he'd been foiling for Durante for years. End-result is a blending that keeps the mitts and laughs sustained.

The standard Durante mixups with musical aids Jules Buffano and Jack Roth seem as spontaneous as when first purveyed in the past, and are more sharply timed. Ditto the bit with contortionist-dancer Ben Wrigley. Bring-on of writer Jackie Barnett allows the comedy-lyric inventor to display his predilection for the Durante dynamics in zingy takeoff on the boss. It earns Barnett hearty payoff.

The six leggy lookers are now very much a part of the routine, pitching the Durante Insanity bent to peak in a ballet spoof and a belting band bit. Durante has added an excellent flamenco dancer to his troupe. In Queti Claeivio to his troupe. A dark, attractive seniorita, her work as authentic and flashy, but seems a bit misplaced when added to the frenzied goings-on that follow her teoff slot. With the company heading for a Havana (National) date from here, however, her values should be upped in the overall staging.

Sacasas, usually the solemn, concentrating batoner, comes off as a funny butt for Durante in the orchestral mixups which are very much a part of the picture, and he still manages to keep the cues on the button. Tony Martin arrives Feb. 19 for a three week run.

Desert Inn, Las Vegas

Las Vegas, Feb. 5.
Patti Page, Jack Durant, DI Chorines (9), Carlton Hayes Orch (19); \$2 minimum.

Patti Page's stint in the Painted Desert Room displays her canary talent to heights unreached before. Success of showcase is partially due to the expert staging by her groom, Charles O'Curran. Dramatic lighting and wise pacing blend well with the wholesome, girl-next-door friendliness of Miss Page's delivery. Her familiar voice fits the songs she's selected, and with each she sounds as if she enjoys singing every note.

She throws in the inevitable Presley bit, but it's different enough to reward her with more than just polite laughter; a few bars of "Hound Dog" are piped before transition into "How Much Is That Hound Dog In The Window." She further kids her w.k. doggy disclib by chirping it to the accompaniment of loudly barking orch members. "A Foggy Day in London Town" is made even more effective by stage fog; she scores with "Johnny Guitar," which has excellent backing by guitarist Bob Morgan. Comedy know-how is shown with a "number left over from last week" when she goes into Jimmy Durante's "Baby Mine," complete with his mannerisms.

The mechanical trick of singing "Tumbling Tumbleweeds" with a "three other Patti Pages" is a clever gimmick good for solid applause. Trademark "Tennessee Waltz" is done with emotion while revolving sphere with tiny mirrors reflect spotlight into darkened room for unusual effect. Not to disappoint requests from audience, she offers a pleasing medley of hits with which she is identified. Her drummer, Archie Freeman, and pianist, Rocky Cole (latter joins her vocally in the Durante takeoff)

contribute heavily to making this a topnotch act.

Jack Durant's comedy is always welcome on the Strip. His breathless, husky-voiced style blasts monolog which concentrates on the shortcomings of his wife. His standard backslapping of bewildered ringsiders is good for yocks, as are his frightening flips and falls to the floor. First-nighters were reluctant to let Durant bow out.

"The Ballad of Frankie & Johnny" is one of the best production numbers seen on the Strip in several seasons. Despite limitations of the small stage, it's a lively and exciting romp featuring Broadway-quality performance by Art Johnson, Jerry Jackson, Diane Varga, Cindy Girard, Flo Walters, Larry Maldonado, and the DI chorines (9). Another elaborate piece called "Concerto Baroque" is the curtain-raiser; both were staged by Donn Arden. Enlarged orch (19) for this show, which ends March 4, is capably batoned by Carlton Hayes.

The Village, S. F.

San Francisco, Feb. 7.
Sophie Tucker (with Ted Shapiro), Danny Welton, Joe Kirchen, Joy Healy Dancers (6), Leon Radsliff Orch (9); \$2 cover.

Sophie Tucker steamed into The Village like Admiral Dewey steaming into Manila Bay and promptly captured a near-capacity turnout. Clad in a rhinestone-studded silver gown with turquoise side panels, turquoise scarf and ermine stole, she still belts 'em out in the style which has become classic in her 50 years of show biz.

La Tucker mixes up her songlogs a bit in 40 minutes, but slips the customers most of the numbers they're awaiting such as "Myron," "Daddy-o Ain't Gonna Leave My Patio," "Sophie's Matrimonial Market" and, of course, a little of "Some of These Days." Her little sermonette—in this case, "Take a Look at Yourself Every Day"—goes over big, and Ted Shapiro, another Tucker tradition, is his usual deft, ingratiating self at the piano. As usual, every Tucker number is honed for maximum effect, whether that effect be a laugh or a more serious emotion. And, as usual, the audience simply loved her; she guarantees full houses the next fortnight.

Danny Welton's harmonica act is more aural than visual, unfortunately, and probably needs some sort of gimmick to make it acceptable, though Welton obviously knows his way around his instrument.

Healy line, emcee Joe Kirchen are adequate as curtain-raisers, Leon Radsliff orch is good.

Thunderbird, Las Vegas

Las Vegas, Feb. 7.
The Merry Macs (4), Sonny Howard, Les Cardinals (3), Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (12); \$2 minimum.

Well-rounded entertainment is moulded at the Thunderbird for the next three frames by the Merry Macs, who top a bill that includes Sonny Howard and Les Cardinals. The Merry Macs and their upbeat tuneology have been absent from this circuit far too long, and with the additional asset of beaucoup show biz savvy, they spark rafter-towering salvos.

Reacquainting audience here with their unique sounds via "It's Wonderful," Macs unfold a zingy repertoire that embraces everything from pop to rock. Highlight sees 'em dip into the '40s to revive some of their gold record clicks. Not limited to song in the strictest sense, they also evoke yocks with choreographic inserts into their melodies.

Sonny Howard is a versatile performer, possessing a big voice with which to belt a tune and a keen sense of timing that enables him to produce laugh-loaded moments. His "Gotta Have a Gimmick" routine is slick, getting roars with his impreses of w.k. stars. He blends assets of voice and comedy savvy to good results in a facetious aping of Jan Pearce doing "Vesta La Giubba." He might add further impact to his act by singing more numbers seriously.

Les Cardinals (two guys and a gal) have an unusual approach, coupling instrumental versatility with an assorting of well honed tumbling tricks. Lads tune up some frenetic latino music on twin marimbas, then switch to jazz bleating on saxophones. Femme partner appears to sync aerial gyros capped by a flash finish in which the boys do walkovers and butterflys (which tooting saxes).

Thunderbird Dancers doll up the proceedings at the opening curtain with a spright "Varsity Drag," then join the Merry Macs for a gaily paced finale.

Cafe de Paris, London

London, Feb. 5.
Constance Bennett with Joe Ross, Don Pippin; The Arthur Coopersmith and Harry Roy Orchs. \$8 minimum.

As a sophisticated cabaret performer, Constance Bennett ranks with the elite. In her London nitery debut she reveals charm, exudes warmth and displays authority. Had her act maintained the standard set by a couple of her entries, her success would have been without question. As it stands, however, the query mark must be poised.

Miss Bennett hardly does justice to her own vocal style. When she's giving with witty lyrics she's fine, as evidenced by the reaction to two smash numbers in her half-hour songlog. "Happiness Is Just a Thing Called Money" and "Brand New Year" are just right for the ritzy type audience attracted to this venue and qualify for maximum response. On the other end of the scale she offers a trio of nursery rhymes, including the famed "Au Clair de la Lune" and "Sur le Pont d'Avignon," which have a modicum of charm but are out of her style.

The main criticism which the act provokes is that the star tries to cover too wide a variety, with ballads, pops and even a rock 'n' roll number, which calls for a quick costume change. The latter entry, "Teenage Prayer," which she does with Joe Ross, has considerable vitality and is certainly an offbeat closing item.

On opening night, playing to a capacity celebrity audience, Miss Bennett received the top grade ovation, but wisely resisted the come-on applause. Her name value as a Hollywood star should keep the cafe busy during the month's engagement, but it's unlikely that a typical non-pro clientele—which must be expected after the first few days—will evince the same enthusiasm.

With her own Don Pippin maestroing the Arthur Coopersmith orch, the accompaniment of an intricate routine is first-class. Harry Roy's resident combo shares the dais for the lively dance sessions.

Le Cupidon, N. Y.

Maya Angelou, Gene Vincent Trio, Lori & Jan, Scoogie & Leo, Catun Orch; \$3.50 minimum.

Calypso spots are opening at a rate much more rapid than any other nitery development in recent years. At this juncture, most are doing business, resulting either from curiosity or through inability to get into a spot such as the Jamaican Room, the top Caribbean cafe in this area.

One of the newbies has teed off at Le Cupidon, which reopened recently after a run last season with an orthodox talent policy. Like all calypso spots, Le Cupidon offers an interesting show to a great extent, especially with the booking of Maya Angelou, a tall, cafe-au-lait-tinted lass with a voice that comes from a bottomless pit. Miss Angelou has a very interesting and sometimes sexy delivery that rates attention. She's handicapped by material that isn't top-drawer, but with acquisition of new songs she should be a singer who could either stay with and/or survive the calypso craze. She gets over well here.

Rest of the show is along revue lines. Lori & Jan, tall, shapely dancers, work barefoot around the place with some picturesque movements, and Leo & Scoogie play the steel drums, sing and make themselves entertaining generally. The music is by Gene Vincent, who provides the complicated calypso beat competently, and Catun alternates with the lull rumba beats.

Bradford Roof, Boston

Boston, Feb. 9.
Mickey Deems, Donna Jean Young, Glory Allyn, Harry DeAngelis Orch (5), Zarde Bros. Trio; \$2.50 minimum.

Mickey Deems, in for week stand at Al Taxier's roof spot, gags it up for good rounds, using topical material ranging from girls and marriage to juves in homely fashion. At show caught, he nabbed solid returns with "Sunday Lament" routine involving early rising and "mother" satire.

Donna Jean Young opens the show with a bright singing and terping combo in which chirping comedienne's potentialities appear. Opening with song "Can't Say No," she mugs for good effects, then terps it up with taps and softshoe. She's an eye-fil in ice blue gown.

Whipping off sart, she changes onstage to chorine costume, a la "Boy Friend" spoof and does a boff Charleston bit for big rounds. Another change to dance costume and she clinches with spins and twirls for solid mitting.

Glory Allyn, pop contralto (re-

viewed under New Acts) scores with a slick sesh of pops and standards. Harry DeAngelis batons the show with crisp beat. Zarde Bros. furnish the musical interludes in fine style. This layout exits Tuesday (12).

Savoy Hotel, London

London, Feb. 8.
George Tapps & Dancers (5), Gaston Palmer, The Marcellis (2), Rene Strange, Sydney Simone, Francisco Cavez Orchs; \$6.50 minimum.

With four first-class acts on the bill, the current layout at this top hotel is one of the best it's had for months. The attractions offered are mainly visual in appeal, but add up to stout entertainment.

George Tapps, with a new quartet of dancers in support, headlines with a highly effective terp display. The emphasis is on style and his tribute to Rodgers & Hammerstein, with which he opens, is an ideal vehicle for displaying his talents. He's lined up for local dancers, who give admirable support, both in the opening number and in the subsequent routine to Ravel's "Bolero." Tapps' solo effort is a striking display of footwork which hits an intriguing rhythmic effect. They close to a socko reception.

Gaston Palmer always draws the laughs and boff reaction for his comedy juggling. In the current show he's in top form and has the ringsiders cheering. There's also a strong sense of comedy in the Marcellis' tumbling routine. The Continental duo have a slick and perfectly timed show, all slanted for laugh response. Their acrobatics on a small table are a fine example of perfect timing. A beg off act.

Rene Strange, who opens the show, is probably Britain's most attractive puppeteer and her costume shows off her figure to best advantage. She has devised a pleasing routine, neatly trimmed for the occasion, in which she provides her own vocal accompaniment for her dancing dolls.

Sydney Simone purveys straightforward accompaniment for the four acts and shares the dance

Bon Soir, N. Y.

Jimmie Daniels, Joey Carter, Kaye Ballard, Tony & Eddie, 3 Flames, Warren Vaughn; \$5 minimum.

Current show at the Bon Soir is in the club's usual fine entertainment groove. That takes in Kaye Ballard's comedy-sungstering, Joey Carter's deadpan humor, Jimmie Daniels' pleasant vocalizing, Three Flames' brisk instrumentalizing, Warren Vaughn's relief 88-ing, waiter Bruce Kirby's performance assist, and to a degree the madcap antics of Tony & Eddie.

Miss Ballard, who can hold her own as a vocalist, gives out with a load of material, most of which scores. She opens with "Everybody Loves to Take a Bow" and closes with a revival-type number. In between are straight vocals and risible routines. Her takeoff on a singer with hiccupps delivering "Where or When" is a laugh-getter, while a bit on a parakeet's views has its funny moments.

It's a laugh session that shows Miss Ballard off to top advantage. Another strong item is a gospel number, with Daniels and Kirby joining in. It's become routine for Kirby to be used by one or more of the acts playing the Greenwich Village spot. This is one of his brighter assignments, with Miss Ballard using him for yock values. The singer-comedienne is a savvy performer in all respects. Her mugging, however, could be toned down.

Joey Carter, who's been making the rounds of the local intimeries, is a droll fellow. He's literally got a bagful of gags. His one-liners and more elaborate stories are generally funny, while his "out, out brief candle" routine, with a wick that relights by itself, is a highlight.

Tony & Eddie, who've become regulars at the place, continue to break up the audience with their buffoonery. The boys, using outlandish props, mouth the lyrics to various records, on which the speed and sounds are gagged up. Added to their repertoire, and also the easiest to take, is a workover of "My Fair Lady." That's followed by some okay tomfoolery with Shubert-styled operettas. The act, however, is still excessively noisy. Kirby, incidentally, also has a bit in this one.

Host Jimmie Daniels continues to do a neat job on the vocals, while the Three Flames remain definite plus factor. Besides doing a brisk job on the instrumentalizing, the trio come across with some laughs on their own. Warren Vaughn does a nice job of filling in at the keyboard between acts.

Statler-Hilton, Dallas

Dallas, Feb. 9.
Burl Ives, Bob Cross Orch (12); \$2-\$2.50 cover.

Surprise entry of the season in the plush Empire Room is the off-beat act of balladeer Burl Ives. He opened to a full house Friday (8), in his first nitery date since a Black Orchid (Chicago) stint in 1954. After his first tune he was home free.

He gets off some Ives League evergreens, "Rock Candy Mountain," "Frankie & Johnny" and "Foggy Foggy Dew" to hefty mitting while tabtakers are chanting for more. Folksinger reaps big response in crowd singsong with "I'm Goin' Down the Road Feelin' Bad" and keeps the gag going with "Little Old Soldier" ("September Song," "Chivalrous Shark," "Noah Found Grace in the Eyes of the Lord" and the humorous "I Know an Old Lady." Begging off, Ives' third encore was "Blue Tail Fly," with audience participation. He could have stayed on all night, but his 40-minute smash sesh will bring 'em back for more.

Bob Cross' orch occasionally backstops the vocals, when Ives sheds the guitar, and keeps the floor filled for terp sessions. Act winds Feb. 20, with comic Sheeky Green due for two frames, Feb. 21-March 6.

Empress, Miami Beach

Miami Beach, Feb. 9.
Mickey Katz; Holly Warren, Mandy Campo Orch; \$5 food & beverage minimum.

Mickey Katz is cast this season in the role of boxoffice builder for the 225-seat Regency Room of this mid-Beach hotel. He packed the intimacy during Christmas season and currently racking up healthy grosses in this, his second two-weeker in a series of four which finales with Easter holidays in April.

Katz is one of the few acts who can bring in patrons despite the heavy competition offered by bigger hotel-cafes with their name-loaded skeeds. Thanks to rep among the numerous segment of winterites from the New York-Chi-Boston Jewish communities who boast complete knowledge of his repertoire via collections of his records, Katz holds up solid with a full book of his lampoons-in-Yiddish on current pops and personalities. He is an adroit singing-comedian, spinning out well-selected yarns to spell the lyric-mangling they come to hear.

There's a howl-sparking takeoff on Elvis Presley, as well as his standards which hold to steady platter sales among his aficionados. Fillip is added when he takes up the clarinet for hoedown in Bar Mitzvah party dance music with solid assist from Mandy Campo's top cornetist, Goldie Goldfield. The request book is kept full during the Katz session to send him off to a big score and leaving the tablers contented.

Holly Warren, blonde and lovely soprano, has become a standard supporting act for the smaller hotel-cafes which feature middle-bracket names. An assured thrush, she has collected a smart book of semi-classics and muscuedoed familiars, to set a warm and receptive atmosphere. Delivery and stage department are on the plus side to add to overall values in the normally tough teoff spot assigned her. She comes off a winner.

El Chico, N. Y.

"Night in Seville," with Teresa Maya, Mellizas del Campo, Mercedes & Albano, Rosita Rios, Danny Varzos Orch; \$4 minimum.

Although the dialog and lyrics offered at this Greenwich Village spot are in Spanish, there's no language barrier on the terping. And, it's the footwork that gets the most play. Current talent lineup does a slick job on a variety of latino dances.

Heading the bill is Teresa Maya, whose flamenco stepping is an attention-holder. Miss Maya was formerly associated with Jose Greco's troupe. Her performance is fiery and dramatic, with a heel-and-toe routine, sans musical accompaniment, particularly stand-out. Following her are Mercedes & Albano, holdovers from previous show. The girl-boy duo are colorfully garbed and score with their lively legwork.

Rounding out the show are Mellizas del Campo ("Mellizas" meaning twins in Spanish). The girls project a pleasant personality besides clicking in the song & dance departments. They also do a nice job in working the audience into their act. The emceeing, as usual, is amiably handled by Rosita Rios, wife of the nitery's owner, Benito Collada. Neat execution is given to the musical end of the program by the Danny Varzos orch.

Shows on Broadway

Visit to a Small Planet

George Axelrod & Clifton Werber present a comedy in three acts (four scenes), by Gore Vidal, adapted from his own television play of the same title. Starring: Eddie Mayhew, setting, Oliver Smith; lighting, Feder; costumes, Patricia Zippod; technical effects, Louis and Bebe Barron; music, Richard. Running time, 100 minutes. Tickets: \$5.75 top week nights, \$6.00 Friday-Saturday nights (\$8.00 opening).
Gen. Tom Powers..... Eddie Mayhew
Roger Spelding..... Philo Coolidge
Reba Spelding..... Sibyl Bowman
Ellen Spelding..... Sarah Marshall
Conrad Mayberry..... Conrad Janis
Kreton..... Cyril Ritchard
Aide..... Bob Gotlie
Cameraman..... Earl Holliman
Sound Man..... John Hallow
Friend..... Francis Bethercourt

Nothing surprising about it. Not only are there actually such things as flying saucers, but one landed in midtown Manhattan last week, bringing an engaging, amusing, prankish visitor from outer space.

An unusual, wildly improbable and funny farcical fantasy, "Visit to a Small Planet," adapted by Gore Vidal from his own television script, is likely to keep the Booth Theatre profitably tenanted for many moons, and it's a natural for pictures.

"Visit to a Small Planet" contains an undercurrent of provocative contemporary comment of the sort more serious plays have vainly attempted. Primarily, though, the show is an uproarious romp that's given a vigorous, broadly comic performance.

The planet of the title is the earth, the action taking place in and around the home of a fatuous television news commentator in Manassas, Va. Just as the pundit is assuring his listening audience that no such a thing as the rumored "unknown flying object" could possibly exist, a spaceship lands in his rose garden. To the accompaniment of assorted lighting and sound effects, Cyril Ritchard enters as a super-superman with all sorts of miraculous powers.

An inhabitant of a larger and more civilized planet far beyond the ken of the earth, the visitor intends merely to observe the curiously primitive humans. As he casually explains, the beings on his home planet have developed beyond such mortal extravagances as violent emotions, sex or even death. He admits his life is boring, however, and presently justifies his own by saying it is about to touch off another world war with all its nuclear horrors.

The fact that "Planet" is expanded from a shorter video script is evident in some of the vaudeville-like interludes of glibly nonsense that impede the story. That's especially true of the second act, which contains a couple of extraneous though hilarious scenes, including a newscast-interview from the commentator's living room and a sequence ribbing tritely patriotic and/or sentimental songs and slogans.

Some of the other targets of the jibes include marital boredom, military mentality, governmental gobbledegook, social mores, the celestial visitor remarks that thousands of people turn out to watch a couple of men fight, but when humans make love they do so in private, in secret and with a sense of guilt, television commercials and what-have-you.

Somewhat astonishingly for a farce, however, the show has a decidedly sobering secondary effect in its threat of impending total war and the superman's delighted comment that human stupidity makes it possible. Where more earnest plays have failed to put across that message in personal and therefore convincing terms, this Vidal romp is genuinely unnerving. And where the original tv script ended with a terrestrial holocaust, the stage version has a happily innocuous finale.

With Ritchard doubling as stager as well as actor, the overall performance tends to be uneven. The star himself is ingratiating and comic as the super-being from outer space, although his playing occasionally seems a trifle broad. As a career-frantic Army general, Eddie Mayhew gives an all-out vaudeville performance, exaggerated but undeniably funny.

Philip Coolidge is divertingly pompous as the opinionated commentator. Sarah Marshall reveals exceptional contrasts of comic finesse and intensity as the commentator's sensible daughter whose resourcefulness, self-possession and will-power frustrate the spaceman's dire prank. Sibyl Bowman, as her semi-conscious mother, whacks her comedy lines with an old pro's emphasis. Conrad Janis is likable enough as a youth who's wise to traditional sentimentalities, and Francis Bethercourt is suitably

imposing as an interplanetary disciplinarian.
Oliver Smith has designed an attractive living room setting, with a study corner and a bit of porch and yard at the sides, Feder has devised the expressive lighting, Patricia Zippod has supplied appropriate costumes, and Louis and Bebe Barron have created the eloquent electronic sound and visual effects.
Hobe.

Le Misanthrope

S. Hurok presentation of Madeleine Renaud-Jean-Louis Barrault & Co. of Comedy in five acts, by Moliere. Directed by Barrault; setting, Pierre Delbee; costumes, Marcel Escoffier. Features Barrault, Jean Desailly, Pierre Delbee, Madeleine Renaud, Jean-Louis Barrault, Natalie Nerval, Jean-Pierre Granval, Gabriel Cattand, Al. Winter Garden Theatre, N.Y., Feb. 7, '57, \$3.75 top.

The dictionary defines a misanthrope as "a hater of mankind" and as played by Jean-Louis Barrault, in the Moliere comedy in the French company's engagement at the Winter Garden, the character takes on many shadings, ranging from the ridiculous to the sincere. It's to the star's great credit that he doesn't allow the part to disintegrate into either stark drama or outright comedy, but keeps it on a middle path of human and pathetic credibility.

This is not one of Moliere's best, but in the hands of the Renaud-Barrault troupe, presenting it as the last classical offering of its current repertory stanza, the work evolves as a sparkling, frequently very funny and superbly played comedy of manners, ripe with the Moliere overtones. (An off-Broadway production of the play in English is current at the Theatre East, New York.—Ed.)

"Le Misanthrope" barely has a plot. It tells of a man determined to tell the blunt truth in a society geared as much to overdressed garb as to exorbitant flattery and superficial values. He fights one and all with bitter tongue, and in the end loses his lover who refuses to follow him into his world. This is the kind of period piece in which the Barrault troupe obviously feels at home. It is to the great credit of the company that it manages to put the conversational work across on the much too spacious stage of the Winter Garden. Moliere wrote the "Misanthrope" less as a play than an exposition on the manners and morals of his day, and as such he was more concerned with character delineation than plot.

Pierre Delbee has provided a stunningly simple and effective set, equipped with little more than a couple of chairs and a dressing table. Director Barrault sees to it that Moliere gets his due, keeping his character moving with both the natural grace and the exaggerated courtesies peculiar to the era. Marcel Escoffier's bright and brilliant costumes, from the men's plumed outfits to Miss Renaud's powderblue gown, reward the eye. Barrault puts into the role of Alceste the vigor and despair, the arrogance and unintentional pathos, of the social dissenter. It is a sook performance, but it is matched with that of his wife, Miss Renaud, as the coquette Celine. Miss Renaud excoquettically counterpoints Renaud's ravings, creating her character with a sweet voice and the practiced enticements of the eternal flirt.

In other roles, Pierre Bertin is outstanding as the stuffy and overbearing Oronte; Simone Valere is appealing as Eliante and Natalie Nerval registers strongly as the

(Continued on page 94)

May Retitle 'The Joker'; Anne Kimbell as Lead

A new title may be in the works for George Kondolf's production of "The Joker." The Arthur Sheekman comedy is scheduled for an April 2 opening on Broadway. It's figured there may be confusion with "The Joker Is Wild," forthcoming film biography about Joe. E. Lewis.

The Kondolf vehicle, which began rehearsing last Monday (11), opens its out-of-town tryout run March 6 at the Shubert Theatre, New Haven, with Tommy Noonan as lead and Anne Kimbell playing opposite him. Bretnaig Windust is directing, while the production staff includes Jesse Long as business manager and David Scheiner as stage manager. Publicist Bernard Simon has resigned as advance agent for the touring "Apple Cart" to handle the show, with Joe Shea taking over as p.a. for the Shaw comedy.

Show Out of Town

Hole in the Head

Producers Theatre presentation of comedy drama in two acts (five scenes), by Arnold Schulman. Stars Paul Douglas, Staged by Garson Kanin; scenery, Boris Aronson; lighting, Jean Rosenthal; costumes, Joseph Mitchell. At the Playhouse, Wilmington, Feb. 6, '57, \$4.80 top.
Frank..... Milton J. Williams
Sally..... Connie Sawyer
Herbert..... Larry Hart
Mr. Goldblatt..... Jacob Mestel
Ally..... Tommy White
Mr. Diamond..... Paul Douglas
Lenny..... Tom Pedi
Sherry..... Joyce Van Patten
Sidney..... Jacob Mestel
Sally..... Butterfly McQueen
Tina..... Louise Erickson
Sophie..... Kay Medford
Mailman..... Sidney Armus
Mrs. Rogers..... Lee Grant

Dilemmas abound in this new play which Arnold Schulman has expanded from a tv script. However, the main one facing the producers' director Garson Kanin and the author is how to whip this one into shape for Broadway. At present it's overboard on length, but there is plenty that could be dumped and never missed. The basic show seems to be there.

The plot, while showing promise especially in the second act, wears thin. It's about an essentially nice guy, somewhat eccentric, who fumbles his life. There are the requisite complications, including a lonely, wealthy widow who eyes the hero as husband material, but in the end he reverts to type—still a nice guy with a hole in the head.

Paul Douglas turns in a sterling performance as the confused protagonist who prefers chasing elusive fame and fortune to routine security. As his son, Tommy White proves a real actor, whether it's in tender moments with his dad or demonstrating that he is more mature than his parent.

Top comedy episodes are provided by David Burns and Kay Medford, as the explosive older brother and sister-in-law. Joyce Van Patten impresses as a sultry babe who has a yen for the hero, and their bedroom scene is likely to cause comment.

Lee Grant is charming and capable in a brief appearance as the willing widow, and lesser roles are well handled by Milton J. Williams, Jacob Mestel, Tom Pedi and Butterfly McQueen, maid.

Definite assets are Boris Aronson's elaborate multi-level hotel setting and Jean Rosenthal's imaginative lighting. Garson Kanin's direction is all that could be desired, both in the comedy and dramatic moments.

Script with proper handling is okay for Hollywood. Klep.

Noel Behn, manager of the Cherry Lane Theatre, N. Y., leaves today (Wed.) for a brief Coast visit.

Those Were the Days

Sparked by a conversation about skyrocketing legit production costs, Max Gordon recalled recently that his tryout flop of last fall, "Everybody Loves Me," took an operating loss of approximately \$12,000 for its single week in Philadelphia. That was about equal to the entire production cost of each of two of his biggest hits, "My Sister Eileen" (1940-41) and "Junior Miss" (1941-42).

The producer also remarked that another of his smashes, "Born Yesterday" (1945-46) involved a production cost of \$37,000 (there were unusual expenses in connection with the tryout withdrawal of Jean Arthur as star and the substitution of Judy Holliday), but the comedy earned \$24,000 during the pre-Broadway tour, so it came to town at a net cost of only \$13,000, which it recouped on its first two weeks in New York.

"Roberta," a musical he produced in 1933-34, required an initial outlay of \$85,000, but its operating nut was only about \$13,000 Gordon revealed.

Shows Abroad

A for Angel B for Bed

London, Feb. 7.
Theodor Sproing presentation of the one act (four scenes), by Charles Fenn. Features Betty Bowden, Julie Somers, George Merritt. Staged by Charles Hunt; decor, Wislawa Watrobski. At the New Lindsay Theatre Club, London, Feb. 6, '57, \$1 top.
Dora Trumperton..... Betty Bowden
John Trumperton..... George Merritt
Celeste..... Julie Somers
The Plumber..... Peter Frowe
Lad Aberle..... Marjorie Forsyth
Gates..... Bernard Davies
Claire Gibbs..... Margaret Walker
Patrick Aberle..... James Groul
Bernard Fell..... Peter Bennett
Miss Jones..... Carol Taylor
Diana Trumperton..... Delena Kidd
Sally Rose..... Sandra Caron

There's a novel, intriguing idea behind this new farce, although it doesn't come off completely. "A for Angel B for Bed" reveals that Charles Fenn has a diversified talent, which he's not always able to harness to commercial advantages. The show would need substantial revision to justify transfer for a regular West End run.

The author works on the simple premise that truth is as one finds it and he develops this theme by presenting one incident from four different angles. His basic theme is a marriage called off a few minutes before the actual religious ceremony, and each of the four scenes describes the incident from the viewpoint of the various parties involved.

As an example of originality, the author makes the mistake of holding his trump cards until the final two scenes. The opening sequences are occasionally dull and laborious, and much of the potential impact is lost. There are compensating values in the final half of the farce, but they come too late. Thus, the script calls for considerable revision of the first half to equal the pace and vigor of the last two scenes.

Allowing for the limited facilities at a small club theatre, the stager and cast have done right by the author. Julie Somers, George Merritt, Betty Bowden and Delena Kidd show a talent for this type of intimate farce, but need a tighter script.

Myro.

The Member of the Wedding

London, Feb. 8.
English Stage Co. (by arrangement with Oscar Lewisfeld & Walter Mankowitz) presentation of drama in three acts (five scenes), by Carson McCullers. Stars Geraldine McEwan. Features Bertice Reading, John Hall. Staged by Tony Richardson; decor, Alan Tagg. At Royal Court Theatre, London, Feb. 5, '57, \$2.15 top.
Frankie Addams..... Geraldine McEwan
Janice..... Greta Watson
Berenice..... Bertice Reading
John Henry West..... John Hall
Mrs. West..... Vivienne Drummond
Laura..... Anthony Richmond
Helen Fletcher..... Susan Dymally
Doris..... Dudy Nimmo
Schoolgirl..... Ann Dickinson
Miss Laura..... Connie Smith
T. T. Williams..... Orlando Martins
Honey Camden Brown..... Erol John
Solter..... Neville Jacobson
Barney McKean..... Garry Nesbitt

Imported from the U.S. more than seven years after its original Broadway presentation, "Member of the Wedding" seems an unlikely commercial proposition and has little hope of repeating its New York success. Its b.o. chances are not helped, either, by the fact that its London run follows well behind the film version.

With such a thin story line, the main interest to West End audiences will be the performance of Geraldine McEwan in the role created in New York by Julie Harris. At no time does she convincingly suggest the 12-year-old tomboy, even though she effects the adolescent mannerisms with some skill.

The stand-out performance is given by John Hall as the boy cousin living in the house next door. His is an expert characterization and the opportunities inherent of the role are seized firmly. Another noteworthy portrayal comes from Bertice Reading as the colored nanny with a leaning towards philosophical thoughts. Miss Reading is best known as a revue artist,

but makes the change to a straight role with unerring assurance.

Allowing for the fact that the problems of the Deep South are remote from Sloane Square, the play makes little attempt to establish a firm plot, but gives a view of life from the standpoint of an unhappy, overgrown, mixed-up girl. There are, at times, absorbing passages, but too much of the incident is slow and dull. Indeed, this is a typical example of different standards in taste between Broadway and the West End. Tony Richardson captures the atmosphere in his staging, while Alan Tagg's single set admirably serves the action.

Myro.

Ballet Review

American Ballet Theatre

Returned from a Middle East-Europe swingaround, with State Dept. fiscal aid, Ballet Theatre, now prefixing the word American in its title, did a one-performance homecoming Sunday eve (10) at the Met. Verdict: uneven work, with some perhaps-justified suspicion of fatigue.

Unfortunately, the top dancers Nora Kaye and John Kriza were confined to "Winter's Eve," a pretentious tampering with tragedy by British choreographer Kenneth MacMillan, which did not come off. Disappointment in the evening's one novelty threw the major burden upon Lupe Serrano, who glowed in item one, Balanchine's "Theme and Variations," and in item three, the Pas de Deux from "Don Quixote." She was teamed with, respectively, Scott Douglas and Oleg Tupine and these three pumped adrenalin into an otherwise somewhat slack session of ballet.

It is not sporting to make invidious comparisons, but in the present instance it cannot be evaded: after seeing "Graduation Ball" danced on this same stage some months ago by the Royal Danish Ballet, Sunday's rendition of that David Lichine audience-pleaser was depressingly below the Copenhagen standard. Indeed, it cried for rehearsal.

The males were not soldier-like, the drummer was not drummer-like and the old officer seemed to be operating by his own faulty intuition rather than astute stage direction. The meticulous attention to detail seen last fall was too fresh in memory not to make the present work seem second-rate.

Of the blind girl who blinds her lover, it is difficult to imagine this British ballet finding a place in repertory. It is a rather unfeeling interpretation of the embarrassment of the handicapped. The moral, if any, eludes. Only supreme irony and compassion could justify the subject-matter. These qualities are not achieved despite considerable technical finesse by the leads.

Land.

Gladys Cooper Back In 'Heart' After Injury

Edinburgh, Feb. 12.
Gladys Cooper returned to cast of "The Crystal Heart" at Lyceum Theatre here after being invalidated with fractured breast-bone. Play had unfortunate series of mishaps on its preem, and was severely panned by critics. It is skedded to open at Saville Theatre, London, Feb. 19.

Actress said she thought it a mistake to put on the play here after barely 48 hours work trying to adapt it to a smaller stage than the one for which it was produced. Miss Cooper denied she would think of retiring, saying: "I'm always thinking of retiring, but I can't afford to."

Inside Stuff—Legit

The results of a poll to determine patterns, if any, in audience response, are being tabulated by the James M. Vicary Co., a marketing & research opinion outfit. Leading Broadway and off-Broadway performers, currently appearing in shows, were sent work sheets by the firm, covering performances for the two weeks ending Feb. 2. An accompanying letter explained that the purpose of the survey was to determine whether audience reaction at a given time was the same for all shows and, if so, whether there were any apparent contributing factors. The analysis called for the performers to check out of four categories of response, very warm, warm, cold, very cold, after each performance.

According to a member of the company, the sunlamp mentioned in the Playbill credits for the Broadway production, "Auntie Mame," was obtained at the suggestion of Morton DaCosta, who staged the show. It's reportedly used backstage by the star to get the sunburn effect necessary for the scenes located in Egypt and after the heroine has visited the south and the Far East. It's pointed out that sunlamps are used in much the same way by the cast of "No Time for Sergeants," also staged by DaCosta.

Flash! Here's New Off-B'way Trend: Short-Play Bills (Bane of B'way)

By JESSE GROSS

Off-Broadway, already the haven of classic revivals and reborn former Broadway flops, is apparently in for a new "trend," multiple-bills of short plays. As with the previous away-from-Main Stem phases, it's a case of making out with scripts' considered commercially unsuited for Broadway.

Although double and triple bills have been presented off-Broadway in the past, the concentration hasn't been as heavy as it is now. That's evident in the lineup of forthcoming productions. Scheduled for simultaneous prems next Tuesday (19) are twin bills at the Provincetown Playhouse and the Tempo Playhouse, while three one-acters are to open the week of March 4 at Theatre East.

A pair of shorties, adapted by Maurice Valency from the French of Jean Giraudoux, are scheduled for an April 2 preem at an undesignated house. The Blackfriars' Guild is also getting into the act with a double-bill skeddled to open next Monday (18). The Guild combination, to be presented at the organization's own theatre, includes an abridged version of Christopher Marlowe's "Doctor Faustus" with Gheon's "Parade at the Devil's Bridge" as a curtain-raiser. They're being directed by Dennis Gurney. The settings are by Floyd Allan, costumes by Bill Griffin and choreography by Beatrice Kraft.

The Provincetown entries are adaptations by John Fostini of two (Continued on page 94)

Pfeiffer Drops Suit Vs. Cassidy and Chi Trib; Protests Recent Story

Chicago, Feb. 12. Attorneys for producer Jules Pfeiffer dropped his libel suit last week against the Chicago Tribune and its drama editor Claudia Cassidy. Superior Court Judge Harry M. Fisher dismissed the action at the request of Pfeiffer's counsel, with the plaintiff agreeing to pay the defendants' court costs.

The suit sought \$100,000 damages for allegedly libelous comments in Miss Cassidy's Trib review of Pfeiffer's recent Chicago production of "Anniversary Waltz."

Rebuts 'Inaccuracies'
Pfeiffer has protested various alleged inaccuracies in VARIETY's original story, published in the issue of Jan. 23, on the filing of the suit. The producer asserts that his production of "Anniversary Waltz" was not, as reported, unanimously panned by the Chicago critics. Sydney J. Harris, of the Daily News, gave the show a "moderately good" notice, Pfeiffer declares. The review in question indicated that the critic himself did not like the show, but it noted that the audience had appeared to enjoy it.

Other alleged "inaccuracies" cited by the producer were not actually in the story. Pfeiffer reveals, however, that after the publication of the Chicago reviews, receipts for "Waltz" dropped from \$5,700 opening night to \$166 the second night and \$122 the following night. He contends that resulted from Miss Cassidy's review in the Chicago Tribune, "a newspaper that has almost 1,000,000 circulation and is reportedly the most influential in the Midwest."

During his visit to the VARIETY homeoffice last week, the producer asserted that he intended to file a new libel action in Federal Court in Chicago. He did not mention the withdrawal of the previous action in Superior Court there.

Plan 'Captain's Paradise' As Tuner for Broadway

New production team of Don Coleman and Howard Merrill are dickering to tune up a musical adaptation of the Alec Guinness-starring British pic, "Captain's Paradise," for next season B'way presentation.

Comedy writer Herb Baker is reported assigned to write the book, with Sylvia Fine Kaye to clef music and lyrics. Morton DaCosta is slated to direct, if negotiations go through.

Stratford (Ont.) Fest. Wants More Gov't Aid

Stratford, Ont., Feb. 12. Governors of the Shakespeare Festival Foundation here have requested the Canadian government for \$250,000, and will likely ask the Ontario government to increase its \$100,000 contribution to \$150,000. The bid reportedly suggests that the funds should come from the proposed Canada Arts Council's \$100,000,000 grant, not yet passed by Parliament.

Tom Patterson, festival founder and chairman, denied reports of "urgency" and of imminent halting of work on the new hardtop being built. "There's no crisis," he said. "We feel the national government should be asked to help out because the festival has taken on national importance."

Stratford's fifth season, skeddled to start July 1, will star Siobhan McKenna in "Twelfth Night" and Toronto-born Christopher Plummer in "Hamlet."

West End Revue Coming to B'way

"For Amusement Only," revue running at the Apollo Theatre, London, since last June, has been acquired for Broadway production by Ed Mann, Harry Rigby and Herb Ross. It's planned to bring over part of the original cast and possibly the original sets and costumes.

The show, presented in the West End by Linnit & Dunfee, was devised and written by Peter Myers. The music is by Ronald Cass and John Pritchett, with additional material by Duggie Lees, Stanley Myers, Michael Flanders, Donald Swann, Richard Waring, Francis Essex, Frank Muir, Dennis Norden, Sid Colin, Richard Vobourgh, Bill Kellie and Jack Bentley.

Hillard Elkins represented co-producer Mann in the deal.

EQUITY-LEAGUE STILL AT ODDS OVER ALIENS

Actors Equity and the League of N. Y. Theatres are still deadlocked over the terms of an agreement covering the employment of alien actors. An attempt to resolve the situation at a meeting last Wednesday (6) failed. It was thought that the union might iron out some of kinks at its council meet last Monday (11), but that also didn't materialize.

A general agreement on the matter had been reached by both groups last Jan. 24, but since then differences over details have stalled settlement.

Met at Liberty Holy Week; Add 2 New B.O. Windows

Through a fluke the Metropolitan Opera House is open to attractions, and has none, this Holy Week, April 15-20.

Incidentally, the Met is opening two additional boxoffice windows, so that outside attractions can keep their ticket racks separate. Has often been a real headache under old system.

Asst. Mgr. Francis Robinson is installing the mail order department and switchboard in the new locations (north side of lobby), but single sale opera tickets will probably not be handled there.

It was hoped to relocate the standee queue at the Met, but subway entrance and police regulations could not be circumvented. Stays as is.

2 New Plays on Abbey Sked

Dublin, Feb. 5. Two new plays skeddled by Abbey director Ernest Blythe for spring are "Leap in the Dark" by Hugh Leonard and "The Waiting Night" by P. S. Laughlin, both first-timers.

Abbey is also reading a new piece by Brendan Behan who authored "The Quare Fellah."

Self Shoe-Fitters

A recent Page 1 article in VARIETY suggesting that Broadway legit ticket prices be scaled according to the law of supply-and-demand rather than by the present arbitrary setup continues to draw pro and con comment in the trade. In virtually every instance, boxoffice men, theatre and company managers and others presumably sharing the illegal money (known as "ice") from the black market have been critical of the piece, while those not on the take have expressed approval.

In indicating their reaction, the various individuals obviously have not been aware of how they were tipping their mitts.

'Planet' a Smash; Vidal on the Lam

Gore Vidal, who made a smash debut as a legit playwright with "Visit to a Small Planet," flew to the Coast last Friday (8), the day after the comedy's premiere at the Booth Theatre. N. Y. He's slated to remain in Hollywood about six months, his first assignment being the completion of a film script of "Captain Dreyfus" for Metro. He has nothing in mind for a new stage play.

Besides the "Captain Dreyfus" stint, part of which he did in London last year, Vidal is also working on a screenplay of "Billy the Kid," based on his successful television show, as was his "Visit to a Small Planet." The western adventure yarn is for Warners, as permitted under his term contract with Metro. Tele producer Fred Coe will make his Hollywood bow as producer of "Billy-the Kid," with Paul Newman repeating his original title characterization.

The unanimous critical raves for "Visit to a Small Planet" were the first such all-out aisle-sitter endorsement for an adaptation from tv. Paddy Chayefsky's "Middle of the Night," currently in its 46th week at the ANTA Playhouse, N.Y., got five-to-two favorable verdict, but others converted-from-video plays have taken a critical shel-lacking.

According to his pals, Vidal is a prolific writer, having authored eight novels, three film scripts and a number of tele plays. With the indicated Broadway click of "Visit to a Small Planet," however, it's figured he has an added task on his hands—counting his money.

SHE OUGHTA BE TWINS, AT LEAST THAT NIGHT

Anna Deere Wiman has been caught in a two-way premiere stretch. She's involved in the production of two plays, both due to open the same night, but on different sides of the Atlantic. The shows, Paul Osborn's "Maiden Voyage" and William Douglas Home's "The Iron Duchess," are scheduled for March 14 prems, the former on Broadway and the latter in London.

Miss Wiman will be making her Broadway managerial debut as associate producer to Kermit Bloomgarden on "Voyage," while "Duchess" is another addition to her string of British productions. However, she's planning a Broadway production of the latter vehicle in the spring. Miss Wiman, a former actress and dancer, is a daughter of the late legit producer Dwight Deere Wiman.

Improvisation Theatre Plans Summer 'Ad Libs'

An experimental production is planned for New York next summer by the Theatre for Improvisation. The projected budget on the venture, tagged "Ad Libs of 1957," is \$30,000. A theatre of about 900 seats is sought for the show, with the b.o. to be scaled from \$1.60-\$3.30.

The format for the project includes a steady company, alternating guest stars and audience participation. The guest performers will be invited to appear at the minimum Actors Equity salary. TFI is a division of the Comedy Workshop, N. Y. George Q. Lewis is executive director of the operation, with pressagent Dick Falk as business manager.

Say Tix Allotments to Ad Agencies, Banks, Etc., Would Melt Most 'Ice'

By HOBE MORRISON

'Sergeants' Books Tour To Follow Stand in Chi

Chicago, Feb. 12. The second company of "No Time for Sergeants" will wind up its run at the Erlanger Theatre here next April 27. By that time the Maurice Evans-Emmett Rogers production will have racked up a 33-week local stay.

Except for a two-week break-in at the State Fair Musical, Dallas, Tex., last summer, the Chicago booking is the only one played thus far by the touring production. The comedy is scheduled to open April 29 at the Shubert Theatre, Cincinnati, for a fortnight's stand. Next is a week's run at the Music Hall, Kansas City, from May 13-18, then the Biltmore Theatre, Los Angeles, from May 22-June 29.

An indefinite stand at the Geary, San Francisco, begins July 1.

'Clearing' Ends As Ego Runs Riot

There were enough backstage complications at "Clearing in the Woods" last Saturday (9) to belie the show's title. As the climax of a series of squabbles, two members of the cast failed to go on for the matinee and one was still a.w.o.l. for the drama's final performance that night at the Belasco Theatre, N. Y.

The rumpus had reportedly been brewing for a couple of weeks, largely stemming from the alleged refusal of Onslow Stevens, costarring with Kim Stanley, to stick to the directed version of the performance or even to the Arthur Laurents script. Matters became so extreme that the management finally appealed to Actors Equity, although declining to press formal charges against the co-star.

Matters were still in a ticklish state Saturday afternoon when Joan Lorring, a featured member of the cast, phoned the management that she would not play that day's matinee on the ground that it was impossible to give a performance with Stevens ignoring the script. Informed of Miss Lorring's decision, Stevens also refused to go on, so their respective understudies, Patricia Faye and stage manager Leonard Patrick substituted.

At the reported urging of author Laurents, Miss Lorring agreed to play the closing performance that night, and she subsequently did so. Stevens, after first saying he would not go on, demanded to be allowed to play the final show. However, he failed to appear at the theatre that night, so Patrick substituted again.

The Playwrights Co., producer of the show, plans no further action against either Stevens or Miss Lorring.

'ANNE FRANK' LOUD HIT WITH ROME AUDIENCE

Rome, Feb. 5. There was none of the silence which followed the German opening of "The Diary of Anne Frank" when it made its debut here at the Eliseo Theatre. Although the audiences here are notorious for dashing out of the house at the final curtain, this opening gathering remained to call back the company 21 times. No solo bows were taken but the lion's share of exultant notices went to Romolo Valli who played the father, Diana Torrieri was well-received while Annamaria Guarnieri in the title role received varied notices mostly on the good side.

Giorgio de Lullo, an actor in his first effort as a director, won top praise.

New Schultze Operetta Berlin, Feb. 5.

"Rain in Paris," a new operetta by Norbert Schultze, is due to preem April 6 at the Stadttheater, Nuremberg. The composer's Bulgarian-born songstress-wife, Iwa Wanja, has written the lyrics.

Schultze is regarded here as one of Germany's top composers.

Regular ticket allotments for the principal ad agencies, investment banks and textile houses would virtually break the back of the scalping racket in seats for Broadway shows. That's the opinion of a leading New York legit producer.

Since much of the expense-account trade for tickets to the top Broadway hits comes from the above three business categories, mostly to out-of-town clients, it's figured that direct allotments at boxoffice scale, by-passing the ticket brokers, would eliminate the main pressure that tends to inflate scalper prices. If this expense-account hypo were removed, the present black-market in legit tickets would collapse, it's reasoned.

The suggested setup of direct ticket allotments to the advertising, banking and textile firms would undoubtedly involve numerous "bugs," it's conceded. For example, it might have to be worked out whether the allotted tickets would be straight sale or on assignment. In the latter case, there would be a return privilege up to a specified deadline, as applies to "house seats" available to authors, directors and stars, etc.

It would have to be specified, of course, that allotted tickets could not be resold at a premium (this would be illegal for anyone not licensed as a ticket broker), although they could be transferred at list price. Various other rules and conditions would presumably have to be imposed.

Such a setup would obviously not end the ticket scalping racket entirely. The idea is, however, that with the major scalper-customers eliminated from the black market, the steam would be taken out of the competitive-bidding element and the illegal setup would shrink to a relatively minor affair.

The producer who proposes this (Continued on page 94)

Expect New State Law To Benefit Performers On Layoff Insurance

Albany, Feb. 12. The passage of unemployment insurance legislation beneficial to performers is expected during the current session of the New York State Legislature. That's indicated by the favorable response given by Assembly majority leader Joseph F. Carlino, Assembly speaker Oswald D. Heck, Assembly minority leader Eugene F. Bannigan and others, including L. Judson Morehouse, chairman of the Republican State Committee.

The latest step is due this week or next towards modification of the present law requiring an actor to have worked 20 weeks of the 52 preceding the claim. That'll be when the Joint Legislative Committee on Unemployment Insurance meets to discuss this matter and other revisions. It's anticipated that the committee will recommend certain modifications to be passed on to the Hughes Committee, which has been in operation for about five-six years. Any changes decided upon will then be presented to the legislature.

A reduction in the eligibility minimum from 20 to 15 weeks and an alternative qualifying anyone earning \$1,000 during th year is sought. Oscar Kanny, who's been active in the radio-tv field, is functioning as campaign manager and public relations advisor for the entertainment industry in its drive to get the law revised.

'Lucy' Will Plug 'Fella' On TV Film From Coast

The "I Love Lucy" television show for March 18 will be devoted to the Broadway musical, "The Most Happy Fella." The filmed stanza is being produced on the Coast, using settings representing various New York locales, including the Imperial Theatre, where the Frank Loesser-Sidney Howard tuner is playing.

Most of the tv script will involve misadventures of Lucille Ball and husband Desi Arnaz in getting to the theatres, including losing their tickets.

Showtent Sounds Out Patrons

Detroit's Northland Will Give the Customers A Break, and Add Its Own Wrinkles

Detroit, Feb. 12. There should be few complaints from Northland Playhouse audiences next summer. On the basis of a telephone survey of 100 of his regular patrons, producer Kenneth Schwartz is making a number of changes in his operation of the local tent theatre.

The floor will be paved and the aisles will be carpeted, for instance, because patrons expressed dislike of the sandy, bumpy floor. Also, a new sound system will be installed to meet audience complaints of faulty acoustics. In addition, Schwartz plans to offer season subscriptions, which he could not do last season, his first, because of the late start and the urgency of more basic problems.

Aside from the survey, the producer is also working the idea of a co-ordinated booking setup with other midwest tents, in order to offer increased traveling weeks to stars and share travel costs from and back to New York. "Instead of merely using the lists of stars submitted or reported as available, we might do better to put together a full month of midwest engagements, and go after performers of our own choosing," he points out.

Northland is co-sponsored by the Kroger Co., a chain grocery which offered discount theatre tickets to patrons. The survey revealed that 31 of the 100 theatregoers queried made special trips to Kroger's to get the discount coupon, while 30 were shopping there anyway.

Hesseltine to MCA

Stark Hesseltine has joined the Music Corp. of America's legit department as assistant to Maynard Morris and Edith Van Cleave.

For the past two-and-a-half years, he has been associated with the Phoenix Theatre, N. Y., as casting director and assistant to producers Norris Houghton and T. Edward Hambleton.

Lewis May Stage 'Wood'; London Show Continues

Robert Lewis will probably stage the Broadway production of "Under Milk Wood." He is scheduled to take off for London next month to o.o. the British original, which has been running at the New Theatre since last September. That production, instead of "United Nations," was inadvertently listed in last week's issue as having closed.

The Dylan Thomas verse drama is now slated for Broadway production next season by Gilbert Miller and British producer Henry Sherek. The production billing on the West End is H. M. Tennent Ltd. (by arrangement with Sherek). Lewis is currently represented on Broadway as director of "The Hidden River."

ZaSu as 'Miss Caraway' As Tryout at Pasadena

Pasadena, Feb. 12. ZaSu Pitts will star in "The Curious Miss Caraway," new play by George Batson and Alex Gottlieb which will open Thursday (14) at the Pasadena Playhouse. Stewart Smith directs.

Cast includes Philip Tonge, Madge Blake, Jean Carson, Cherio Meredith, Bob Anderson, Michael Gibson and Douglas Henderson.

West End 'Image' Moving; Author Has New Script

London, Feb. 12. "Double Image," mystery thriller at the Savoy Theatre, will move March 4 to the St. James's Theatre to continue its run.

Ted Allen, who co-authored the meller with Roger MacDougall, has about completed a new script, but its production will wait for the availability of two leading actors currently in other London shows.

Occupational Risk

Elinor Hughes, legit critic on the Boston Herald, had a near bad call when in Gotham Monday (11) when she went to visit the "Stage Struck" film set at the Production Center. Her coat caught in the door of her cab as it began pulling away.

Miss Hughes was dragged some distance before the vehicle stopped but fortunately she was uninjured. Unruffled, she picked herself up, pointed to the driver and cracked: "He's probably an author-turned-hackie who once opened a bad play in Boston."

MBS' Terry Turner, Who Followed NTG at Loew's, Also Has His Memoirs

Editor, VARIETY:

I was most interested in your review of N.T.G.'s book, "Blondes, Brunettes And Bullets," first, because of the heading, "NTG's Biography Possible Film," and secondly, because I demand equal time or space for my own yarn which at this moment is at 90,000 words, and I haven't drawn a deep breath yet.

I don't know whether to title it, "Treaks, Frauds And Friends," or, "Loose, Lazy And Lousy," but it will probably end up, "Too Old, Too Late And Too Little."

I haven't read Granny's book at this writing (waiting for an autographed copy for free) but I did follow him at Loew's as publicity director when Marcus Loew and the circuit was young and growing. However, my book boasts of only one discovery, to wit: Myself, which at times seems like prospecting for dry holes.

Spring or summer should see the eventual "The End" (about the only two words that will be spelled correctly until several editorial friends make it ready into an understandable English translation).

Thereafter, I propose to establish a booth in Times Square where publishers will have a fair chance to line-up (in the open) to make out their applications and bids for this "pre-qualified" masterpiece. Inasmuch as I do not expect my wife or daughters to speak to me after this book is published, you can see I will need a cash advance of some stature to support me in exile.

Let you misunderstand this letter to be a subtle bid for publicity, I hereby grant you the permission to reprint it as far back as Page 8 (right hand page, please). From, Terry Turner.

("Tight, Tawdry And Tempestuous.")

JOFFREY FULFILLING FOR KOESTER-STAHLE

The Robert Joffrey Theatre Ballet, augmented from six to eight dancers, is taking over more than 30 dates on a cancelled Koester-Stahl tour. The group, which recently returned from a six-week southern tour set up by Concert Associates Inc., was asked by Columbia Artists Corp. to take on the K-S bookings.

As a result, the company will tour for 16 weeks from January-May filling those dates and bookings previously lined up by CAI. A joint management deal has also been worked out by Columbia and CAI for the 1957-58 handling of the Joffrey company, with Judson, O'Neill & Judd assuming tour direction. Incidentally, the two new tapers added to the troupe are Francoise Martinet and Helenka Devon, while another newcomer is Jack Harpman as stage manager.

Paging Ralph Hum

Los Angeles.

Editor, VARIETY:

Friends and relatives of a young Chinese, Ralph Hum, who has had acting roles in Manhattan television and legit, are most anxious to locate him. Family anxiety and distress prompts me to ask the cooperation of VARIETY.

Who can provide any information?

Beitina Brown, (1221 N. Beverly Glen, L. A. 24)

Ballet Called Home From Singapore

Schnitzer Says Such Tours Can't be Advance-Figured —Boston Symp Manager's Angles

And in His Spare Time He Collects Antiques?

Hurd Hatfield is on the run this week, rehearsing for three different shows in different media.

The actor has already begun tuning up for a concert-reading of "Peer Gynt" and an "Armstrong Circle Theatre" tv assignment next Tuesday (19). On top of that, he starts rehearsals tomorrow (Thurs.) for a lead role in the American Shakespeare Festival Theatre production of "The Duchess of Malfi," to be presented at the Phoenix Theatre, N. Y.

"Gynt," adapted by Arnold Sundgaard with original incidental music by Harald Saeverud, is being presented by the Little Orchestra Society. It'll be given its first pro performance Feb. 22 at Hunter College, N. Y., with a Feb. 25 repeat at Town Hall, N. Y. Hatfield will play the title role, with Peggy Wood doubling as his mother and narrator. The orchestra will be conducted by Thomas Sherman.

The "Armstrong" vehicle, in which Hatfield will costar with Peter Cookson, is "The Trial of Poznan."

'Broadway in a Barn' Is Saga of Summer Legit; OK Fare for the Trade

The legit trade and to some extent any show biz pro should get a boot out of a new book, "Broadway in a Barn," by Charlotte Harmon and Rosemary Taylor, and just published by Crowell (\$3.75). It's Mrs. Harmon, with authoress playwright Rosemary Taylor as collaborator, presumably to provide an objective-narrative touch, telling her experiences in the operation of two summer circuit theatres, first the Chapel Playhouse, Guilford, Conn., then the Clinton (Conn.) Playhouse. Her husband, legit pressagent Lewis Harmon, was partnered in the operation the first few years, but had to let his wife carry on by herself last summer, because of his health and Broadway commitments.

In general, Mr. Harmon's first-person account is lively and illuminating, with plenty of familiar names for show biz readers and a reasonable number that should be recognizable to "civilians." The book is a trifle on the revealing side, not only in its behind-the-scenes anecdotes (in only a few instances do the co-authors use fictitious names—obviously for libel-avoiding reasons), but also in its specifics of smalltown resort reaction to the summer legit influx.

Since the collaborators are both professional writers (Mrs. Harmon has been a pulp mag authoress and has written at least one play, which she and her husband tried out on the citronella audience, and Miss Taylor has written various books and picture scripts, plus the best-selling "Chicken Every Sunday," a boxoffice borderliner of the '43-'44 Broadway season in a dramatization by Philip and Julius Epstein), this strawhat saga is a slick job, with occasional passages that are genuinely affecting.

"Broadway in a Barn" is an unlikely prospect for top-selling lists, but offers readable and amusing fare for the trade, and has interesting possibilities for film adaptation. Hobe.

MONTE CARLO'S N.Y. DATE

Met Opera Booking First in Big Burg Since 1950

The Ballet Russe de Monte Carlo will make its first New York appearance in seven years when it opens a two-week booking at the Metropolitan Opera House Easter Sunday, April 21. Company last danced at the Met in 1950.

Heading the troupe are Alicia Alonso, guest prima ballerina, Igor Youskevitch and Nina Novak. Now in San Francisco on its annual swing through the U. S., company will be seen in L. A., Houston, New Orleans, Miami, Philadelphia, Boston and Montreal prior to its return to Gotham.

San Francisco, Feb. 12.

San Francisco Ballet's world tour has been abruptly cancelled. Officially given explanation is that the State Dept. could not or would not "find" an additional \$60,000 to cover transportation costs. This is the function State assumes, via the American National Theatre & Academy (ANTA) in New York.

Reference to "unanticipated transportation costs between Singapore and Amsterdam" prompted the cabled cancellation of the dancers, 28 in number, who were to continue to India and Iran and thence back to Europe.

Another complication seems to have been a renege by India "sponsors" in the amount of \$34,000 which, with the renege of the International Exchange Program of State, brought the curtain down. Some \$130,000 had originally been allotted by Washington to take the troupe round the world. Departing San Francisco on Jan. 6 the company has played Tokyo, Formosa, Manila, Hong Kong, Bangkok, Rangoon, Cambodia and now (currently) Singapore where it folds.

Robert Schnitzer, who passed the bad news in his capacity as liaison of ANTA with State was "terribly disappointed and sorry." He commented, "In touring an area as fluid as the Far East, one can never tie these things down in advance." The cancellation of the tour he thought "cannot be called anybody's fault."

Only Good For Big Stuff?

Troy, Feb. 12.

The exchange of symphony orchestras and other artistic groups between the United States and foreign countries is most desirable, but only those at the top level of achievement should be involved. So Thomas Perry, Jr., manager of the Boston Symphony Orchestra, told VARIETY here.

Perry, who accompanied the Boston Symphony on its tour of Europe, Russia and Great Britain last summer, said such trips help to foster better understanding among the peoples of various nations. He emphasized, however, that only "the best and finest" should be exchanged. It will accomplish the greatest amount of good, Perry stated, if the exchange is two-way.

When the political climate is nearer right, Perry thought, visits to this country by one or more outstanding Russian troupes would be beneficial. He pointed to the reception given the Bolshoi Ballet in London, as an example of this.

The Boston Symphony Orchestra was greeted in the warmest and friendliest of manner in Russia, Perry reported. He could detect no unfriendly attitude among the audiences before which concerts were given.

Perry praised the support given by the State Dept. to last summer's overseas trip. It absorbed 50% of the expense.

BOX OFFICE REPORT

Theatre.....
Date..... () Matinee () Evening Performance Number.....
Attraction.....
Weather.....
Box Office Opened at..... by..... Closed at..... by.....

Color	Location	Capacity or Seat Quantity	Number On Hand	Number Sold	Estab Price	Receipts	Tax Per	Total Tax
STAGE MANAGER'S								
Date.....								
Attraction.....								
Overseas In.....								
Over.....								
A..... Curtain Up.....								
Main Do.....								
PUBLICITY BACKLOG								
Completion of the form will.....								
Page first out as complete.....								
Name.....								
Address.....								
Home Town.....								
Any relatives still living there.....								
THEATRE PARTY								
Between.....								
and.....								
(Name of Organization).....								
If you agree to purchase a stage.....								
Y.....								
Y.....								
out of the following:								
Y..... for a total of \$.....								
Y..... for a total of \$.....								
Total amount.....								
Less O.S.T.....								
Amount to be.....								

Now, Mr. Producer—

You can buy standard legitimate theatrical report forms in small quantities at reasonable prices. Designed by a legit producer, these forms provide ALL the information needed for a clear, complete production and accounting report. Standard size insures against misplacing vital information.

Send for Your FREE Sample Set of Forms TODAY

- Box Office Report
- Stage Manager's Time Sheet
- Theatre Party Agreement
- House Manager's Report
- Advertising Insertion Order
- Audition Application
- Publicity Background Information
- Petty Cash Forms
- and many others

ALL FORMS \$1.00 per 100

AMERICAN LEGITIMATE THEATRE SERVICE

6000 Sunset Blvd.
Hollywood 28, California

All Forms
© 1954 by Whitney R. Sponsler

AUDITION APPLICATION

Name.....

Address.....

Phone.....

Color of Eyes.....

Nationality.....

If you have had any stage role.....

If you are waiting at present at.....

Write note below with date and.....

HOUSE REPORT

Date.....

Matinee.....

Evening.....

Performance Number.....

House opened at.....

Temperature.....

Ext light is turned on and prop.....

Note here any light bulbs that.....

HOUSE REPORTS

PERIODICAL ADVERT

To.....

Please insert attached ad.....

for the following issues.....

SPACE..... columns.....

COST.....

1..... Special Contract.....

Illustrations.....

Engr.....

Engr.....

Engr.....

Philly Lively; 'Tunnel' SRO \$33,900, 'Cart' Fast \$27,200 Without Evans

Philadelphia, Feb. 12. The number of shows is skimpy in Philly these days, but business is good for those few. Last week's two entries did well, one being extended for an extra, third stanza. The current week brings one new entry, the tryout of "Hole in the Head," starring Paul Douglas, opening tonight (Tues.) at the Walnut for a fortnight on subscription. The future list includes the touring edition of "Damn Yankees," starring Bobby Clark, due next Monday (18) for three weeks at the Shubert, and then the tryout of "Maiden Voyage," starring Melvyn Douglas, due Feb. 28 at the Forrest for two-and-a-half weeks.

Estimates for Last Week
Apple Cart, Forrest (C) (1st wk) \$4,800; 1,760; \$36,000. Despite the absence of its star, Maurice Evans, because of illness, the George Bernard Shaw comedy, with Norman Barris subbing as male lead, got a two-one break from the critics, including endorsements from Murdock (Inquirer) and DeSchaunsee (Bulletin) and sluff-off from Gaghan (News). Subscription helped for a hefty \$27,200, and rather than fill the scheduled Baltimore booking next week, the revival will remain in Philly, moving to the Locust third stanza. It then goes to Washington, with Evans expected back in the cast.
Tunnel of Love, Walnut (C) (2d wk) (\$4.80; 1,340; \$33,325) (Tom Ewell). This pre-Broadway tryout was a mopup from the start. Going over capacity at over \$33,900 on the holdover, after a slambang \$33,200 the previous canto. Exit-ed Saturday (9) for New York.

'Hatful' \$19,500 in L.A.; All-Star 'Tiger' \$9,100, 'Waltz' \$9,500, 'Tops' 9G

Los Angeles, Feb. 12. Two weekend departures left the town with only a pair of comedies to hold up the legit banner for the next few frames. Both departing shows, "A Hatful of Rain" and "Tiger at the Gates," had profits, continuing a run of okay business that has marked the first six weeks of the new year.

Estimates for Last Week
Anniversary Waltz, Ritz (C) (7th wk) (\$3.85; 1,330) (Russell Nixon, Marjorie Lord). Slipped to \$9,500, below operating costs; previous week, \$11,000.
Hatful of Rain, Huntington Hartford (D) (3d wk) (\$4.95; 1,024) (Vivian Blaine). Fine \$19,500 on the finale to give it \$58,500 for three profitable weeks.
Pajama Tops, Forum (C) (16th wk) (\$3.30; 1,740). Another good \$9,000, same as previous week. Backers got back the \$10,000 production cost last week.
Tiger at the Gates, J.D. (2d wk) (\$4.40; 400) (Robert Ryan, John Ireland, Marilyn Erskine, Ray Dayton, Mary Astor). Final week's \$9,100 set a new local record for a small-seater. Two-week stand grossed profitable \$17,200.

Lunt-Fontanne \$25,100 For 5th Frame, Frisco

San Francisco, Feb. 12. Still the sole legit entry in town, "Great Sebastians" skidded to \$25,100 last week, its fifth at the 1,770-seat Curran Theatre. The previous stanza was a fine \$33,600. The Alfred Lunt-Lynn Fontanne-starrer continues through next Thursday night (14), then moves to St. Louis. Both other local legit houses, the Geary and Alcazar, remain dark.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)
Hole in the Head, Plymouth (2-20).
Ziegfeld Follies, Broadway (2-18).
Sin of Pat Muldoon, Cort (3-1).
Maiden Voyage, Barrymore (3-14).
Strategy of Murder, Cohan (3-15).
Good as Gold, Belasco (3-7).
Something Wild, Beck (3-21).
Hide & Seek, Wk. 3-25.
Life, Cort (4-1).
Joker (4-2).
Hotel Paradiso (4-3).
My Darling Clementine (4-11).
Shinbone Alley, B'way (4-13).
Moon for Misogynist, Bijou (4-30).
New Girl in Town, 46th St. (5-8).

OFF-BROADWAY

Box Water Colors, B'way Cong. (2-17).
Brazilian Bill, Provincetown (2-19).
Shaw Twin Bill, Tempo (2-19).
Taming of the Shrew, Phoenix (2-20).
Lady's Not Burial, Cohan (2-21).
American Savoyards, St. Ignatius (2-26).
Right You Are, Fischer (3-4).
Synae Trilogy, Theatre East (3-4).
Exiles, Renata (3-12).
Trojan Tru, Theatre Marquee (3-18).
Duchess of Malfi, Phoenix (3-19).
Coming of the Lord, Mews (3-25).

'Pajama' Stylish \$39,900 In Southern Split Week

New Orleans, Feb. 12. "Pajama Game," starring Larry Douglas, Buster West and Betty O'Neil, grossed a nice \$39,900 last week in eight performances, split between the Fanger Theatre, Mobile and the Civic Theatre, here. The musical took in \$18,000 in three performances Monday-Tuesday (4-5) at the former spot, and the balance locally. The touring show remains here through next Saturday (16) and then folds.

Follies' \$50,700 SRO, New Haven

New Haven, Feb. 12. Full-week tryout of "Ziegfeld Follies" at the 1,650-seat Shubert Theatre here last week snared all that house would hold. Eight performances, at \$6 top, pulled a terrific \$50,700. House is dark until the break-in Feb. 20-23 of "Sin of Pat Muldoon," and other bookings include break-ins of "The Joker," Mar. 6-9; "Liza," Mar. 13-16, and "First Gentleman," Mar. 20-23.

AMECHE OK \$21,000 ON HOLDOVER IN HUB

Boston, Feb. 12. For the first time this season, there are no shows on the local boards this week, but a new entry, "Good as Gold," by John Patrick, opens Saturday (16) for a fortnight's pre-Broadway tryout at the Shubert. Only the Opera House is lighted this week, with the American Ballet Theatre opening tomorrow night (Wed.) for a four day engagement. Future bookings are "Sin of Pat Muldoon" opening at the Colonial for two weeks Feb. 25; "Janus," at the Plymouth the same night for a two weeker; the Danny Kaye show at the Colonial, March 11, for four weeks; the touring "Damn Yankees," at the Shubert, March 25, for two weeks.

Estimate for Last Week
Holiday For Lovers, Shubert (C) (2d wk) (\$4.40; \$3.85; \$31,000) (Don Ameche). Nabbed \$21,000; previous week, \$20,100; exited Saturday (9) for Broadway.

'Cat' Snares Fat \$33,300 On Solo Week in Cincy

Cincinnati, Feb. 12. "Cat on a Hot Tin Roof," starring Marjorie Steele, Thomas Gomez and Alex Nicol, grossed a sturdy \$33,300 last week at the 2,000-seat Shubert Theatre here. The house was scaled to a \$4.52 top. The Tennessee Williams drama is current at the American Theatre, St. Louis.

'Chalk' Picks Up \$20,400, Single Week, Montreal

Montreal, Feb. 12. "Chalk Garden," starring Judith Anderson and Cathleen Nesbitt, drew a healthy \$20,400 at the 1,700-seat Her Majesty's last week against a potential capacity gross of \$35,500 at a \$4.50 top. The theatre has nothing definite booked until March, with a tentative date set for "Janus," followed in April by "Damn Yankees" and "Matchmaker," and "Hatful of Rain" a possible for May.

British Shows

(Figures denote opening dates)
LONDON
At Drop of a Fortune (1-24-57).
Boy Friend, Wyndham's (1-21-57).
Bride & Bachelor, Duchess (1-29-56).
Chalk Garden, Haymarket (4-11-58).
Clare Boothe Luce, Haymarket (2-29-57).
Double Image, Savoy (1-14-56).
D'Oyly Carte, Prince's (1-23-56).
Dry Rot, Whitehall (2-1-57).
Faded Glory, Lyric (1-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (2-26-56).
Mad Days, Vaudeville (1-15-56).
Member of the Wedding, Royal Ct. (2-5-57).
Mousetrap, Ambassadors (1-25-52).
My Girl, West End (1-21-56).
No Laughing Matter, Arts (1-23-57).
No Time to Lose, Her Maj. (2-3-56).
Nude With Violin, Globe (1-17-56).
Pajama Game, Coliseum (10-13-56).
Plumage in Hat, St. Mart. (10-11-56).
Plume de Ma Tante, Garrick (1-13-55).
Reluctant Dan, Lyric (5-24-55).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-57).
Sailor Beware, Strand (12-26-55).
Salad Days, Vaudeville (1-15-56).
Towards Zero, St. James's (9-4-56).
Touch of Fear, Aldwych (12-5-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toredors, Criterion (3-27-55).
Zero Hours, St. James's (9-4-56).
Crystal Heart, Saville (2-19-57).
Iron Duchess, Cambridge (3-14-57).
Closed Week Ending Feb. 2
United Nations, Adelphi (1-28-56).

B'way Down; Ritchard \$13,400 In 4, O'Neill 28 1/2 G, Waltz' 27G, 'Shed' 17G, Robinson \$28,800, Pidgeon \$23,500

Broadway dropped again last week, with business off for all but a few shows. Except for "Long Day's Journey Into Night," the prior frame's sellout entries held steady. They included "Auntie Mame," "Bells are Ringing," "Happy Hunting," "Lili Abner" and "My Fair Lady." The sole newcomer, "Visit to a Small Planet," also went clean, with the press list reducing their take.

There were two flop closings last Saturday (9), "Clearing in the Woods" and "Eugenia."

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).
Other parenthesis designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.
Auntie Mame, Broadhurst (C) (15th wk; 117; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). Previous week, \$43,600; last week, same.

Bells are Ringing, Shubert (MC) (11th wk; 84; \$7.50; 1,453; \$53,039) (Judy Holiday). Previous week, \$55,600; last week, same.

Damn Yankees, 46th St. (MC) (93d wk; 740; \$8.05; 1,297; \$50,573). Previous week, \$37,700; last week, almost \$34,600.

Diary of Anne Frank, Cort (D) (71st wk; 565; \$5.75; 1,036; \$28,851) (Joseph Schildkraut). Moves Feb. 26 to the Ambassador Theatre. Previous week, \$16,000; last week, nearly \$15,200.

Happiest Millionaire, Lyceum (C) (12th wk; 95; \$5.75; 995; \$23,000) (Walter Pidgeon). Previous week, \$23,300; last week nearly \$23,500.

Happy Hunting Majestic (MC) (10th wk; 78; \$8.05; 1,625; \$69,989) (Ethel Merman). Previous week, \$70,400; last week, same.

Hidden River, Playhouse (3d wk; 21; \$5.75; 994; \$30,033) (Robert Preston, Dennis King, Lili Darvas). Previous week, \$19,400; last week, almost \$19,700.

Inherit the Wind, National (D) (82d wk; \$654; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$25,600; last week, nearly \$21,300.

Lili Abner, St. James (MC) (13th wk; 100; \$8.05; 1,028; \$58,100). Previous week, \$58,100; last week, almost \$58,200.

Long Day's Journey Into Night, Helen Hayes (D) (14th wk; 84; \$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$30,000; last week, nearly \$28,500, with Miss Eldridge missing three performances because of illness.

Major Barbara, Morosco (C) (15th wk; 119; \$6.90; 946; \$37,500) (Charles Laughton, Burgess Meredith, Glynnis Johns, Eli Wallach, Cornelia Otis Skinner). Previous week, \$31,100; last week almost \$29,800. Anne Jackson (Wallach's wife) joins the cast March 4, succeeding Miss Johns.

Middle of the Night, ANTA (D) (45th wk; \$57; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$27,900; last week, over \$28,800.

Most Happy Fella, Imperial (MD) (41st wk; 324; \$7.50; 1,427; \$57,875). Previous week, \$53,000; last week, nearly \$50,500.

Mr. Wonderful, Broadway (MC) (47th wk; 367; \$7.50-\$6.90; 1,900; \$71,000). Closes Feb. 23. Previous week, \$34,700; last week, over \$33,500.

My Fair Lady, Hellinger (MC) (48th wk; 379; \$8.05; 1,551; \$67,696) (Edward Muhlare, Julie Andrews). Previous week, \$68,700; last week, same.

No Time for Sergeants, Alvin (C) (69th wk; 548; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$32,900; last week, almost \$30,200.

Footing Slap, Bijou (2d wk; 15; \$5.75-\$5.25; 603; \$20,500) (Sybil Hornblake, Robert Flenneg, Lucerne McGrath). Previous week, nearly \$15,600 for first seven performances and one preview; last week over \$17,000.

Renaud-Barrault Co., Winter Garden (Repertory) (2d wk; 14; \$5.75; 1,494; \$45,000). "Christophe Colomb" opened four-week repertory season the previous frame, grossing nearly \$32,900 for six performances and one preview; last week, almost \$33,400 for eight performances, evenly split between "Volpone" and "Le Misanthrope."

Entrees this week are "Nights of Fury" and "Dear Departed Mother-In-Law," Monday-Wednesday (11-13), and "Intermezzo," Thursday-Saturday (14-16).

Separate Tables, Music Box (D) (16th wk; 124; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$28,500; last week, over \$27,600.

Uncle Willie, Golden (C) (8th wk; 60; \$5.75; 800; \$24,000) (Menasha Skulnik). Previous week, \$17,500; last week, nearly \$15,500.

Visit to a Small Planet, Booth (C) (1st wk; 4; \$6.60-\$5.75; 766; \$28,000) (Cyril Ritchard). Opened last Thursday (7) to unanimously favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost \$13,400 for first four performances.

Waltz of the Toredors, Coronet (CD) (4th wk; 28; \$6.90; 1,001; \$35,040) (Ralph Richardson). Previous week, \$31,100; last week, almost \$27,000. About \$4,000 was refunded on three performances missed by Richardson because of illness.

Miscellaneous
Measure for Measure, Phoenix (C) (3d wk; 24; \$3.85; 1,150; \$25,000). Ends limited four-week run next Sunday (17); previous week, \$17,100; last week, nearly \$16,000.

Cleared Last Week
Clearing in the Woods, Belasco (5th wk; 36; \$5.75; 1,037; \$31,582) (Kim Stanley, Onslow Stevens). Previous week, \$10,500; last week, almost \$10,000. Dropped about \$10,000 on each week of operation and closed last Saturday (9) at an approximate \$135,000 loss.

Eugenia, Ambassador (C) (2d wk; 12; \$5.75; 1,155; \$35,000) (Tallulah Bankhead). Previous week, almost \$20,100 for first four performances and two previews; last week, over \$18,000. Closed last Saturday (9) at an approximate loss of its entire \$100,000 investment.

Opening This Week
Tunnel of Love, Royale (C) (\$5.75; 994; \$29,000) (Tom Ewell). Play by Joseph Fields & Peter de Vries, based on the latter's novel, presented by the Theatre Guild; production financed at \$60,000, cost about \$25,000 to bring in and can break even at around \$18,000 gross. Opens tonight (Wed.).

Holiday for Lovers, Longacre (C) (\$5.75; 1,101; \$29,378) (Don Ameche). Play by Ronald Alexander, presented by Shepard Theatre; production financed at \$80,000 (including 20% overall), cost about \$75,000 to bring in, including bonds, and can break even at around \$16,000 gross. Opens tomorrow (Thurs.) night.

OFF-BROADWAY SHOWS
Easter, 4th St. (1-16-57).
House Remembered, Actors' Playhouse (2-6-57).
Teoman Cometh, Circle-in-Square (5-8-56).
In Good King Charles Golden Days, Downtown (1-24-57).
Me Candido, Greenwich Mews (10-5-56); closes Mar. 3.
Misanthrope, Theatre East (11-12-56); closes next Sunday (17).
Mrs. Patterson, Davenport (2-5-57).
Purple Dust, Cherry Lane (12-27-56).
Shoestring '57, Barbizon-Plaza (11-5-56); closes next Sunday (17).
Take a Giant Step, Jan Hus (9-22-56).
There Is No End, Covenant Playhouse (2-8-57).
Threepenny Opera, de Lys (9-20-55).
Twelfth Night, St. Ignatius, Church (1-4-57); Closes next Sunday (17).
Volpone, Rooftop (1-7-57).

'Yankees' Score \$37,400 On Holdover in St. Leo

St. Louis, Feb. 12. "Damn Yankees" starring Bobby Clark, perked to a profitable \$37,400 last week on a holdover at the 1,513-seat American Theatre here, at a \$5.60 top. The musical drew \$32,400 on the previous stanza, "Cat on a Hot Tin Roof," starring Marjorie Steele, Thomas Gomez and Alex Nicol, opened at the house last night (Mon.) for a week's stand at a \$4.48 top. Linda Darnell will head a company of "Tea and Sympathy" for a strawhat tour next summer.

Shows on Broadway

Continued from page 90

Le Misanthrope

conspiring Arsinoe. As Philinte, Barrault's friend, Jean Desailly is an excellent listener, and Jean-Pierre Granval and Gabriel Cattand cut an extremely funny pair as they bow and swirl in and out, each gesture extravagantly and skillfully overplayed.

"Le Misanthrope" has its slow spots, when there seems to be talk just for talk's sake. Barrault's art creates highspots, in one of the best coordinated performances to be seen on Broadway in many a (French) moon. *Hift.*

French Double-Bill
LES NUITS DE LA COLEURE
(Nights of Fury)

S. Hurok presentation of Madeleine Renaud & Jean-Louis Barrault Co. in drama in two acts by Armand Salacrou. Also, farce in one act by Georges Feydeau. Features Barrault, Natalie Nerval, Miss Renaud, Jean Desailly, Jean Juillard, Georges Cusin, Regis Outin, Gabriel Cattand. Directed by Barrault; scenery, Felix Labisse. At Winter Garden, N.Y., Feb. 11, '57; \$5.75 top.

Jean Cordeau	..... Jean-Louis Barrault
Louise Cordeau	..... Natalie Nerval
Pierrette Bazire	..... Madeleine Renaud
Bernard Bazire	..... Jean Desailly
Rivoliere	..... Georges Cusin
Dede	..... Regis Outin
Lecocq	..... Gabriel Cattand
Pizanon	.....

FEU LA MERE DE MADAME
(Dear Departed Mother-in-Law)

Lucien Pierre Bertin
Joseph Beauchamp
Yvonne Madeleine Renaud
Annette Francoise Ledoux

Armand Salacrou's "Nights of Fury," which the Renaud-Barrault troupe presented Monday (11) as the first modern work in its current repertory stand at the Winter Garden, is a typically French drama, mostly because it is a vivid expression of the agonizing appraisal that the French have gone through since the war. What is courage? What is cowardice? What prize honor?

These questions are debated in a dramatic framework in the play, which has the living and the dead search for their conscience and which, via a series of cleverly staged flashbacks, seeks to establish who was to blame for the death of Barrault, a resistance

fighter, delivered by a friend to a Nazi collaborator.

"Nights" proves the versatility of the Barrault company, which only the day before had put on the mannerisms of Moliere. In "Nights of Fury," all performances are taut and tense and to the point. There are moments of grim humor, over-accented, perhaps, by Miss Renaud as the chattering wife of Jean Desailly, the Frenchman who sought only the status quo, without involvement and threats to his family. She seems funnier at times than the lines actually warrant.

Desailly is pathetic and wholly believable as the "neutral" forced to act; Barrault as the resistance fighter speaks movingly; Nathalie Nerval has dignity as his wife, and Gabriel Cattand brings power to the role of the collaborator.

Felix Labisse's set, which readily disassembles into three or four different sets, is highly imaginative and helps to keep in proper perspective the rapid time changes which otherwise might become confusing. Barrault's direction underscores the play's inherent drama and the substance of its arguments.

"Dear Departed Mother-in-Law," the companion-piece by Georges Feydeau, offers a weird contrast to the grim "Nights of Fury." It provides Broadway with some of the broadest comedy in many a season. Directed by Barrault with verve and abandon, the closing item is a slam-bang slapstick with the French touch.

Pierre Bertin arrives home at 4 a.m., still in costume from a ball. He quarrels with his wife, but they are interrupted by her mother's butler, who reports that the lady has died. Since an inheritance is expected, this brings a mixture of joy and sorrow, until it turns out the butler had rung the wrong bell.

Bertin, pompous and pathetic, again displays his great comic talent. Ditto Madeleine Renaud, who here proves herself a superior comedienne. Beauchamp as the butler also came through with just the right touch.

The author is preoccupied with shapes of bosoms, and there is a hilarious bit where Miss Renaud invites open comparison from husband Bertin, who proceeds to ogle her open nightgown. *Vive la France!* *Hift.*

"Funniest, freshest frolic since

Auntie Mame."

—MIKE CONNOLLY, *Hollywood Reporter*

BROADWAY IN A BARN

As co-producer (with husband Lewis) at Guilford's Chapel Playhouse and later at Clinton Playhouse, Charlotte Harmon knows all the high jinks, the rewards and exasperations of summer stock, and reveals them in this engaging book.

It's filled with breezy (and sometimes acid) anecdotes of the great and near-great of Hollywood and Broadway—both the charming and co-operative and the natural-born heels—as they bring temperament, talent, excitement and laughter to an astonished New England town.

by Charlotte Harmon and Rosemary Taylor

Illustrated by SAM NORKIN \$3.50

THOMAS Y. CROWELL COMPANY

OLD VIC WOW \$49,900
FOR BIG 2D WEEK, D.C.

Washington, Feb. 12.

The touring Old Vic scored another cleanup last week in its holdover at the 1,000-seat National Theatre here. The British company grossed almost \$49,900 for the second stanza of its Shakespeare repertory stand. That was about \$1,900 above the previous week.

Potential capacity gross at the \$5.50 top was \$50,600, including tax, which the non-profit outfit retains. "Romeo and Juliet" didn't quite go clean, but "Troilus and Cressida" had standees at every performance.

The Old Vic is tentatively planning to open a 1958-59 North American tour with a three-week Washington engagement. Instead of offering four productions in two weeks, as in this appearance here, the present intention is to present three different revivals, each for a full week.

The new "Ziegfeld Follies" continuing its pre-Broadway tryout tour, opens tonight (Tues.) for a fortnight engagement at the National, with a reported advance sale of \$95,000. The local premiere, a benefit for the Women's National Democratic Club, is a pre-sellout.

Stock Review

Journey to a Lonely Star

Beverly Hills Playhouse production of drama in three acts by Douglas F. Bank. Staged and designed by Lawrence Stewart; lighting, Robin Riley. At Beverly Hills (Cal.) Playhouse, Feb. 7, '57; \$2.40 top.

Cast: Mark Lowell, Mel Welles, Wally Richard, Ken Mayer, David Kramer, Hal Torry, Lynne Page, Jan England, Stacy Graham.

Playwright Douglas F. Bank has two basic plot ideas in "Journey to a Lonely Star," and the result is a diffuse offering. However, there's the foundation of solid drama here, particularly if the more important is better exploited.

It's a backstage story about the son of a former star who had clawed his way to success, and eventually out of the business. The script carries the youngster through his first legit rehearsals and Broadway debut, in which he evidences all of the evil qualities he inherited from his father. At the curtain, he's a success, but alone. The subordinate theme is that of a former matinee idol, making a comeback as a character actor, who can't stand the younger man's viciousness and eventually commits suicide.

Despite its 10 scenes, the script is slightly under normal length and considerable rewriting is indicated. But Bank has some good dialog, his characters are full dimensioned and there's theatrical flavor about the play.

Laurence Stewart has assembled a good cast for "Star" and directed with skill and understanding. Rehearsal sequences are particularly well staged. David Kramer is fine as the grasping young talent and Ken Mayer does a topnotch job as the director. There is good support from Jan England as the leading lady, Hal Torry as the former matinee idol, Wally Richard as the author and Mel Welles as the producer. Stacy Graham, Mark Lowell and Lynne Page all register in the lesser roles.

Basic elements of the play indicate potential for films. *Kap.*

Ticket Allotments

Continued from page 91

plan prefers to remain anonymous for the present. "I already have enough problems trying to find suitable scripts and get the people I want to direct, design and act in them," he explains. "When I'm ready to try the direct-allotment scheme I'll do so. Until then, I have no desire to incite the ticket brokers, boxoffice men and managerial personnel to line up against me."

The producer thinks there's probably merit in a previous proposal, outlined in a recent VARIETY story, that Broadway ticket prices should be determined by the law of supply and demand. "That may be a long range solution," he comments, "but it's a question whether enough producers and theatre owners will ever adopt it. In the meanwhile, direct allotments to the major commercial firms would be simpler and might have the practical effect desired."

Off-B'way Shows

There Is No End

Anthony Palma production of drama in three acts, written and staged by Tom settings, John Raymond Friemann; lighting, Stephan Palestrant; costumes and sound, Herb Nissen. At Covenant Theatre, N.Y., Feb. 8, '57; \$3.60 top.

Cast: Clyde Bassett, Stanley Beck, Hart Sprager, Tom Holland, Bill Weston, Al Liberto, Henry Calvert, Michael T. Stryker, George Lash, Gerald Lukeman, Ed Setrakian, Tom Carney, Richard Bruce, Harry Peckham, Bill Williams, James Agnos.

The most evident scripting talent in "There Is No End" is Anthony Palma's ability to infuse his play with conviction and sincerity. A searing World War II tragedy, set in a German camp for American POWs, it is an uncompromising examination of the minds and motives of men when incarcerated under inhuman circumstances.

The unfortunate part of Palma's thesis that there must be an end of man's inhumanity to man is that both as writer and his own director, Palma clobbers his audience with such ranting tension that the audience isn't so much convinced as exhausted. If only he could have been satisfied to make each point once, Palma would have better fulfilled the demands of theatrical expression.

As cases in point, there are a number of long, philosophically interesting speeches, speeches that reflect the author's probing intellect. During most of these high-C tirades, however, dramatic action stands still. In fact, these windy speculations might make quite absorbing reading, but when the play's afoot, there's no time to pause for reflection or to reconsider. This appears to be one of those cases illustrating the riskiness of a playwright producing and directing his own script.

A good setting has been provided by John Raymond Friemann, and if it doesn't collapse from bombing at the final curtain, it isn't because the author hasn't implied that it might. A ray of hope, however, is vouchsafed by the prisoner's escape, and the dingy barracks stands. In the sizeable all-male cast, Tom Holland is good as a quondam parson, Gerald Lukeman and Hart Sprager rise to the author-director's demands for declamation, while Henry Calvert has common humanity as a man whose consistent motivation is love for his wife and kids. *Geor.*

A House Remembered

S. Beryl Lush production of drama in three acts, by Louis A. Lippa. Staged by Lippa; settings and lighting, Charles Brandon. At Actors' Playhouse, N.Y., Feb. 6, '57; \$2.40 top.

Cast: Miriam Phillips, Glenn Cannon, Mitchell Jason, Byrnie Piven, Paul Supinski, Ruth Kaner, Ken Chapin, Mort Siegal.

Anybody tired of a happy home could drop in at the Actors' Playhouse for an evening of turgid domesticity. Louis A. Lippa's new play concerns an Italian-American family in which brother is pitted against brother and son hates father (or father's memory, at least, Pop having died a drunkard). After the sons' squabbles have killed Mom, the lads come to the amiable conclusion that perhaps it would be better to try and get along.

Pretty obviously, Lippa's treatise is a slice-of-lifeish effort that would delight the torn-T-shirters among the acting fraternity. Fortunately, as director, Lippa has resisted any tendencies toward histrionic excess, schooling his cast in a quiet, almost hyper-naturalism. Actors' Playhouse being tiny, this approach lends an air of truth to many scenes that would otherwise be overwrought.

Coping best with the turmoil in the embattled household is Miriam Phillips as the mother, her serenity having conviction despite the author's smile-through-the-tears cliché. Another of Lippa's bromides is the charming widow on the next block so wrongly suspected of being a prostitute. Assigned this task, actress Ruth Kaner smiles tranquilly, knowing full well that vindication will come.

As big brother, on his way to becoming a successful politician, yet guilt-ridden by the blow he struck that killed his father, Byrnie Piven shouts, weeps and begs his way to forgiveness. Glenn Cannon has sporadic candor as little brother, while as middle-sized brother, who threatens to become a juvenile delinquent, Donald Supinski sports the standard long hair and sullen attitude.

Lippa has observed and set down what he has seen. In any writer, that's good. This play, however, is not ready for theatre and doesn't promise ever to be. But when Lippa has the tortured eldest son cry out to his mother, "How do I tell my brother I love him?" he's trembling on the verge of dramatic truth. It's a beginning. *Geor.*

GRACIE, BIFF MCGUIRE
SET FOR FLA. 'MEDALS'

Taking a cue from tv, two Florida stock theatres have lined up Gracie Fields and Biff McGuire for a combined three-week run in James M. Barrie's play, "The Old Lady Shows Her Medals." Both performers appeared in a tele version of the piece last December on the "U. S. Steel Hour," on CBS. For Miami Fields it was a repeat of a prior 1955 video showing in the play.

The stock production opened Monday night (11) for a week's stand at the Palm Beach (Fla.) Playhouse, then plays a fortnight at the Coconut Grove Playhouse, Miami Beach.

Renaud-Barrault Troupe

To Play Harvard Campus

Cambridge, Mass., Feb. 12.

The Madeleine Renaud & Jean-Louis Barrault Theatre Co. from Paris will give three performances Feb. 7-28 at Sanders Theatre on the Harvard campus. The plays to be presented haven't been set.

The company comes to Cambridge from New York, under the sponsorship of the French Consul General in Boston, Baron Charles de Pampelonne. Arrangements are being made by local manager Aaron Richmond.

Columbus Group Elects

Columbus, Feb. 12.

Newly elected directors of the Columbus Theatre Co., which operates the local Playhouse-on-the-Green, include Joseph K. Weaver, general manager of the Playhouse, and W. C. Harrison, Mrs. W. C. Harrison, William C. Cook, Herbert E. Evans, Paul T. Key, Mrs. Sallie Sexton, Jack Chester Jr., and Russel Tarvin.

They were chosen at the organization's recent annual meeting.

Off-B'way Trend

Continued from page 91

Brazilian plays, "A God Slept Here," by Guilherme Figueiredo, and "Enemies Don't Send Flowers," by Pedro Bloch. Fostini, who's doubling as producer, will get three-way billing by also appearing in "Enemies," the curtain-raiser. Norman Shelly is director.

Going into the Tempo is "An Evening of G.B.S.," to include two comedies, "O'Flaherty, V. C." and "Press Cuttings." The Shaw plays are being presented by Stage Society, a newly-formed legit producing company. Hollis Alpert, author and Saturday Review film critic, is producing, with William Murray directing.

The Theatre East triple-bill will comprise one-acters by Irish playwright John Millington Synge. The entries, "Riders to the Sea," "In the Shadow of the Glenn" and "Tinker's Wedding," will be performed by the Irish Players under the production auspices of Dermot McNamara and Helena Carroll, daughter of playwright Paul Vincent Carroll.

The tandem Valency-Giradoux bill, comprising "The Apollo of Bellac" and "The Virtuous Island," is being produced by Leo Shull, Mary Learson and Ann Eisen. David Brooks will be stager, with Tally Beatty handling the choreography.

FOR RENT

HYDE PARK
PLAYHOUSE

508 Seats, large well-equipped stage, scene shop, storage space, beautiful building, large parking lot, 90 miles from New York City.

Call George Quick, CI 7-7158, New York City, or write: Mrs. Hilary Masters Box 136, Hyde Park, N. Y.

Best Dressed Women

Alphabetically Arranged, Naturally!
Tallulah Bankhead, Dorothy Collins, Judy Holiday, Lena Horne, Beatrice Lillie, Lila, Denise Lor, Cicely Mackenzie, Ethel Merman, Patti Page, Rosalind Russell, Cornelia Otis Skinner, Kim Stanley, Rose Stevens, Jo Sullivan, Monique Van Vooren.

all costumed by

BROOKS

OBITUARIES

IRVING EVANS

Irving Evans, v.p. of the Radio City Music Hall and first assistant to Russell V. Downing, president of the Music Hall, died of arthritis Feb. 7 in New York. Long an arthritic sufferer, he was hospitalized for nearly eight months until last June when he returned to his post at the theatre. But last November he was forced to return to the hospital, and he never recovered.

A native of New York, Evans joined the Radio City organization upon completion of the RC theatres in 1932 as assistant stage manager at the Center Theatre. Four years later, he moved to the Music Hall to become stage manager. In that capacity he supervised operations on one of the world's largest stages.

When Downing was named managing director in 1952, Evans was upped to v.p. and assistant managing director. Only 14 when entering Harvard, he left before graduating to study the theatre in London and Paris. In the latter city, he attended the Sorbonne and was associated with the English Players in Paris for two years.

He was a nephew of Sir Jacob Epstein, American-born British sculptor, and a brother of Abner Dean, author and cartoonist. In addition to his brother he is survived by his wife, the former Lúdmilla Selihoff, onetime ballet dancer at the Music Hall; two daughters, his mother and two sisters.

BELLE LIVINGSTONE

Belle Livingstone, former actress and showgirl who became one of the most familiar Broadway figures during the Prohibition era, died Feb. 7 in a nursing home in the Bronx, N. Y. The speakeasy queen, who started her theatrical career more than 50 years ago, died virtually penniless. Probably the most familiar newspaper picture published of her was one in which she was seen among the black maria. It happened quite frequently since the establishments which she hosted were targets for the dry agents.

According to her biography published in a mag some years ago, she was a founding who left the home of her foster father to go into show business. She was in several stagewhows including "Belle of Bohemia," and with an inheritance of \$150,000 left to her by her first husband, lived for three decades in Europe.

Miss Livingstone returned to New York in 1927 and started to operate a series of plush speakeasies. She and Texas Guinan made the phrase, "Hello, Sucker," famous. In her establishments, memberships were peddled at \$200 and drinks came as high as \$25 for a bottle of spurious champagne. Her career ended with Prohibition. She just couldn't get started in legit operations. In recent years, she had been in and out of various hospitals with a heart ailment.

Surviving are a son, and a daughter.

ERICH PONTO

Erich Ponto, 72, German vet stage and screen actor, died Feb. 4 in Stuttgart. Born in Luebeck, he began his acting career in 1908. His portrayals of Nathan, Mephisto, Richard III, Shylock and Franz Moor in classical pieces made him one of the foremost German character actors.

He was also a top comedian of the tongue-in-cheek type. His "Tailor Wibbel," which he also portrayed successfully on the screen, was one of the highlights of the German theatre. Often seen in films, his performances drew critical acclaim.

Among Ponto's picture credits are "Film Without Title," "Love 47," "The Third Man," "The Flying Classroom," "If All of Us Were Angels" and his just released "Robinson Shall Not Die." His last stage appearance was Jan. 16 as Shylock in Lessing's "Nathan the Wise" in Stuttgart. He also was a noted radio performer.

DAN PIERCE

Daniel Francis Pierce, 68, who had handled the Canadian engagements of Morton's Shrine Circus for the past 15 years, died Feb. 3 in Toronto. He was the brother of Mrs. Della Stair, owner of the Star Theatre, Toronto, when it was a burlesque unit in the 40-week Columbia Wheel in the U.S. and Canada.

Pierce became house manager and assistant to George Kieppie when latter was brought from the Coast in 1921 to take over the Star as the newly-named Empire Theatre. On policy change, the 1,625-seater, at \$1 top, had an original

rep cast that included Edith Tallaferrro, Frank Camp and Deirdre Doyle, among others. The Empire folded in 1934 to be demolished for a parking site. Pierce then went into the indoor circus field. There were no immediate survivors.

ALBERT W. BARBELLE

Albert W. Barbelle, 69, noted artist who designed thousands of covers for pop songs, died Feb. 2 in New York after a two-month illness. A native of Fall River, Mass., he studied painting in London and Paris before joining the staff of the Fulton Theatre, Brooklyn, as a scenic artist.

Barbelle, who maintained a studio in midtown New York for some 39 years, often painted portraits of notables in the literary and music fields. For a time he was also active in commercial advertising.

Surviving are his wife, Paula, concert pianist, composer and teacher; and four sisters.

JOHN DESILVA

John DeSilva, 52, former talent scout for Warner Bros. and Universal Pictures, died Feb. 8 in New York. He joined the Shubert Theatrical Enterprises as an office boy in 1919 and rose to become for a time, personal representative of the firm. Early in his career he played in Broadway productions, an edition of "Artists and Models" in the 1920s.

Later he moved into the management end of the theatre and assisted for a time in producing shows for the Trocadero in Hollywood. In recent years he had been in N. Y., where he was associated with Hal LeRoy, Rowland Leigh and George White.

CLIFFORD RIAN

Clifford Rian, 48, long prominent on Twin Cities airlines under his pseudonym John Ford until he resigned as WTCN-TV and WTCN Radio news director and newscaster-analyst to become a partner in a Minneapolis advertising agency, died in Minneapolis Feb. 10 after a lingering illness.

Prior to his resignation, he has been engaged in radio and tv work for 13 years. He created a considerable stir in 1953 with his exposures over the air of alleged St. Paul police department failure to enforce anti-gambling laws.

His wife, three daughters and parents survive.

HAROLD F. COHEN

Harold F. "Babe" Cohen, 54, head of Harold F. Cohen Enterprises, a film distributing firm, died of a heart attack Feb. 7 in Bay St., Louis, Miss. Starting his career on New Orleans' film row in 1925, he was manager of the N.O. branch of Monogram Southern in 1941 and in 1946 was upped to district manager with offices in Atlanta.

Cohen returned to New Orleans in 1949 and entered the independent film distrib field.

Surviving are his wife, son, and a brother.

SIR ARTHUR ELVIN

Sir Arthur Elvin, 57, chairman of Wembley Stadium Ltd., died Feb. 4 at sea near Madeira. He had been ill for some time and was on a health cruise. He bought Wembley Stadium in 1927, and when things were not going too well, formed a syndicate to which he sold the Stadium at a large profit, and became its managing director.

He first saw the great possibilities of Wembley while working in a tobacco kiosk at Wembley Exhibition in 1924. He was managing director until 1947, and chairman since.

KAYE CARLETON

Kaye Carleton, 61, musically singer and for many years resident director of the Rehearsal Club, a New York residence for young actresses, died Jan. 31 in N.Y.

Born in Canada, Miss Carleton made her Broadway debut in "Everywoman" in 1916. Her credits include "Monsieur Beaucaire" and "The O'Brien Girl." In London, she appeared in "Palladium Pleasures" in 1926 and "Humpty Dumpty" in 1927. She also toured the Keith circuit.

JESSE N. BUZZELL

Jesse N. Buzzell, 89, died in New York Feb. 8 of old age infirmities. His w.k theatrical insurance business of Floresheim, Buzzell Co. is being continued by son Al.

Director Eddie Buzzell, a son, flew in for the services. Another son is theatrical attorney Samuel Jesse Buzzell, who is also secretary and partner in Mills Music Corp. Another daughter also survives. Buzzell Sr. handled theatrical in-

surance on such personalities as Will Rogers, Eddie Cantor, George Jessel et al.

LOUIS J. HALPER

Louis J. Halper, 63, vet theatre exec, died Feb. 8 in Hollywood. For years he was associated with Warner Bros. studios in an exec capacity and later was head of Warners' theatre chain on the Coast, a post he resigned several years ago.

Surviving are his wife, Sadie, sister of Harry M., Albert and Jack L. Warner; a son, Samuel; daughter, Mrs. Evelyn Briskin; brother, Leonard and a sister.

JOSEPH B. HARDWAY

Joseph B. (Bugs) Hardway, 56, vet cartoonist and story man for Tempestoons Inc., died in North Hollywood Feb. 4 of a heart attack. One of the original members of the Screen Cartoonists Guild, he had been in the field since 1931 and was one of the originators of the Bugs Bunny and Woody Woodpecker cartoons.

Wife, daughter and son Robert, a musician, survive.

WYNN MURRAY

Mrs. William A. Rau, 35, singer known professionally as Wynn Murray, died Feb. 6 in Fort Meade, Md.

Miss Murray's credits include "Babes in Arms," "Hellzapoppin," and "The Boys from Syracuse." She had been a featured radio singer, appearing for three years on the Fred Allen show. She retired after World War II.

Husband, three daughters and father survive.

FRANK FORTESCUE

Frank H. Fortescue, manager of repertory companies, died Jan. 21 in Manchester, Eng. He presented his own companies for 35 years, and at one time controlled as many 16 play seasons in addition to revues and pantomimes.

He launched his own touring repertory in 1914. Nine years later he started his first stock company at Royalty Theatre, Barrow, Eng.

LEE VINCENT

Leo Underkoffer, 65, oldtime minstrel known professionally as Lee Vincent, died Feb. 4 in Philadelphia.

He was a singing interloctor in Atlantic City with the Million Dollar Pier Minstrels and a partner of Lou Costello before the Abbott & Costello team was formed.

Surviving are his wife, two brothers and sister.

MRS. ED FORD

Just been learned that Hulda (Mrs. Ed) Ford died Jan. 15 while driving alone near their home in Southold, Long Island. When she was stricken with a heart attack, the car ran up an embankment before it stopped.

Wife of comedian-author Senator Ed Ford was 70. They had been married 48 years.

GEORGE W. MCIVER III

George W. McIver III, 30, an actor with a number of Broadway credits, was killed Feb. 5 in an auto crash on an ocean-side highway just south of San Francisco.

Driver of the car was actor Louis A. Migliorini, 36, known professionally as Louis McMillan. He was seriously injured.

JULIE K. KARCAZ

Julie Kopacsy Karczag, 90, coloratura who reached her peak with the Budapest state opera at the turn of the century, died Jan. 29 in Vienna.

She retired from the stage in 1901 upon her marriage to William Karczag, Austrian theatre owner and manager.

GEORGE CHUBB

George Chubb, manager of New Theatre, Northampton, Eng., died Jan. 26 in that city. At one time he was touring manager for vaude artists Elsie Carlisle and "Monsewer" Eddie Gray.

Survived by his wife.

Donald R. Spinks

Donald R. Spinks, 22, concert cellist, died Feb. 6 of accidental asphyxiation near El Paso, Tex., where he was attending Texas Western College. His parents, two brothers and a sister survive.

Val Valente, 58, Northern California bandleader who left the music field in 1938, died Feb. 4 in San Francisco. He was a pioneer radio band which played such spots as the St. Francis Hotel in Frisco.

Edward Rudman, 64, doorman with the Stanley Warner theatre in New Britain, Conn., died Feb. 1 at the Will Rogers Hospital, Saranac Lake, N.Y.

Father, of radio-tv actress Evelyn Juster, died Feb. 10 in Minneapolis.

Michael Rubin, 10, who was featured last season at Pittsburgh

Playhouse in "King of Hearts," died Feb. 1 at Darien, Conn., where he was a student at the Cherry Lawn School.

Cissie Bellamy, 80, actress who trouped in stock and touring companies, died recently in South Shields, Eng.

Mark K. Anderson, 64, veteran Western Pennsylvania theatre owner, died Jan. 25 in Beaver Falls, Pa., following a heart attack.

William N. Barney, former operator of the Grand Theatre, Watervliet, N. Y., died Feb. 5 in Wyanntskill, N. Y. His wife, three daughters and a brother survive.

Father, 86, of John Hickey, executive secretary of Arena Managers Assn., died Feb. 6 in White Plains, N. Y.

Bernard T. Griggs, 56, circus clown, died Feb. 5 in Hollywood. Surviving are his wife and three daughters.

Roger C. Cote, 41, longtime drummer who was a member of the Lowell (Mass.) Musicians' Assn., died Jan. 31 in Nashua, N. H.

George Wilcox Melver, 30, Broadway actor, died Feb. 6 in Redwood City, Calif., as result of auto accident.

Oscar F. Nickel, 74, studio carpenter, died Feb. 4 in Hollywood. His daughter survives.

Doreen Woodbury, 27, Australian film and tv actress, died Feb. 6 in New York.

Paul Ashley, 57, former member of the Dallas Symphony Orchestra, died Feb. 6 in Cleburne, Tex.

MARRIAGES

Vikki Hammond to Peter Colville, Derby, Eng., recently. Bride is a cabaret artist; he's a comedian (Gordon & Colville).

Pat Crowley to Edward Hockstratten, Hollywood, Feb. 2. Bride's an actress.

Diana Rush to Bob Fyfe, Bognor Regis, Eng., Jan. 29. Bride's a set designer; he's an actor.

Edna Dean to Oliver Seoon, Walsend, Eng., recently. Bride's a pantomime artiste.

Phyllis Lavine to Howard Berk, New York, Feb. 9. Bride is with Young & Rubicam publicity department; he's trade news editor of CBS Radio.

Margaret Sheehan to Dale Engle, New York, Feb. 9. Bride is an actress; he's an actor.

Doris O'Donnell to Richard Anthony, New York, Feb. 2. Bride, who was with ABC and NBC, is daughter of Daily News Washington columnist John O'Donnell and Doris Fleeson, political writer for United Features. Groom, Detroit correspondent for Life, is son of former Woman's Home Companion-Collier's publisher, Ed Anthony.

Susan Hayward to Floyd Chalkley, Phoenix, Ariz., Feb. 8. Bride is a film actress.

BIRTHS

Mr. and Mrs. Julie Stearns, daughter, New York, Feb. 7. Father is general professional manager at Broadcast Music Inc.

Mr. and Mrs. Dave White, daughter, Columbus, Jan. 30. Father is WBNS-TV engineer.

Mr. and Mrs. John Metzger, daughter, Columbus, Feb. 1. Father is time buyer for Byers & Bowman agency.

Mr. and Mrs. Nat Polen, daughter, Mineola, L. I., Jan. 28. Father is star of CBS Radio's "Indictment."

Mr. and Mrs. Robert Ellis, daughter, Los Angeles, Jan. 31. Father is an actor.

Mr. and Mrs. Don Stern, daughter, Culver City, Cal., Feb. 3. Father is chief film editor at CBS-TV, Hollywood.

Mr. and Mrs. Dave Carnahan, daughter, Pittsburgh, Feb. 3. Mother is the daughter of Peg Bruce, KQV record librarian.

Mr. and Mrs. H. Richard Passarelli, daughter, Pittsburgh, Feb. 2. Father's the son of Harry Passarelli, Par office manager.

Mr. and Mrs. Robert Bustin, son, Staten Island, N.Y., Feb. 6. Father is spot film coordinator for WCBS-TV.

Mr. and Mrs. Andre Hakim, son, Paris, Feb. 8. Father is producer; mother, former Susan Zanuck, daughter of the Darryl F. Zanucks.

Mr. and Mrs. Syd Millward, son, London, recently. Father is a comedy bandleader.

Mr. and Mrs. Mike Jablons, son, New York, recently. Father is publicist with Ted Bates; mother is editor of New York Herald Tribune's tv supplement.

Dr. and Mrs. Sam Hoffman, son, Newark, N.J., Feb. 11. Mother is the former Ruth Tobey, ex-VARIETY secretary.

Shurlock Faces

Continued from page 1

ton Place" could be made so that children should see it." Metro has purchased "Roof," and Jerry Wald at 20th-Fox has bought "Peyton."

"Hollywood fears control from Washington above all else. Eric Johnston recently told me nobody in Washington wants to touch film censorship. There would be chaos if such an attempt was made and they know it," he declared. "But all the majors abide by our Code, and even United Artists, which is no longer a signator, still insists that its producers get a seal on their pictures," he added.

Asked about the controversy over "Baby Doll," which received a seal but was condemned by the Catholic church and Legion of Decency, Shurlock replied: "Baby Doll" did not specifically violate any clause in the code. But those who didn't like it said we should have banned it anyway. A picture which does not violate the Code cannot be banned. It doesn't matter whether our office likes a picture or not. If a film in no way violates the code, it must be given a seal. We take pressure groups into consideration in our decisions, but that's not the primary consideration."

Faceless Villains

Shurlock brought a laugh from the audience, when he told the troubles of his office in pix depicting a villain. So many minority, religious and other groups complain about this that the villain "has to be American, must be unemployed (or whatever type of company he worked for would complain), can have no religious association, can belong to no fraternal group or association, and must be a man with no face."

Revision of the Code has "taken away a justifiable irritant to the creative element in the industry," stated Shurlock, who added "we now allow everything but homosexuality." But, he said, he did not believe removal of restrictions on subjects previously banned would necessarily mean a b.o. bonanza for producers.

"I don't think pictures involving dope, kidnaping and such subjects will be important. These are repulsive characters in such pictures, and I feel that after something like eight pictures on dope are made, you won't see anymore for a long time. The kidnaping provision was put in at the time of the furor over the Lindbergh kidnaping, and had simply remained in the code since—until it was erased in the recent liberalization of the code, he explained.

Shurlock said, "The code is basically a permissive document. The certain number of clauses excluding some subjects always get the most publicity."

Added the exec: "We either have the production code for the industry, or would have to have a system for classifying audiences as is done abroad. The industry thinks the code is preferable, and that's why it supports it."

Jamaica Mecca

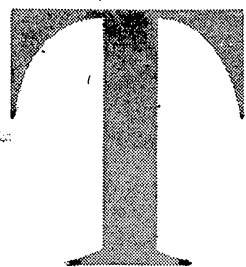
Continued from page 2

where from 50c. to \$1.50-per-mile for taxis. Smart tourists beat this rap by hiring drive-it-yourself cars, to meet them on arrival at the airports.

Food costs at the hotels are also high, even by New York standards. The average hotel lunch (for drop-in guests) runs \$3-\$4 per person. Dinner costs \$4.50-\$6 a person. In general, hotel menus are routine, despite the high prices. By contrast, class restaurant prices in here and in Montego Bay—the island's major cities—are still reasonable, and the food is much tastier than hotel cuisine.

Land prices, especially along the fashionable North Shore, have skyrocketed in the last few years. An acre of beach-front now costs anywhere from \$2,000 to \$5,000. Noel Coward's property at Port Maria, reputed to have cost \$500 for land alone some years ago, could now fetch a dozen times that price.

Nevertheless, Jamaica's bound tourism is soaring. Current Yankee enthusiasm for calypso music has helped—Jamaica is rich in fine calypso orchestras. New nightclubs are springing up to cater to the tourist trade, and there is talk of a winter stock theatre in the Kingston area. The boom is just beginning. Inflation is likely to curb it, but in the meantime the rush is on.



*hanks for making
our second year together even better than the first*

NEILE ADAMS

"This Could Be The Night"—MGM

DAVID ALEXANDER

*Directing Kraft NBC-TV Tonight (Feb. 13)
In Preparation: "Tom and Huck"*

MILDRED COOKE AND JERRY NEWBY

In Preparation: "Two Faces of 1957"

ROBERT CULP

*"Clearing in the Woods"
Co-Starring
Kraft, NBC-TV, Tonight (Feb. 13)*

MARTYN GREEN

*"Visit to a Small Planet"
"Treasury of Ribaldry"—Riverside Records*

ROSS MARTIN

Kraft, NBC-TV, Tonight (Feb. 13)

M'KAY AND CHARLES

Blinstrub's, Boston, Next Monday

STEVEN McQUEEN

*Co-Starring
"Studio One" (Feb. 25 and Mar. 4)*

ELLEN PARKER

Unavailable Through Feb. 25th

PHILOMEL ASSOCIATES INC.

*Robert Bloom, President, "Put It In Writing,"
"Grandpa the General"*

LEE POCKRISS

*Composition, Caesar's Hour
Steve Allen Show*

MARIA RIVA

Unavailable Through May 15th

ROBERT ROUNSEVILLE

"Candide"

ARTHUR SINGER

Kraft, NBC-TV

MIKE STEWART

*Caesar's Hour, NBC-TV
In Preparation for Broadway: "Solomon Grundy"*

CHARLES STROUSE AND LEE ADAMS

*Music and Lyrics, "Shoestring 57"
In Preparation for Broadway: "The Late Risers"*

hillard elkins

MANAGEMENT PRODUCTIONS, INC.

17 West 67th Street

New York, N. Y.

TRafalgar 7-7450

Associates:

MILTON KRAMER

JOEL SCHENKER

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 205 No. 12

NEW YORK, WEDNESDAY, FEBRUARY 20, 1957

PRICE 25 CENTS

NEW YORK NIGHT LIFE 'DIMOUT'

TV Feeling Its Oaters With Dozen New Posses to Ride '57-'58 Season

Television program execs, plagued with a "where do we go from here" problem in terms of emphasis on new formats, have decided to go thataway. Westerns—call 'em "adult," "action" or whatever else—have emerged as the biggest single nighttime programming newcomer for next fall.

As of the moment—and this is still early in terms of lining up the fall schedule—the three webs have committed themselves to no less than eight hours of new westerns, consisting of no less than 12 shows. This figure by no means constitutes all the new westerns in the works—there are probably upwards of 40 or 50 being prepped by indie producers—but represents either complete series or pilots to which the three networks alone are committed. This could be swelled by oaters produced by indies and sold directly to sponsors, or even additional purchases or production by the webs.

ABC, already in the van with the oaters via its "Cheyenne," "Wyatt Earp," "Broken Arrow," "Rin Tin Tin," "Lone Ranger" and the borderline "Jim Bowie," has by far outstripped its competitors in setting new oaters. Web is committed to three new hourlong westerns with Warner Bros., which turns out its current "Cheyenne" (later, incidentally, moves up to every-week status besides). On tap are "The Texan," "Sugarfoot" and "Oklahoma Kid." In half-hour form are Walt Disney's "Zorro," Lou Edelman's "The Californians" and "Primrose," based on the Luke Short stories.

NBC runs second, with two hours on the slate. One is "Wagon Trail," to be produced by MCA's Revue Productions as an hour entry opposite "Disneyland" on Wednesdays at 7:30 (this is the first stanza set for the web's 7:30 period for the fall). Also in the works, out of the (Continued on page 40)

Mayehoff Legit Click May Cue TV Reprise Of 'That's My Boy' Series

CBS Television Film Sales has stirred up considerable interest in the 13 filmed stanzas of the "That's My Boy" series of a couple of seasons back as a possible summer replacement entry. Big factor in the interest in the show is the ballyhoo surrounding Eddie Mayehoff, who drew raves last week for his loudmouth general role in "Visit to a Small Planet" on Broadway. The reviews, plus a slew of features on the comic, have sparked sponsor queries on the show.

Series was filmed as a CBS house property, but was cancelled after 13 weeks by Plymouth, its sponsor. Pix of course reverted to CBS, which turned them over to CBS Film Sales for summer replacement sale.

AGVA Wants Bonds Vs. Cuban Bombs

As a result of the miniature revolutions in Cuba, the American Guild of Variety Artists has taken the position that they must get bonds or cash-in-advance for any of their members playing the island. Union has declared that the periodic outbreaks of violence may make it difficult for some cafes to pay off, and therefore surety of some sort must be given the union.

According to national administrative secretary Jackie Bright, all the major clubs have provided bond. The Nacional, Tropicana, Montmartre and Sans Souci have insured pay for the talent.

IQ Influences On Dancehall Biz

The Charles Van Doren influence is rubbing off on the local dance scene. Local ballrooms, once mainly angled to the over-28 trade, are now going egghead. In a new twist, a college degree is required for entrance to one terper, and in others, the pitch is angled toward the cognoscenti with lectures, readings and "intellectual entertainment." The weekend editions of the N. Y. newspapers have become the directory for the choreographic cognoscenti.

The new trend is best evidenced by the ad which appeared recently in the N.Y. Post with a pitch by an organization calling itself the Young College Graduates Club which is bidding for ladies (20-26) and gentlemen (22-32). It's not sufficient for a prospective terper to claim that he attended an institution of higher learning. This outfit wants proof in the form of a final transcript, alumni card, a college ring with your initials in it, (Continued on page 63)

\$9.20 TOP FOR 'GIRL' SETS NEW B'WAY HIGH

The boxoffice scale for "New Girl in Town," the forthcoming musical version of Eugene O'Neill's "Anna Christie," will set a new high for Broadway. The top price will be \$9.20 for the orchestra divan seats Friday and Saturday nights.

The Frederick Brisson, Robert Griffith and Harold S. Prince production, scheduled to open May 9 at the 46th Street Theatre, N. Y., will have a weekday top of \$8.60 for the divans. The regular orchestra seats will be \$8.05 weeknights and \$8.60 Friday and Saturday nights.

GOTHAM NEEDS MORE BIG CAFES

By JOE COHEN

The recent foldo of the Versailles, N. Y., has caused more gloom among bonifaces than was generally thought possible. Feeling among the owners is that with any large nitery passing out of the picture, New York will lose its stature as a nightclub town.

Among the larger operations, the west side has The Latin Quarter and the east side has the Copacabana as the major showcase. It's felt that New York should be able to support several more niteries of substantial size, and establishment of same is deemed necessary in order to safeguard New York's rep as a nightlife centre.

Right now, the bonifaces feel that the two cafes alone cannot do it. The hotels are a great help in aiding to maintain Manhattan's rep as a cafe town, but it's felt that large shows with lines and names are the necessary items to attract the visiting firemen. The intimeries, rooms with novel policies such as calypso, have their place, it's maintained, but for genuine lure and interest, spots big enough to support names are needed.

This point was recently proved when the combination of Frank Sinatra at the Copacabana, Lena Horne at the Waldorf-Astoria, and Lilo at the Pierre forced the SRO signs in these hotels and benefitted (Continued on page 54)

Is Joe Louis A Deductible Item?

Washington, Feb. 19.

In connection with a campaign recently organized to collect money from the public for a fund to be used to "emancipate" America's most celebrated and publicized "tax slave," ex-heavyweight boxing champ Joe Louis, there is no clear indication that the Treasury's Bureau of Internal Revenue would "settle." With interest on interest, the ex-champ now is in hock for life to the tune of \$1,200,000.

A check of Federal records shows Uncle Sam made only two such settlements in the past year with show biz figures, one with Mack Sennett and the other with the estate of late songwriter E. Ray Goetz.

Sennett, pioneer producer of slapstick comedy shorts in Hollywood and inventor of the Keystone Kops, is now somewhere between 75 and 80. The Government went after him for \$6,817. This was allegedly owed for 1949 and 1950 income taxes and the interest and penalty on the unpaid tax. The case was settled for \$500.

The internal revenue man who investigated the case and recommended the settlement reported to (Continued on page 18)

\$1,750,000 Film Deal May Make 'S.P.' Top Money Show of Recent Years

Sonny James And Liquor Don't Mix

Toronto, Feb. 19.

Nitery patrons will never see Sonny James, he told Helen McNamara of the Toronto Telegram in a phone interview from Dallas last week. His Music Corp. of America contract, he said, stipulates that he never be asked to appear at any club where liquor is served.

The 27-year-old Alabama-born singer, whose Capitol biscuit "Young Love" is a big click, gave these reasons: "The Man Upstairs was good to me. Teenagers buy my records; they can't go into places like that, so why should I sing in them? Besides, clubs get only 10% of bookings anyway. I'm busy enough appearing in theatres, auditoriums and county fairs."

He doesn't smoke or drink, and is a member of the Church of Christ.

Eye New Sardi's In East Side N.Y.

Sardi's restaurant may get a "second company." The additional eatery is planned for the east side of Manhattan, in the Park Ave. area currently in the process of major development. The exact site isn't disclosed, but it's in the 50's.

Vincent Sardi Jr., who took over management of the famous theatrical restaurant several years ago on the retirement of his father, reveals that scenic designer Jo Mielziner will do the decor for the new establishment, and the firm of Ketchum, Gina & Sharp will do the architecture.

Sardi stresses the fact that the (Continued on page 54)

SALEM FEARS HURT TO WITCHCRAFT BOXOFFICE

Salem, Feb. 19.

Possibly the biggest "tourist town" in New England, this "Witch City" (every old house has a box-office) is jealous of its billing. Issue arises because of solemn efforts in the Massachusetts legislature to exonerate "witches" put to death in 1692. A lively sense of publicity runs through the Bay Colony's vice of ancestor worship and there have been suggestions (tongue in cheek) that since Salem Witchcraft trials were under the British flag the matter should now have a United Nations hearing.

Boston Herald gaged "It may be true, as critics have asserted, that we are trying to declare our innate superiority over our superstitious forebears; posterity has always been committed to the illusion of progress."

Revenue of at least \$1,750,000 from the scheduled film edition of "South Pacific" may make the musical the biggest payoff legit show in recent years. The show has already made about \$5,000,000 profit on an original investment of \$225,000. Only "Oklahoma" and possibly "Able's Irish Rose," the latter a quarter-century old, may still be ahead of "S.P." as money-makers.

According to a letter sent last week to backers of the stage production, the picture will be produced and owned by South Pacific Enterprises, Inc., in which Richard Rodgers & Oscar Hammerstein 2d are the sole stockholders. Magna Theatre Corp. will finance the production and will distribute the film in its pre-general release engagements throughout the U. S. and Canada. The subsequent general worldwide release of the film will be made by 20th-Fox via an agreement with Magna.

The Magna-Fox distribution deal is for an overall period of 10 years from the date of the first public showing. At the end of that term, all distribution rights will revert to SPE, which will also own the negative. The 10-year span, however, may be extended three more years in a few countries.

Under its deal with Magna, SPE retains \$1,750,000, plus 47% of the profits of the picture. Of the basic coin, \$500,000 has already been paid, with the original legit production getting the customary 40% split, less 10% for commissions (Continued on page 54)

Ask Comedy Historians To Trace Origin of Gags Involved in Detroit Suit

Detroit, Feb. 19.

Whether gags can be copyrighted is the issue in a Federal Court suit expected to start here in about two months. A pre-trial hearing last week (13) before Federal Judge Thomas P. Thornton failed to persuade the plaintiff, Fred Gymer of Cleveland, to drop charges against the London Chop House, Detroit restaurant and nitery operated by Les Gruber.

Gymer claims that the following gags or mottoes have been copyrighted by him and were used without his permission on table cards and menus at Gruber's spot: "You have possibilities of becoming a complete stranger"; "my mind is made up, don't confuse me with the facts"; "don't be obnoxious, leave that to me," and "stop and think—there must be a harder way."

Gymer issues a monthly letter to subscribers based on a society for better mottoes. Included in the humorous letter is a motto or two which the London Chop House has been using for many years.

Gruber's position is that these (Continued on page 54)

At 39, Again, Benny Has 685 Friends With \$100 at Friars' Heart Fund Fete

By ARMY ARCHERD

Beverly Hills, Feb. 19. Jack Benny's biggest birthday party, his 39th, of course, was celebrated with 685 friends who paid \$100-a-plate to wish him well and to fill coffers for the Heart Fund. The Friars Club sponsored the affair, held at the Beverly Hills Hotel.

Ladies were invited to the Roastmaster tribute, and, two femmes, Irene Dunne and Deborah Kerr, were dais members. They more than held their own with wit and bon mots tossed by male dais members: toastmaster Georgie Jessel, George Burns, Ronnie Reagan, Frank Sinatra, Bob Hope, Dean Martin, Tony Martin, Edgar Bergen, Art Linkletter, Calif.'s Gov. Goodwin J. Knight, Rear Admiral John B. Pearson and concert fiddler Isaac Stern completed the imposing list of speakers, with Barry Mirkin, Friars' chairman, setting off the festivities, and Manny Klein's orchestra supplying music.

The audience matched the dais in names from show biz, civic leaders, and the bizness world. It was probably the longest and most-sincere testimonial given anyone, with speeches lasting until 1 a.m. Jessel's plane had to be held up in order for him to introduce the guest of honor.

Reagan, whom Benny described as one of his few friends to go beyond the sixth grade, in return described Benny as "a man who'll laugh when George Burns says 'hello'." Burns claimed Benny achieved his fame because "he looks at an audience." Edgar Bergen, who brought Charlie McCarthy, said his dummy thought he spotted Jayne Mansfield in the audience—or maybe it was two Yul Brynners. Dean Martin told Benny: "I'm working single, you may have heard, but if you want (Continued on page 36)

Indict Arthur Miller On Contempt Charge

Washington, Feb. 19. Playwright Arthur Miller was indicted yesterday (Mon.) by a Federal Grand Jury on two counts of contempt of Congress. He will be arraigned here March 1 in U. S. District Court.

In his appearance before the House Un-American Activities Committee in June, 1956, Miller admitted Communist involvements nine years before. He refused, however, to name others whom he met at meetings. "My conscience will not permit me to use the name of another person and bring trouble to him," he told the committee.

While the playwright was in England on a honeymoon with Marilyn Monroe last July, the House of Representatives voted 373-9 to cite him for contempt. If found guilty, he would be subject to \$1,000 fine and a year in jail on each of the two counts.

Top Catholic Honors To Folsom, Coleman, Hagerty

Five prominent Catholic laymen of New York who, last week, were named Private Chamberlains by Pope Pius XII include three show business execs. They are Frank M. Folsom, chairman of the executive committee of RCA's board; John A. Coleman, board member of American Broadcasting-Paramount Theatres; and Harry C. Hagerty, a director of NBC and RCA. Also accorded the title were attorney Joseph B. Lynch and Victor D. Ziminsky, a business management consultant, former prez of Union News.

Award was conferred upon the quintet, Archbishop Francis Cardinal Spellman revealed, in recognition of their leadership and work with Catholic Charities. This is the first time since 1937 that members of the New York laity have been honored as Private Chamberlains to His Holiness. The Vatican honor, incidentally, was established in 1555.

Folsom is a Knight of Malta, Knight Grand Cross and Lieutenant of the U. S. Eastern Lieutenantancy of the Equestrian Order of the Holy Sepulchre. He's also a trustee of Catholic Charities of the Archdiocese of New York.

FETE LEN GOLDENSON AT \$100-PER DINNER

A \$100-a-plate tribute dinner for Leonard H. Goldenson was thrown at the Waldorf-Astoria, N.Y., Monday (18) night, with profits going to The National Foundation for Infantile Paralysis. Several hundred name show bizzers were present to honor the American Broadcasting-Paramount Theatres prexy, and specific honors were lauded out by Spyros Skouras, ex-prexy, and Abe Stark, president of the New York City Council.

Bob Hope appeared as guest speaker ("Leonard is to be congratulated; it isn't often an exhibitor is called a humanitarian"), and Danny Thomas and Robert Merrill were among those appearing in the after-dinner entertainment.

Carl Brisson O.K.

Carl Brisson will be out of Harkness Pavilion of New York's Medical Centre in a week or so, following surgery, which was deferred because of the Xmas-New Year's holidays. This was the period when he and his wife, Cleo, house-guested with former U.S. Ambassador to Denmark Mrs. Ruth Bryan Owen at her Jamaica, B.W.I. estate.

Despite a periodic Mayo Clinic checkup, the Danish-American singer wasn't bothered with the gastric disorder that prompted the operation until his end-of-the-year engagement at the Hotel Statler, Washington. He stalled the surgery until recently.

AD CURBS PROPOSED

Legislator Would Bar Testimonials
By Stars, Athletes

Minneapolis, Feb. 19.

Under terms of a bill introduced in the Minnesota legislature, newspaper and all other advertising containing the testimonial of a film star or athlete would be prohibited in this state.

The measure also would rule out advertising which describes drinking scenes as "the ideal and normal American home life."

Regulation of newspaper, radio and tv advertising of liquor would be placed under the state liquor control commissioner's supervision.

Liquor advertising should be controlled and prevented from "counteracting temperance education," the bill's authors contend.

Hot News From Paris; Dior Does An About-Face

By LUCETTE CARON

Paris, Feb. 19.

Freedom, comfort, individuality—a new era is born. Since 1947, Dior has dictated to women. Now he does a complete about-face; he gives them freedom. Freedom of movement, freedom of choice. "I have tried to educate women for 10 years; now they should know what elegance is."

Gone are bones, corsets and armor—no more pre-fabricated dresses. Women will have to rely on their natural sense of elegance to give character to the clothes. The dress must follow the body; not the body, the dress. It is only on the woman that the dress comes to life; on a hanger, it is no more than an expensive rag—without form or shape.

What is the Paris look of 1957? By day, the Chanel boyish charm of the '20s; by night, the glamour of a star. Every style goes: every hemline, every silhouette. Soft fabrics are the secret of the new technique.

Loose-belted jackets, very short pleated skirts (a courtier took the Duke of Argyll's kilt apart to learn the secret). Sailor's middies, casual chemise dresses, tubular uncinched sheaths in the controversial half-length of last season.

And for evenings, the aerial look of bubbles, floating gauze, trailing (Continued on page 20)

Robt. E. Lee Recovers From Serious Surgery; L&L Team's 15th Anni

Hollywood, Feb. 19.

The playwrighting team of Jerome Lawrence and Robert E. Lee celebrate their fifteenth year of collaboration this week with two hits on Broadway and with the release Saturday (16) of Lee from Cedars of Lebanon Hospital, Hollywood, following serious surgery 10 days ago.

Lee was operated on for a brain-tumor, non-malignant, and was in surgery for 12 hours, with seven blood transfusions administered then and two afterwards. He was on the critical list for four days, then made a miraculous recovery. Though returning to his Encino home, Lee will be under strict medical care and an enforced rest for at least two months. The tumor was the aftermath of an accident on New Year's Day, 1953, (Continued on page 16)

Mike Todd as Actor

Mike Todd is turning actor to plug his "Around the World in 80 Days." Producer will appear in an upcoming Phil Silvers show and went before the cameras yesterday (Tues.) to shoot his stint in the film. Subsequent filming will be worked around his on-camera stint tomorrow (Thurs.), and show will be used March 27.

Setup is similar to that used with Bing Crosby when he was in town a few months ago. Producer Nat Hoken worked out a general idea, shot Crosby and then did the rest of the show later, writing it around the earlier footage of Crosby. Todd had to leave for the coast immediately after his stint.

Mexico City Personalities

Mexico City, Feb. 19.

Short shots: N.Y. Journal's Marjorie Farnsworth a frequent visitor. Ditto stylist Jo Copeland (Mrs. Mitchell Benson). C. B. DeMille's aide, Art Arthur, and his wife, a first-timer here. Bill Zeckendorf casing the town. Ex-songsman-vauder Henry Fink ("Curse of an Aching Heart") after eight years operating the Shangri-La, in Cuernavaca, yarning to return to blighty. He and Bill O'Dwyer are old friends and that keeps him here, in part. Ex-Hearst Metrotone News editor Mike Clofine also returned to Cuernavaca (the world's healthiest climate?). Nelle and H. Allen Smith three-monthing here, while latter researches a book. Fred Gimbel has homes in Cuernavaca and Acapulco. R. W. (Ronnie) Welch prez of McCann-Erickson de Mexico, S.A., and "doesn't miss Madison Ave." EX-VARIETY correspondent (Berlin, Paris, Lisbon) Joe Ravotto, USIS chief with the American Embassy in Mexico City, farewell-partyed Orville (Andy) Anderson, public affairs officer of the Embassy, returning to Washington. Greg Bautzers (Dana Wynter) honeymooned in Mexico film producer Jack Gellman's showplace house in Acapulco, although with the inevitable phone to his Beverly Hills base. The Gellmans leased it for the winter thereafter, which forfeited the subsequent honeymooning Michael Todds (Elizabeth Taylor) houseguesting there; they dug in in one of ex-President's Miguel Aleman's huts, a miniature palace-by-the-Pacific. (Whether by coincidence or otherwise, when Aleman's house in a new realty development was built the Acapulco airport was moved, thus automatically insuring high-speed roads in that direction. Incidentally, the motor road from Mexico City through Cuernavaca and Taxco (the silversmithing capital) to Acapulco has been considerably improved. It's still circuitous and picturesque, like a serpentine western hemisphere Alps, but much less dangerous than heretofore. More and more "bends" are still being taken out.

Mexico City's New 'Class' Makes It Draw For Yank 'O'Seas Set'

By ABEL GREEN

Mexico City, Feb. 19.

Mexico has long been touted for American tourism, and has had its share of it, but somehow it is now first on the threshold of a real gringo invasion. Whether the new Continental Hilton fanfare preem stimulated things, or whether it's a case of "how come we've never done it before," fact is that the Broadway-Hollywood brand of globetrotters, who are as much at home in the Savoy (London) Grill, the George V (Paris) Bar or the Cafe Doney and Hotel Excelsior (Rome) bars, concede that "other than Tia Juana and Agua Caliente, when it was 'hot,' one never thinks of Mexico as a tourist spot."

Taking it from the top: There is beaucoup show biz and nite life in Mexico City to interest many. It's a surprisingly thriving metropolis. It is prosperous, settled and doing a standup business on a hard-currency basis. The Mexican peso (8c) is as interchangeable in the U.S. and elsewhere as the American dollar. There is no black or gray or any other tinted market.

The leading hotels are topgrade and ditto the restaurants of which there are several which need not take second position to anything anywhere. The Focolare (actually an Italian word meaning "fireplace") is the "21" of the town. Dario (ex-dancer of Dario & Diane) runs the class Rivoli in the best Continental cuisine tradition. The Villa Fontana is as atmos-

pheric and romantic as Paris' Monseigneur, Sheherazade or Dinerzade, and the price is more right, although they don't give it away. What's more, Roberto Perez Vazquez, piano virtuoso feature of "The Violins of the Villa Fontana" (RCA Victor has recorded them and they sell big below the Rio Grande), is an attraction, along with his strings.

Lots of Cafes

Ex-U.S. Ambassador William F. O'Dwyer is partial to the Normandie, perhaps the only authentic French restaurant in Mexico City, which means the entire country. It has been there for 14 years and is tiptop in the fancy groceries department. The Jacaranda, niterly owned by the Focolare boss, is an atmospheric niterly—no show, but romantic, fireworks, dancing waters, good danksaplan. La Jena, the 1-2-3, Delmonico's (run by two Chicagoans), El Paseo, near the Continental Hilton hotel, which of course gives it an automatic lure, are in the same topflight idiom.

Ex-President Miguel Aleman, reputed to be one of the richest men in the world, seems to own much key property, especially of a housing nature. Conrad N. Hilton's operation of the Continental Hilton is a new version of Aleman's old Continental. New hostelry (not yet finished—100 rooms to go) is in the best U.S. standard and obviously a hit from its inception under Warren R. Broglie's general management. He's from the Wal- (Continued on page 10)

VARIETY

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for **One Year**
Two Years

To (Please Print Name)

Street

City..... Zone.... State.....

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

VARIETY

Trade Mark Registered

FOUNDED 1905 by SIME SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President

154 West 46th St., New York 36, N. Y. JUDSON 2-2700

Hollywood 28

6404 Sunset Boulevard, Hollywood 9-1141

Washington 4

1292 National Press Building, Sterling 3-5445

Chicago 11

612 No. Michigan Ave., Delaware 7-4684

London WC2

8 St. Martins Pl., Trafalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, \$10; Foreign, \$11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 205

120

Number 12

INDEX

Bills	54	Night Club Reviews	55
Chatter	62	Obituaries	63
Film Reviews	6	Pictures	3
House Reviews	54	Radio	21
Inside Radio TV	34	Record Reviews	42
Inside Legit	56	Frank Scully	61
Inside Music	44	Television	21
International	11	Television Reviews	27
Legitimate	56	TV Films	29
Literati	61	Vaudeville	51
Music	41	Wall Street	16
New Acts	51		

DAILY VARIETY

Published in Hollywood by Daily Variety, Ltd.

\$15 a year. \$20 Foreign.

HARD TO COME IN OFFBEAT

Now We Know!

[Maurice Chevalier's Formula]

Parade writer Lloyd Shearer asked Maurice Chevalier: "How come at 68 you're still going strong?" Chevalier's answer in the Feb. 17 issue of the Sunday supplement: "There have been seven women in my life and I have been able to walk away from all of them. That is the secret of my staying power. When a man falls in love with a woman, it is so easy for him to become a prisoner of the flesh. It is that which ruins most entertainers, especially singers. A singer must ask himself, 'With who do I want to be a hit—my wife or my public?' I have always chosen the public. That is my story."

Release Costs Spotlighted as Indies Demand: 'What Price Distribution?'

Distribution costs are in the spotlight again as more and more film-makers take on independent status and tie up with major companies with the latter taking 30% of the gross rentals, or thereabout, for their releasing services.

Situation involving producers aligned with RKO is seen as having particular trade significance. Some of them are balking at having their product shifted to Universal's distribution mill fearing it will be lost in the shuffle. U has over 30 pictures of its own to handle annually, and the 44 being taken from RKO may mean that, because of the sheer weight of numbers, some will be given little more than step-child treatment, according to the former RKO-ites.

This is somewhat in contradiction with RKO chief Tom O'Neil's recent statement that the Indies working with RKO will never have had it so good. He said the modus operandi would work to their advantage through less distribution costs and earlier profit taking. O'Neil was talking about future producer alignments with RKO but it's regarded as inconsistent by some observers that those affiliated with the company heretofore actually can be hurt by the new policy, or so they fear, while the producers in the RKO camp in the future will benefit.

Squawks have been coming from Warwick Productions, the Irving Allen-A. R. (Cubby) Broccoli outfit that's linked with Columbia. Although providing the financing

(Continued on page 20)

Rank Optimism 9 Sales Spots

Moved by optimism for its future operations in the U.S., the new Rank Film Distributors of America has decided to open nine district branches here in April instead of the six originally planned.

Kenneth Hargreaves, proxy of the new Rank outfit, said that in addition the org would open a branch in San Francisco. Irving Sochin, the general sales manager, has been interviewing personnel.

District offices will be in Boston, Washington, Atlanta, Dallas, Los Angeles, Denver, Chicago, Cleveland and New York.

Grieg-Based Operetta Cleared for Filming

Los Angeles, Feb. 19.

Option of the film rights to "Song of Norway" has been taken by Edwin Lester and a group of associates who originally produced the legit musical back in 1944. Film rights were acquired by Universal in 1948, but although the musical has been close to production several times, the studio has no definite plans for it.

Associated with him on the deal are Robert Wright and George Forrest, who did the lyrics and musical adaptation of the Grieg music used in the play, the Estates of Homer Curran and Laz Lansburgh, Louis Lurie, Herman Wobber and several others.

PUBLIC TASTE IS CRAZY GUESSWORK

By FRED HIFT

Public's taste and preferences today are less predictable than ever, adding an additional element of risk to film production.

Vascillating response to certain types of films has company execs in a quandry not only as to what kind of features they want and need for their release skeds, but also how to handle offbeat entries.

In recent months, partly as the result of the continuing decentralization of production and the growing influence of the independents, the impression has grown that offbeat in the current market spells boxoffice. Yet, "The Rainmaker," hailed by the critics, has failed to catch on strongly with the public.

At Columbia, "End Is the Man," based on the play, has distribution men wondering what'd be the best way of releasing the picture which is tagged definitely "unusual." If a picture such as this is berthed in an "art" house, sales execs tend to feel that it's being sold down the river, even though—with luck—a long run may result. If, on the other hand, it's released in the normal way, it could die a horrible death.

Sad Memories

At Metro they still remember "The Search," with Montgomery Clift, which was rated an outstanding piece of screen art, but which was launched commercially and failed completely on Broadway.

Root of all the trouble is the unpredictable audience reaction. It affects not only the sales, but also the ad-pub departments. "You never really know what's the right way of publicizing a picture nowadays," commented a publicity man last week. "Ignore what the picture really is about, and stress some other angle which you think will appeal to the audience, and you may expire at the boxoffice. Then you kick yourself for not having presented the film for what it really is."

"But then take it the other way 'round. You tell the truth about a picture, about its art, its appeal, etc. And then it dies. Everybody will be down on you, complaining you didn't make it attractive enough. You almost can't win in this game—unless you have a winner."

Uncertainty of the public reaction doesn't bother the American (Continued on page 20)

320 Newsreel Contracts To Metro, Following WB and Par Eclipses; Push For Drive-In Bookings

REJECT HUSTON'S 'JOCKEY'

20th Spurns Costly Racetrack Story of Tod Sloan's British Son

Hollywood, Feb. 19.

"The King's Jockey," John Huston-Stephen Longstreet film project, has been nixed by 20th-Fox on grounds "it involved too much money for a horse story. Budget set up by the pair's indie company for the film was \$1,500,000. Ex-jockey Billy Pearson, a personal chum of Huston, would have starred in the pic.

Huston was to have produced and directed, and Longstreet would have written the screenplay from his own original. Film was intended to be photographed in England, with Pearson in the title role, and Robert Morley playing King Edward VI, grandpa of Duke of Windsor.

Pearson would have played part of Tod Sloan, and story dealt with how Sloan "pulled" his horse in a race in 1909. American jockeys have been barred from British tracks since that incident.

Disney Says His Genius Is Named Roy; Hails TV As Best Pal of Screen

By WHITNEY WILLIAMS

Beverly Hills, Feb. 19.

Walt Disney, receiving the Screen Producers Guild's highest honor, at its fifth annual Milestone Award banquet Sunday (17) before a black-tie and decollete audience in the Bevilton Hotel's grand ballroom, accepted with humility and simplicity.

Disney departed from prepared speech to say he felt "inadequate and irrelevant" but the Milestone Award had lot more meaning for him than might be thought. "For years I've been trying to find somewhere to hang my hat. Seemed everyone had some kind of Guild to belong to but me. Whatever it was, I was doing in this business it didn't seem to have any category. Everyone thought I belonged to someone else."

At the same time, he grabbed (Continued on page 16)

Dropping of newsreel activities by Warner Bros. and Paramount is working to Metro's advantage. Company, as of Feb. 11, picked up 320 additional contracts for 397 issues of News of the Day.

In addition, Metro is making a determined effort to pick up drive-in customers for its newsreel. Pitch being made to ozone operators is that newsreels can be helpful in extending intermission period to allow concession stands to do maximum amount of business without incurring displeasure of impatient patrons.

It's pointed out, for example, that if intermission stanza is arbitrarily extended beyond the standard 10-minute period, patrons who want to get the show started are resentful and start blowing their horns. At the same time, there are many customers who haven't completed their purchases at the concession stand.

According to Metro, the showing of a newsreel immediately after the 10-minute break will solve the problem. It notes that this will please the patrons who want the show to start again. At the same time, those who are still hungry, seeing the newsreel on the screen, are reminded to hurry back to their cars in the ensuing eight or nine minutes.

Thus the newsreel, M-G concludes, makes everybody happy, including the theatremen who wants to sell as much as possible over the concession counter—without incurring the displeasure of his customers.

Noble Clears Way To Unload AB-Par

Washington, Feb. 19.

Securities & Exchange Commission revealed yesterday that American Broadcasting-Paramount Theatres has filed papers seeking registration of 346,253 shares of its \$1 par common stock and 240,768 shares of its preferred, \$20 par, constituting the holdings of Edward J. Noble, director and chairman of AB-PT Finance Committee, and Edward John Noble Foundation, selling stockholders.

According to prospectus, (1) Noble and (2) Noble Foundation intend to dispose of some or all of the stock from time to time—"when, as and if such disposition seems advisable and market conditions appear favorable." Sales will be made on New York Stock Exchange through brokers who will receive only regular brokerage commission. However, if opportunities arise to dispose of any of the stock directly, sales will be made elsewhere and without intervention of a broker. It's anticipated the selling price will be approximately market price prevailing at time of sale.

SEC said AB-PT is not selling any of the stock and will not receive any of the proceeds.

AB-PT common closed Tuesday at 22 3/4.

Ament, Ex-Pathe News, Joins U.S. Flood Agency

Washington, Feb. 19.

Walton C. Ament, former vice president and general manager of Warner-Pathe News, has been appointed Deputy Commissioner of the Federal Flood Indemnity Administration.

The new government agency must develop a program to aid and protect those exposed to property loss from floods. Ament was chairman of the Motion Picture Industry War Activities Committee during World War II.

National Boxoffice Survey

Pre-Holiday Biz Sags; '10 C's' Champ Third Time in Row, '80 Days' 2d, 'Wonders' 3d, 'Anastasia' 4th

Current week is a pre-holiday session for most theatres, and biz is reflecting this fact for the most part. Very spotty appearance of trade in most key cities covered by VARIETY stems largely from weak screen fare and fact that many exhibitors are holding pix, even when not warranted, in order to bring in new films for Washington's Birthday (Fri.).

"10 Commandments" (Par) is finishing first again, for third week in succession this month. It holds a commanding lead over its nearest competition. "Around the World in 80 Days" (UA) is landing in second place as compared with third last session.

"Seven Wonders of World" (Cin-rama) is capturing third money. "Anastasia" (20th) is winding up fourth, same as a week ago. "Great Man" (U) is pushing up to fifth spot as compared with 10th last round.

"Teahouse of August Moon" (M-G) again is finishing sixth. "Rainmaker" (Par), only out to any extent this week, is coping seventh place. "Edge of City" (M-G) is taking eighth position.

"Iron Petticoat" (M-G) will wind up in ninth spot while "3 Brave Men" (20th) will be 10th. "Drango" (UA) and "Wee Georgie" (Arthur) are the two runner-up films.

"Battle Hymn" (U) shapes as a promising newcomer, being terrific in Denver where topping all previous entries from Universal there. It also teed off great in Lexington, Ky., and is good for opening week in N. Y. "Big Booze" (UA), also new, is rated thin in L. A.

"Big Land" (WB) looms fancy in Buffalo. "Mister Cory" (U), another new entrant, shapes sock in Boston and nice in Frisco. "Full of Life" (Col), solid in N. Y., is modest in Chi and dull in Washington.

"Wings of Eagles" (M-G) is rated sturdy in Frisco but mild on third N. Y. Music Hall week. "Oh, Men! Oh, Women!" (20th), due this week at N. Y. Roxy, is rated sock in Pitt. "True Story of Jesse James" (20th), fair in Omaha, looms fast in Chi and lusty in St. Louis.

"Written on Wind" (U), now mainly or: extended-run in several keys, is good in Cin-ty, stout in L. A. and big in both Balto and Louisville. "Westward Ho, Wagons" (BV), big in Denver, shapes nice in Detroit and fair in Frisco. "La Strada" (T-L), hotsy in Chi, looms great in N. Y. and fine in Frisco. "Rock, Pretty Baby" (U), potent in Chi, looks nice in Washington.

(Complete Boxoffice Report on Pages 8-9.)

Myer Beck Reps Bryna

Myer P. (Mike) Beck, independent producer representative in New York, has landed the Bryna Pictures account. Kirk Douglas production company has a schedule of five features on which Beck will work.

He'll serve as ad-pub rep on "Lizzie," which is completed and awaiting release via Metro, and as both sales and ad-pub rep on four going through United Artists. Sales supervisors are not permitted under the deals which M-G sets with indie film-makers such as Douglas.

Four set for delivery to UA are "Spring Reunion," which is now finished; "Careless Years" and "Paths of Glory," which go into production next month, and "The Viking," set to roll next summer.

UA Pours Profits Into Production

\$40,000,000 Represents Nearly 100% of Own Pix Financing—Krushen's Field Staff Over 50

United Artists will continue with its policy of pouring back all profits into future production, Arthur B. Krim, president, told the UA sales convention in New York over the past weekend. This policy was adopted in 1951 when Krim and his co-owners took the helm and in no instance since have they taken any dividends or other emoluments, he said.

This has been a key factor in the successful development of UA so far and will be maintained as such, according to Krim. The program of continued reinvestment in production has a direct bearing on exhibition, he added, because when a theatremen books a UA picture "he is in a very real sense investing in his own future. For the dollars go into more product for his theatres."

Chief exec told district managers and sales officials from throughout the United States and Canada that UA will invest over \$40,000,000 in production this year, representing virtually 100% financing of its releases.

Max E. Youngstein, v.p., told the meeting of plans to lay out \$6,000,000 for promotion of the company's releases in the next nine months. This is the biggest ad-pub budget UA ever has had for a like period, he said.

Vociferous Loew Meeting Likely

Despite the agreement between Loew's Inc. and the Joseph Tomlinson group on a single slate of directors to be presented to the stockholders at the Feb. 28 annual meeting, the session is not expected to be a quiet one. Deal with Tomlinson had the effect of staving off a serious and costly proxy fight, but it has not stemmed the highly vocal beefs of many other small shareholders.

Although the small stockholders will not be able to control the outcome of the meeting, there are indications that a number of them will raise some highly pointed questions. Chief among these will be why the management has only one representative on the board and why so many people with neither stockings nor film experience were included in the slate.

There will be no difficulty in the election of the management's ticket, but considerable "nuisance" effect is expected from this group of small stockholders.

RALPH COHN STEPS UP IN COLUMBIA ECHELON

Ralph Cohn has been elected to the Columbia Pictures board, replacing his recently-deceased father, Jack Cohn, who was Col's exec v.p.

It was six years ago that the Col directors decided to explore the possibilities of television and set up Screen Gems as a wholly-owned subsidiary with limited money resources for that purpose. Ralph Cohn was placed in charge, and has been calling the turns since in conjunction with Col v.p. Abe Schneider and other members of the Col board. Engaged in both tv production and distribution, SG has grown to the point where its gross this year expectedly will be between \$15,000,000 and \$20,000,000 and the acquisition of interests in tv stations is being considered.

Ralph Cohn also has become Col's second biggest individual voting stockholder, although the exact number of shares in his control, including his own and his mother's, Jeanette Cohn's, and other members of the family, has yet to be officially stated. (Jack Cohn's will has yet to be filed for probate.)

Col president Harry Cohn, Ralph Cohn's uncle, is No. One stockholder with control of 17% of the outstanding common share issue. Jack Cohn had voted 11% of the total.

HOUSER TO SELZNICK; NO PAID CRIER AT RKO

Hollywood, Feb. 19.
RKO, the deserted studio, is now without a publicity head, following the departure of Mervyn Houser, who checked in yesterday (18) as director of publicity for the Selznick Company. RKO praiseworthy operations are now handled by executive secretary Blanche Forst and Adele Palmer, who has been assigned to foreign publicity.

Houser will be in charge of world-wide publicity for the Selznick firm with Selznick's public relations reps in New York and Europe functioning under his direction. He'll trek to New York shortly to begin mapping the campaign for the forthcoming production of "A Farewell to Arms," based on the Ernest Hemingway story and co-starring Jennifer Jones and Rock Hudson. John Huston will direct.

Houser had been with RKO for the last six years and had been studio director of publicity for the last 18 months.

N. Y. to L. A.

Robert Anderson
Patrick Dennis
Florida Friebus
June Haver
Bernard M. Kamber
Lenard Kantor
Fred MacMurray
Karl Malden
Mort Nathanson
Hugh O'Brien
Arthur Perles
George Stevens
Ed Sullivan

L. A. to N. Y.

Irving Allen
Samuel Z. Arkoff
Lew Arnold
Frederick Brisson
Jack Cassidy
Alfred E. Daff
Milton Deutsch
William Dozier
Douglas Fairbanks
Arthur Gardner
Leland Hayward
Bob Hope
Shirley Jones
Jay Kantor
Abe Lastfogel
Jules Levy
Al Lewin
Hal Makelim
William Marshall
Terry Moore
James H. Nicholson
Gregory Ratoff
Herb Rogers
Ann Sothern
Milton A. Spring
Dan Terrell
Danny Thomas

N. Y. DIRECTORS GUILD VOTES W. COAST LINK

Members of the N. Y. film directors organizing committee last week, by a unanimous vote, accepted the terms of affiliation offered by the Screen Directors Guild of America.

The next step will be taken by the SDG when its members will ballot on approval of the affiliation. This vote is scheduled to take place shortly in Hollywood.

When the affiliation is completed, the N. Y. organizing committee will cease to exist and its members will join the N. Y. branch of SDG. A local office of the Guild will be opened and negotiations will be started in Manhattan with the N. Y. Film Producers Assn. for a basic agreement covering staff and freelance directors.

Par's Lab Biz For Outsiders

Paramount is setting up an affiliated company to engage in the laboratory business, Barney Balaban, president, disclosed in New York yesterday (Tues.). Company is enlarging and modernizing its Manhattan plant, which heretofore has been used to capacity by Par itself, to make it available to outside accounts requiring sound recording and film processing services in both 16mm and 35mm.

Clients Par has in mind are theatrical, television and commercial film producers. New equipment is to be installed in the lab for color developing and printing as well as black & white. Company has a second plant, located in Queens, which also is being updated to take on outside work.

The two labs are capable of processing over 200,000,000 feet of film annually, according to Balaban.

Establishment of the new enterprise comes on the heels of discontinuance of the Par newsreel which, along with many b & w features and shorts, had been processed in the N. Y. labs.

N. Y. to Europe

Zlatko Balokovic
Kenneth S. Gliniger
Elvira T. Marquis
George Raft
Jean Shepherd

Europe to N. Y.

Pia Beck
Tom Curtiss
John Davis
Maria Fein
Lisa Ferraday
John W. Houser
Frank Kessler
C. J. Latta
Leslie Macdonnell
Guy Mitchell

Of 12 Mags, 8 Up on Film Ads

Out of a group of 12 leading magazines, eight showed increases in varying degrees of motion picture advertising in 1956 over 1955, a survey based on Publishers Information Bureau data shows.

Biggest gains were registered by Time Magazine, which went up to \$31,630 from \$9,045 in 1955, and by Life, which rose to \$599,100 from \$534,082 in '55. Yet, both Time and Life are off sharply from 1950, when they got \$41,485 and \$901,084 respectively from film ads.

Other mags that gained were Redbook (up to \$109,535), McCall's (to \$115,850), Seventeen (\$76,000), Cosmopolitan (\$39,450), Modern Screen (\$202,190) and Photoplay (\$218,838).

Those that lost revenue from pic ads compared with '55 were Look (\$577,861) Collier's (\$196,355), The Saturday Evening Post (\$228,910) and Coronet (\$5,000). Esquire didn't get a single film ad in either year.

On the whole, with the exception of the fan mags, the general circulation sheets showed a general decline in film advertising revenue since 1950. Saturday Evening Post, for instance, got \$356,380 in 1950 against \$228,910 last year. Rate changes as weighed against impact Magazine, film ad coin dropped from \$131,700 in 1950 to only \$59,450 in 1956.

While recent years have seen fewer films in actual release this is balanced by the tendency to plug harder on the big pictures.

Herewith the breakdown on the 12 magazines:

Magazine	1956	1955	1950
Life	599,100	534,082	901,084
Look	577,861	648,081	464,268
Collier's	196,355	248,855	270,150
Save Post	228,910	286,614	358,380
Time	31,630	9,045	41,485
Coronet	5,000	11,100	17,590
Red Book	109,535	75,013	76,840
Esquire	—	—	10,250
McCall's	115,850	88,075	59,000
Seventeen	76,000	59,770	—
Cosmopolitan	39,450	25,350	131,700
Modern Screen	202,190	196,320	187,270
Photoplay	218,838	208,803	237,440

New York Sound Track

Arnold Hartley, program chief of WOV, an all-Italian station until shutdown (and operating its own program studios in Rome), will go all-out for the Metropolitan Opera basso, Salvatore Baccaloni, who is being introduced as a film player via Columbia's "Full of Life" starring July Holaday. Baccaloni, plus actors from various Italian-language soap operas, are being used for blurbs, both radio and visual. Hartley, himself fluent in Italian though not one, has long been an articulate opponent of the "wop stereotype" in fiction... the sensitivity of Italian-Americans is attested by a recent bill at Albany hitting at "Baby Doll" because its heel was an Italian and a Boston's Judge's rap at the "Seven Bridges to Cross" (Brink's robbery) film for like reasons. Baccaloni is advance-doped to be one of the new click personalities of 1957. Although an opera star for many years, he rates as an actor and personality of great vitality.

Mike Todd and wife, Elizabeth Taylor, dropped in at the Palace, N.Y., last week to catch Jerry Lewis' show. Caught on exiting by Lewis, Todd promptly stole the show via some quick repartee... Technicolor has a special exhibit at the photo show at the Coliseum... 20th-Fox sales exec Glenn Norris off to visit his family in North Carolina today (Wed.) just as 20th sales topper, Alex Harrison returns from the Coast (and a Honolulu vacash)... Eric Johnston is on the Coast for a Bank of America board meeting... and then a speech (non-industry) in L.A. Johnston probably will go to Europe in April... Frank Kessler, Continental Distributing prexy, who returns from Europe Friday (22) acquired a brace of product in France and Britain.

Ilya Lopert, importer, producer and distributor, will receive French Legion of Honor Cross of Chevalier at ceremony here tomorrow (Thurs.). Jean De Lagarde, French Consul General, will present the award... Cellist Pablo Casals, who is past 80, has appeared before Louis de Rochemont's Cinemiracle cameras for a sequence in "Cinemiracle Adventure," which will intro the new process... Casals played the Schubert Trio in E Flat with his friends, violinist Alexander Schneider and pianist Mieczyslaw Horszowski.

First father-son, director-actor routine in Hollywood in approximately nine years was launched when Victor McLaglen went to work as an actor in "The Abductors" for Regal Films. His son, Andrew McLaglen, directs the film in which the vet character actor shares billing with Carl Thayer. Last time Hollywood had a father-son combination was when John Huston directed his father, Walter Huston, in "Treasure of the Sierra Madre" in 1948.

The Broadway stage, which already has forced one-star player from the cast of 20th-Fox's "Will Success Spoil Rock Hunter" (Tom Ewell who is in "Tunnel Of Love"), now looks certain to repeat itself in the case of Thelma Ritter. Actress, already set for a star role in same film will be in the midst of rehearsals for "New Girl In Town" when the picture goes into production. Players remaining are Jayne Mansfield and Clifford Webb.

Robert Cantu, dean of Mexico City show biz reporters, founder of Filmografico in 1931, the first soundfilm paper below Rio Grande, and now on Cinema Reporter (also Mexico City), is in New York handling the personals of Evangelina Elizondo, Mexican film player touring the Spanish-populated sectors in New York and elsewhere.

Karl Malden off to the Coast for his first directorial assignment—the screen version of the Broadway play, "Time Limit," with Richard Widmark and Richard Basehart heading the cast. Following the film, Malden returns to Manhattan for the lead in Molly Kazan's play, "The Egghead," scheduled for August rehearsals. Actor-director, who can currently be seen in "Baby Doll," appears in two upcoming films, "Fear Strikes Out" (Par) and "Bombers B-52" (WB)... Screenwriters Guild has nominated N. Richard Nash's screenplay of "The Rainmaker" for an award in the field of drama... Eli Wallach's role in "Major Barbara" on Broadway has prevented him from flying to London to accept his award from the British Film Academy as the most promising film newcomer for his performance in "Baby Doll"... Universal's executive v.p. Alfred E. Daff in from the Coast for confabs with homeoffice executives...

Palace is cheating with its displayed blowups of the Jerry Lewis reviews. Unflattering paragraph in the apparently entire Times notice was scissored... Columbia dropped Sindlinger... "Friendly Persuasion" abroad following the same pattern as in the States—no great shakes at the outset but bulds big... Associate of Joe Vogel's relates he asked the Loew's prez if he'd prefer to have "Raintree County" or the \$5,000,000 it cost. "I'll take the picture," said Vogel... Carroll Baker was told by Warners her next picture is ready. But they're not telling her what it is, she says... Italian film publication reaching these shores lists "Beatrice" as an upcoming entry. On the basis of the characters and synopsis, it's obviously an adaptation of an obscure Percy Shelley play, titled "The Cenci," but the author is not credited. Theme of the original, incidentally, would burn up anybody's celluloid... Pepe Romero's oils, writes John Steinbeck, "fill a room with nervous excitement." Meaning a run on the phenol barbitol?... The Dave Goldings expecting in September... Check with teenagers on knowledge of Lindbergh brought one particular lulu of an answer: "Oh, yes, the Lindbergh brothers. They had a flight to the South Pole or the North Pole or one of those Poles. Wasn't it?"

Allied Artists could cause some confusion with a reissue of "Seven Angry Men," now that United Artists is ready with "12 Angry Men." AA pic is two years old... Joseph Hazen's daughter, Cynthia Jo, engaged to Leon Bernard Polsky, non-show business attorney.

J. Noble Braden, who died on Long Island last week, had a first-hand acquaintance with intra-mural squabbles that have beset the film industry. As v.p. and, later, exec v.p. of the American Arbitration Assn., Braden for years had a key role in inducing exhibitors and distributors to settle their differences through conciliation and arbitration and not the courthouse. His knowledge of the complexities of the picture business was vast and his impartiality was beyond question.

Mack Sennett is working on "a novelized Mack Sennett comedy"—but not based on my films; it's all new, he told Gerard Pratley of Toronto Globe & Mail. Sennett says he starts typing every day at 9 a.m.

State educational boards are quick to rap Hollywood films regarded as objectionable, and these are few, but never boost the finer product, which would be the positive approach, notes Cecil B. DeMille... Proxies slow in coming in for the Loew's annual stockholder meeting. Record film industry turnout of 800 expected at the session, which takes place Feb. 28 at Lpew's State... Ralph Cohn, son of the late Jack Cohn, went to Palm Beach to spend some time with his mother... Sam Welsenthal is in to cast the lead for his "Jack Dempsey Story" film.

Loew's Inc. prexy Joseph E. Vogel rsvp's stockholders as follows: A Word of Thanks: Your proxy for the annual meeting has been received. On behalf of the management I wish to thank you for your prompt cooperation and your expression of confidence.

Jayne Mansfield will be with Cary Grant in "Kiss Them For Me" at 20th-Fox... Dan Barton cast as Mark Hellinger in "The Helen Morgan Story" at Warners... Gene Lockhart will impersonate president of Actors Equity Assn. in "Jeanne Eagles" the biopic at Columbia... Former Broadway comedienne Kitty Kelly into "Stranger in Soldier Springs," Robert Bassler production... her first film role in 13 years.

SAY WINKLER PUPPETEERS UFA

UFA Acquiring Mosaik 'In'?

Film industry executives returning from Germany report that a deal is being negotiated under which the UFA, active again in production, distribution and exhibition, will acquire a large interest in Berlin's Mosaik dubbing studios and printing facilities.

Mosaik, which ran into a lot of trouble when the Allianz distribution setup went bankrupt, does most of the dubbing for the American companies which, it's been reported, are opposed to an expansion of the UFA sphere of influence.

The big Geyer labs, which specialize in color printing, also have made overtures to Mosaik owner Ernst Wolff. The UFA has its own printing plant in Berlin.

Question is now posed what the U.S. distributors would do if the UFA deal goes through; and indications are that, in that case, they'd dub with UFA and print with Geyer. Since big banks are behind the UFA, it appears that UFA stands a better chance than Geyer to buy into Mosaik.

The American companies, which have shown a remarkable loyalty to Mosaik and have been active in the attempts to preserve it under Wolff, argue that the presence of the plant in Berlin is of vital importance for political reasons. It is agreed, however, that there are other dubbing plants of equal calibre in Germany.

UFA move in seeking Mosaik control or participation is seen by some in Germany as part of a sinister plan to further strengthen the UFA hold on the industry.

Japan Seeks Another U.S. Film Loan

Yanks Want Better Terms Than in 1955—\$7,000,000 Then Involved at 3%

American film industry, which expects to have \$9,000,000 tied up in Japan by April 1, 1957, is mulling another loan to Japanese industry.

Preliminary negotiations have taken place, with the Japanese pressing for a repeat of the loan which members of the Motion Picture Export Assn. granted to the Japanese Electric Power Development Co. in 1955. At that time, \$7,000,000 were involved. Loan was for a seven-year period at three percent, with repayment in dollars at the rate of one-seventh of the amount semi-annually starting in 1959.

The new loan, which was discussed at the MPEA last week, would again go to the power development outfit, which is semi-government owned.

While some of the companies are in favor of the new loan, others feel that it should be arranged on better terms.

While such a loan does, of course, tie up large chunks of coin for the industry at a time when earnings are badly needed by the companies, it's argued that it has the great advantage of creating a steady dollar flow inasmuch as the yen invested are paid back by the Japanese Government at a favorable rate.

After the last loan arrangement was completed, MPEA proxy Eric Johnston went on record that it wouldn't be repeated. However, unless MPEA goes for some such arrangement, its chances of getting (Continued on page 20)

Warwick Divorce From Columbia

Hollywood, Feb. 19. Failing to come to agreement on terms, Warwick Productions and Columbia this week decided on divorce. Warwick, which is an independent company headed by Irving Allen and A. R. (Cubby) Broccoli has been operating out of London on a multiple-picture contract with Col providing the financing and taking releasing rights. Unit has three more pictures to deliver to Col by Dec. 31, which is date of the severance.

Prior to an opening negotiations anent possible renewal of the contract over the past week with Col principals, Allen stated he and Broccoli were dissatisfied with the 30% cut on Warwick rentals which Col was taking as distribution fee in the domestic market, among other things, and wanted a better deal. It's apparent that Col wouldn't go along with his ideas.

Warwick reportedly "as had preliminary talks with other distributors but no new tieup is said to be in sight as yet.

Kill Daylight Saving

Detroit, Feb. 19. Handful of Detroit area ozone operators have convinced city officials, through legal briefs filed by their attorney, that the city cannot legally pass a Daylight Saving Time ordinance.

Allied Theatres of Michigan officers say direct expense of the successful campaign was \$4,000. As a result of defeating Daylight time says Allied, "every exhibitor in Michigan will benefit financially."

La Scala Opera Next Todd Film 'Quixote' in '58

Mike Todd made it official yesterday (Tues.)—he's going to produce "Don Quixote" on location in Spain in early 1958, with S. J. Perelman to write the script and Mexico's Cantinflas one of several top stars to appear in the film. Process used will be Todd-AO, with an added gimmick. Like "Around the World in 80 Days," this production will have no set budget (Todd figured it could run to \$12,000,000 in terms of Spanish pesos) but will fit his concept of "the show on film."

Prior to going ahead with "Don Quixote," Todd plans to shoot a roster of seven to nine operas at La Scala, Milan. They'll be done in only 100 theatres in the U.S. He and-a-half weeks each to shoot. "I think people's appetite has been whetted for this sort of thing," he said.

Todd hinted that he had developed a satisfactory process which will allow a 35m print to project widescreen images with Todd-AO quality. System will be unveiled at Cannes this year, where "80 Days" will be shown out of competition. Todd also confirmed he was perfecting a 3-D without glasses gimmick. "We can get the effect now within a 30 degree angle from the straight eye line facing the screen," he reported.

Showman opined that, under current conditions, he could play to 85% of his potential customers in Italian and will take about two-said he had been accused of being "anti-exhibitor" but observed that he simply couldn't abide by theatre men who refused to accept the "facts of life." "I don't want to go into exhibition, but under the circumstances, what can I do," he declared. Todd has been buying and leasing houses in the U.S. and abroad, building his own "roadshow" circuit. "There isn't room any longer for 'just movies,'" Todd held.

REICH MONOPOLY SEEN RE-FORMING

Legality of the Bonn Government's action in selling the broken-up UFA properties to a group of three different banks is being challenged in a German court this week. The suit, by a group of former exhibitors, is seen vitally affecting the future of the German film industry.

Action, brought in Duesseldorf, holds in essence that the procedure followed by Bonn in handling the sale didn't comply with the law, and that the banks which acquired the properties did in effect act as "front" men for the Government which plans to rebuild the UFA to its former strength, which implies a virtual stranglehold on the German industry.

In Der Spiegel, a prominent German news magazine, attorney Walter Wilde, acting for the former exhibitors (all refugees from the East zone and without funds), is quoted as saying that he suspects behind the whole plan the figure of 81-year old Max Winkler, the man who helped Goebbels create the vast and powerful UFA monopoly.

Wilde also points to the fact that a merger is in the wind between the two banks which acquired the UFA properties. In effect, the two banks that obtained the UFA theatres in Duesseldorf (a chain of 46 houses) and the UFA studios and labs in Berlin have, with two exceptions, the same directors. Now, it appears, there may be a merger between the Berlin bank and the one in Munich, which bought the former UFA studios there.

Out-Slick Law?

Let this happen "and the UFA 'divorcement,' which took 10 years to accomplish, will be null and void and the company within a few months will have been reunited again," notes the Spiegel.

UFA, the absolute Reich film monopoly under the Nazis, was ordered split up by the Allies after the war. The liquidation law specified that no buyer could obtain more than one studio or three theatres "to avoid undue concentration" in the industry.

For a long time, there were no buyers. Then, in Feb. 1956, a banking group headed by the Sueddeutschen Bank in Munich bought the large UFA studios at Geiselgas (Continued on page 18)

Technicolor May Take Cinerama From Stanley Co.

Acquisition of Stanley Warner's interests in Cinerama is being considered by Technicolor. The theatre chain and the tint firm have been holding talks on the matter for several weeks. The price for SW's interests—including the exhibition and production rights to the three-strip process—is said to be between \$8,000,000 and \$10,000,000.

Stanley Warner has been looking for a buyer for some time and has been canvassing Wall Street firms in search of a group with sufficient capital to swing the deal. In addition to Technicolor, SW officials have held talks with Nicolas Reisini, head of Robin International, the import-export firm which holds Cinerama exhibition rights in several foreign countries, and with several Wall St. banking groups.

Meanwhile, there are continuing hints of feuds within the Cinerama family. Cinerama Inc., the equipment manufacturing and installation firm, and Cinerama Productions, the company which transferred its rights to SW in return for a percentage, are said to be unhappy with SW's handling of the medium. They are particularly (Continued on page 18)

Need to Educate Yank Audiences Still Dominates 'Dubbing' Debate; Europeans Seek U.S. Market 'Key'

Habit Over Mind

Illustrating industry reluctance to embrace the new, producer Mike Todd yesterday (Tues.) related in New York how, at one point, he had told a company exec about his 65m film idea. The man was shocked.

"But it doesn't even fit into a can," he gasped.

Steadily rising determination on the part of foreign producers to create a real place for themselves in the American market has now evolved into a pattern of thinking that favors the dual release of both original and dubbed versions of imports.

Distributors are leaning more and more to the view that it's possible to cash in both ways—with original soundtracks via the arties, and with dubbed tracks in the commercial outlets.

Hyping this approach is the realization that (1) a well-dubbed picture finds less resistance than had originally been suspected, and (2) the pronounced European swing to color makes it necessary to come up with some additional b.o. "insurance."

Europeans have long complained that what is possible in Europe should also be possible in the U.S., i.e. that American audiences could be acclimatized to accept dubbed films as the public on the Continent has been. One of the obvious obstacles has been the uncertain quality of the dubbing jobs done in New York, particularly by the Italians. There are now indications that new outfits in the field are tackling the problem with more success.

Wide bookings enjoyed by Richard Davis' "Riffifi" in the dubbed (Continued on page 18)

State's Rowdy Tactics In Serving Sinatra Subpoena Outrageous: Atty. Gang

Hollywood, Feb. 19.

Circumstances surrounding Frank Sinatra's subpoena in connection with California probe of scandal magazines "indicate a desire for headlines rather than facts," his attorney, Martin Gang, charged in blistering letters sent to State Senators Fred H. Kraft, Hugh M. Burns and Los Angeles police chief William H. Parker.

Kraft heads state senate interim committee on collection agencies which is conducting probe. Burns is prexy of Senate.

Attorney Gang says three men invaded Sinatra's Palm Springs home at 4 a. m. Saturday (16), flashed a light in his face, served subpoena. One identified himself as an L. A. cop. Gang pointed out subpoenas usually are reserved for persons who've indicated reluctance to give information. He condemned "invasion" of Sinatra's home, demanded from Kraft "unequivocal statement condemning tactics, affirming right of citizen whether great or small to be secure in own home, even from state."

Letter to Parker hinted service of subpoena was in nature of "roust," demanded to know who Los Angeles cops were, if Parker authorized their action, if he permits Los Angeles cops to serve subpoenas for state government. Also pointed out that about 30 hours earlier, Sinatra had been at Jack Benny testimonial in much publicized appearance sitting next to Governor Goodwin J. Knight and could easily have been served then.

Gang commented that it probably was fortunate Sinatra wasn't armed since he would have been justified in repelling invasion of his home by unidentified persons.

Meanwhile, state attorney general indicated new probe of scandal mags leading to barring them from stands.

Friday, Walker Head Comerford Holding Co.

Thomas F. Friday has been elected president and Frank C. Walker board chairman of Meco Realty Co., which last year became the corporate housing of the Comerford theatre interests. John E. Coyne, exec v.p. and general manager, was named to the board (replacing J. J. O'Leary, who recently retired) along with Friday, Walker and others. Previously Walker had served as both prez and chairman of Comerford.

Comerford is one of the oldest of the larger eastern circuits. Walker, who was Postmaster General under President Franklin D. Roosevelt, has been associated with Comerford as general counsel and in exec capacity since 1924. The founder, the late M. E. Comerford, was his uncle.

Friday has been a Comerford exec since 1936. He is married to Muriel Martha Comerford, only daughter of M. E. Comerford.

Vogel at \$2,140 Weekly to 1961

Joseph R. Vogel, Loew's president, has had his employment contract extended to Oct. 21, 1961.

Deal provides him with a weekly salary of \$2,140.

Rezoning Killed Theatre, Reade Sells Park Ave. To Roman Catholic Group

Park Avenue Theatre building, on the corner of Park Ave. and 59th St., New York, has been sold by Walter Reade for a figure reportedly running to over \$2,000,000.

Buyer, it's understood, is a group within the Catholic Church.

Building will remain as is for at least five years, with Reade's former Park Avenue Theatre auditorium likely to be used as a Chapel. Reade's own Continental Distributing outfit may lease quarters in the four-story structure.

Reade originally opened his Park Avenue Theatre as an artie in the building in November of 1946. For a period the house was leased to Universal, then it was taken back by the circuit and operated until Nov. 1, 1952, when it was leased to a bank, which occupied the space until June of 1955.

Reade at that time planned to reopen the Park Avenue as a motion picture house, but suddenly found that, due to rezoning, he couldn't obtain a license. He also operates the Baronet Theatre in Third Ave. and 59th St. and lately has been searching for another showcase.

Negotiations for the sale of the building have been going on for some time, with all tenants kept on short leases.

Herb Bonis Joins D. Kaye

Herbert Bonis resigns March 9 from the "Ten Commandments" sales unit at Paramount to become head of the production staff of Danny Kaye's Dena Productions.

Before joining Par Bonis was house manager at New York's Palace Theatre and road manager of Kaye's personal appearance tours.

The Spirit of St. Louis
(C-SCOPE-COLOR)

An engaging but not particularly powerful reproduction of Charles A. Lindbergh's historical flight to Paris. James Stewart backed by high-integrity production.

Warner Bros. release of Leland Hayward production. Stars James Stewart. Directed by Billy Wilder. Screenplay by Wilder and Wendell Mayes; adaptation, Charles Lederer; from the Charles A. Lindbergh autobiography; camera (Metrocolor), Robert Burks and J. Peverell Marley. Previewed in New York, Feb. 15, '57. Running time, 135 MINS.

Charles A. Lindbergh..... James Stewart
Major Gurney..... Murray Hamilton
Murdock..... Patricia Smith
B. F. Mahoney..... Bartlett Robinson
J. P. Mumgan..... Connelly
Donald Hall..... Arthur Space
O. W. Schultz..... Charles Watts

Although lacking the elaborate production trappings that would automatically mirror a multi-million dollar budget, an extensive shooting schedule and painstaking care went into this picture. It's clear that the Warner Bros. needs mammoth movie stars, one on top with "Spirit of St. Louis."

This is quality production. But excitement about the first solo N.Y.-to-Paris hop is quiet—and that's the prospective trouble with "Spirit"—it is quiet. It's Class A picture-making yet doesn't manage to deliver entertainment wallop out of the story about one man in a single-engine plane over a 3,610-mile route.

Under veteran director Billy Wilder, "Spirit" comes off as interesting and colorful, but not sock. Heavy "sell" is demanded, for interest and color alone are not blockbuster ingredients. Considering further that Charles A. Lindbergh is today little more than a Mr. Anonymous to youngsters, the spontaneous boxoffice appeal is perhaps short of commensurate with the scope of the production. For the spectator, "Spirit" is a James Stewart one-man show. He portrays Lindbergh with a toned-down performance intended as consistent with the diffident (i.e. non-communicative) nature of the famed aviator. The story development tends to focus on the personal side of the 1927 hero, as much as it does on the flight itself, and Stewart comes off with sort of an appropriate, shy amiability.

Film opens in the Garden City Hotel on Long Island where Stewart, on the eve of his takeoff, gets to wondering about what lies in store for him. The scene segues to some of his experiences of the past, landing on a cow pasture and other hazards of that early-day flying.

The flashback technique is used frequently to convey some of Lindbergh's background, such as his days as a mail pilot, an amusing bit of his first encounter with the Air Force, his barnstorming stunts, etc. There are interludes also with the group of St. Louis businessmen who sponsor his trip, his near frustrating efforts to come upon an adequate plane, and a brief encounter with a girl (the film's first suggestion of a romance) who gives him a compass mirror.

Those who remember the Lindbergh crossing are robbed of surprise. There was no mishap, so there can be no anxiety about whether he can get the plane off the mud-covered field. It's known, too, that the groggy Lindbergh will awake before the plane hits the water, as it nearly does, and that the right fuel tank will be turned on in time.

Climax of "Spirit" is the most stimulating. Here is Stewart, not quite sure of his course, recognizing the shoreline of Ireland, fearing the danger of the channel, spying Paris along the Seine, coming down on Long Bourget Airfield and, fatigued and bewildered, greeted by the frenzied crowd. Finale is the newsreel account of Lindbergh's New York reception.

Others in the cast are only minorly spotted; Stewart has the prominence all the way.

The Leland Hayward production settings and costumes look like genuine 1927 and add to the color, and the group and mob scenes are handled with particularly smooth effect. Standout contribution is the WarnerColor-CinemaScope photography by Robert Burks and J. Peverell Marley. Scenes of the sea as Lindbergh sees it from his plane, the shots of a huge iceberg, fishermen off Ireland, and Paris and the airfield at night—these have visual potency.

Writing credits begin with Lindbergh's book and include an adaptation by Charles Lederer and screenplay by Wilder and Wendell Mayes. Perhaps of necessity, the script has Stewart expressing his thoughts via his own off-screen voice as he wings over the ocean. This tends to be disconcerting at times. And in trying to communicate the "human side," the writing has Stewart in some mild humorous business, such as a conversation with a fly in his plane, that

achieves fair results. The writing also fails to penetrate much below the surface. The public might have been interested in learning more of the "inner man" of this first individual to hop the Atlantic. Editing and other technical credits splendid. Gene.

Duel at Apache Wells
(NATURAMA)

Well-motivated western meeting demands of the market.

Hollywood, Feb. 19. Republic release of a Joe Kane production. Stars Anna Maria Alberghetti, Ben Cooper, Jim Davis. Features Harry Shannon, Francis J. McDonald, Bob Steele, Frank Puglia, Argentina Brunetti. Directed by Kane. Screenplay, Bob Williams; camera, Francis J. McDonald; editor, Robert; editor, Richard L. Van Enger. Reviewed Feb. 13, '57. Running time, 69 MINS.

Ante Valdez..... Anna Maria Alberghetti
Johnny Shattuck..... Ben Cooper
Dean Canary..... Jim Davis
Wayne Shattuck..... Harry Shannon
Francis J. McDonald..... Bob Steele
Joe Dunn..... Frank Puglia
Senor Valdez..... Argentina Brunetti
Marcos Wolf..... Ian MacDonald
Bill Sowers..... John Dierkes
Frank..... Ric Roman

"Duel at Apache Wells" is a regulation western with advantages. Producer-director Joe Kane has given rugged treatment to a well-motivated screenplay.

Ben Cooper and Jim Davis lead off the action, with Anna Maria Alberghetti also starred for romantic interest. The Bob Williams script holds on Cooper, who returns home after a four-year absence to find his father's Arizona ranch threatened by Davis, rustler-turned-rancher. After trying to outwit Davis legitimately for having fenced off a public water hole known as Apache Wells, thus making impossible the driving of cattle to market, Cooper meets Davis in a duel, where it's revealed he's the famous gunman, Durango Kid.

Cooper acquires himself in okay fashion and Davis lends credence to his heavy characterization. Miss Alberghetti is an interesting attraction. Harry Shannon as Cooper's father, Bob Steele as Davis' chief henchman and Frank Puglia in role of femme lead's father, owner of a cantina, deliver handily in their respective parts. Also in good support are Francis J. McDonald and Argentina Brunetti. Whit.

The Man Who Turned to Stone

Scientists who live on young women's blood. Lesser entry in current crop of horror pix.

Hollywood, Feb. 15. Columbia release of Sam Katzman (Clover) production. Features Victor Jory, Mrs. Ford, Charles Austin, William Hudson, Paul Cavanagh, Tina Carver, Jean Willes. Directed by Leslie Kardos. Screenplay, Raymond T. Marcus; camera, Benjamin H. Kline; editor, Charles Nelson; music, Ross Di Maggio. Previewed Feb. 7, '57. Running time, 71 MINS.

Dr. Murdock..... Victor Jory
Mrs. Ford..... Charlotte Austin
Carol Adams..... William Hudson
Cooper..... Paul Cavanagh
Big Marge..... Tina Carver
Tracy..... Jean Willes
Myer..... Frederick Ledebur
Eric..... George Lynn
Freneau..... Barbara Wilson

This latest in the current batch of horror films headed for programmer bookings is a lesser entry. Call it adequate to intentions as lower half of an "exploitation" bill.

Sam Katzman's Clover unit produced for Columbia, using Raymond T. Marcus' script, which never rises above the incredible in telling of an ageless group of scientists from two centuries back who have been able to sustain life over the years by occasionally tapping the life force of young women. Title comes from the fact they turn to stone unless a supply of femmes is available, so they have set themselves up as heads of a reformatory for women. An unusually high death rate among the inmates arouses the curiosity of the reformatory's young welfare worker and, aided by an inquiring young prison board psychiatrist, she starts a probing that results in the long over-due demise of the ageless ones.

Leslie Kardos' direction is all that the script demands but, while there's very little payoff in thrills, he does steer the cast by plot holes for generally okay performances. Victor Jory, Ann Doran, Paul Cavanagh and Frederick Ledebur are the principal stone people. Attractive Charlotte Austin is the not-so-naïve Charlaine worker, while William Hudson plays the young doc. Seen as inmates, and helping to decorate the footage are Tina Carver, Jean Willes and Barbara Wilson.

Lensing by Benjamin H. Kline and the other technical credits are workmanlike in supplying budget values. Brog.

The True Story Of Jesse James
(C-SCOPE-COLOR)

Poorly plotted with confusing flashbacks, Jesse James takes another screen ride. Routine results probable.

Hollywood, Feb. 15. 20th-Fox release of Herbert B. Swope Jr. production. Stars Robert Wagner, Jeffrey Hunter, Hope Lange, Agnes Moorehead. Directed by Nicholas Ray. Screenplay, Walter Newman; based on a screenplay by Nunnally Johnson; camera (De Luxe Color), Joe MacDonald; editor, Robert Simpson; music, Leigh Harline; conducted by Leigh Harline. Reviewed Feb. 13, '57. Running time, 72 MINS.

Jesse James..... Robert Wagner
Frank James..... Jeffrey Hunter
Zee..... Hope Lange
Mrs. Samuel..... Agnes Moorehead
Cole Younger..... Alan Hale
Remington..... Alan Baxter
Rev. Jethro Bailey..... John Carradine
Zee..... Rachel Stephens
Biff Elliot..... Biff Elliot
Major Cobb..... Frank Overton
Attorney Walker..... Barry Atwater
Rowena Cole..... Marian Seldes
Ashley..... Chubby Johnson
Charley..... Frank Gorshin
Robbie..... Carl Taylor
Hillman..... John Doucette
Sheriff Trump..... Robert Adler
Sheriff Coy..... Sumner Williams
Deputy Ed..... Tom Greenway
Deputy Ed..... Mike Stein
Wiley..... Aaron Saxon
Bob Younger..... Anthony Ray
Huehle..... Mark Hickman
Clem Miller..... Tom Pittman
Sam Wells..... Mark Hickman
Sam Wells..... Adam Marshall
Bill Ryan..... Joseph Di Reda
Jorgensen..... Frederick Albrecht
Archie, age 4..... Kellogg Junge Jr.

On celluloid Jesse James has had more lives than a cat, and "The True Story of Jesse James" suggests it's time screen writers let him roll over and play dead for real and reel. In the many past film reworkings of the 19th century delinquent's shoddy career just about every angle has been covered. There's nothing new to report in this CinemaScope-De Luxe Color glorification. It's a routine offering for the outdoor market with Robert Wagner and Jeffrey Hunter in top roles.

Herbert B. Swope's production had plenty of opportunity for commercial action to bolster a formula plot, but these opportunities are mostly dissipated by slowing the film with a story told in numerous flashbacks. The attempt to view the James' character through the eyes of pro and con contemporaries only makes for confusion, depriving an audience of clear-cut plot line that might keep it interested. Dialog, too, is poor, continually veering from period to modern idioms in the Walter Newman script, based on Nunnally Johnson's screenplay for 20th-Fox's 1939 "Jesse James."

Nicholas Ray directs in stock fashion, adding little of substance to the picture. Admittedly, he didn't have much to work with, but there's no apparent attempt to help build performances into meaningful portrayals—an assist, all of the cast members sorely needed. As Jesse and Frank James, respectively, Wagner and Hunter go through the motions of telling why the former took up the gun when Northern sympathizers made it difficult for them to live in Missouri after the War between States. Both are adequate to the demands of script and direction, as is Hope Lange, playing Zee, the girl who married Jesse. Costar Agnes Moorehead goes way overboard in her role of the mother of Jesse and Frank.

Alan Hale, as Cole Younger; Alan Baxter, the railroad detective; John Doucette, a sheriff; John Carradine, Barney Phillips, Biff Elliot, Frank Overton, Barry Atwater, Marian Seldes and Chubby Johnson are among accepted performers in the large cast that acts out the incidents in the James career. Joe MacDonald's photography does a good action job on showing the various sorties against banks and trains by the James gang, and the period decorations come off okay. Brog.

Oh, Men! Oh, Women!
(C-SCOPE-COLOR)

Merry spoof of psychoanalysis with Ginger Rogers, David Niven, Dan Dailey, Barbara Rush and Tony Randall. Good boxoffice potential.

20th-Fox release of Nunnally Johnson production. Stars Ginger Rogers, David Niven, Dan Dailey, Barbara Rush and Tony Randall. Directed by Johnson. Screenplay, Johnson, from the play by Edward Chodorov; camera (CinemaScope-De Luxe), Charles G. Clark; editor, Marjorie Fowler; music, Cyril J. Mockridge. Previewed in N.Y., Feb. 14, '57. Running time, 90 MINS.

Arthur Turner..... Dan Dailey
Mildred Turner..... Ginger Rogers
Dr. Alan Coles..... David Niven
Myra Hagerman..... Barbara Rush
Cobbler..... Tony Randall
Mrs. Taylor..... Natalie Schafer
Mrs. Taylor..... Rachel Green
Dr. Kraus..... John Wengraf
Melba..... Cheryl Clarke
Steward..... Charles Davis

Having taken Freud seriously for a number of years, as evidenced

by the numerous psychological dramas, Hollywood—taking its cue from a Broadway success—swerves to satire. The result is a merry and occasionally hilarious spoof of the headshrinkers and the couch-happy brigade.

Tying off from Edward Chodorov's Broadway play of a few seasons ago, Nunnally Johnson, who also served as producer and director, fashioned a generally fast-paced comedy that can be converted to boxoffice dollars. Bolstered by such marquee names as Ginger Rogers, David Niven and Dan Dailey, the film has all the earmarks of a popular hit.

It's film newcomer, Tony Randall, however, who'll probably gain most of the attention. A television and legit performer who received notice as Wally Cox's sidekick in "Mr. Peepers" and as the Menckonian character in "Inherit the Wind," Randall emerges as a new screen personality. His forte—at least in "Oh, Men! Oh, Women!"—is comedy and he handles the assignment with confidence and polish.

As a mixed-up schnook completely distracted by an equally addled female, Randall's antics succeed in upsetting the composure and life of a previously complacent and sedate psychoanalyst, portrayed by David Niven. As a matter of fact, Niven, who has succeeded in keeping his professional and private life separate, is shocked to find the two merging.

Not only does he discover, via the outpourings of his patients, that Randall has had a relationship with his fiancée, (Barbara Rush), but also that the husband (Dan Dailey) another of his problem patients (Ginger Rogers) is also acquainted with his future bride.

This situation sets the stage for numerous complications—Randall's attempt to win back (for himself) his analyst's girl and Dailey's effort to break up Niven's romance because he believes that his wife's desire to leave him has been prompted by her analyst.

The thespians all proved in excellent performances. Miss Rogers is effective as the "useless" wife determined to end her "Doll's House" existence. Dailey scores as the film star utterly confused by his wife's actions and Niven excels as the analyst who sees his own life crumbling. Miss Rush is fine as the "nutty" child-like fiancée who gets rid of problems by refusing to think of them.

There are occasional slow moments in the film which tighter editing can easily remedy. For the most part, however, it fulfills its main purpose of providing entertainment that should prove appealing to mass audiences.

The production values and the technical aspects of the film are all first-rate. Holl.

Flesh And The Spur
(COLOR)

Unexciting western for less discriminating trade.

Hollywood, Feb. 19. American International release of an Alex Gordon production. Stars John Agar, Maria English, Touch Connors, Raymond Hatton. Directed by Edward L. Cahn. Story-screenplay, Charles B. Griffith; camera, Hanna; camera, Eastman; Frederick E. West; editor, Ronald Sinclair; music, Ronald Sinclair. Previewed Feb. 15, '57. Running time, 78 MINS.

Luke Random, Matthew Random

Willow..... John Agar
Stacey..... Maria English
Windy..... Touch Connors
Lola..... Raymond Hatton
Tanner..... Maria Monay
Indian Chief..... Frank Lackner
Deputy Marshal..... Joyce Adams
Budd..... Michael Haines
Bartender..... Eddie Kaffian
Outlaws..... Richard Alexander
Buddy Roosevelt

"Flesh and the Spur" is an unexciting western, burdened with trite dialog and drawn-out situations. Film will need all the draw of "Naked Paradise," with which it is being packaged, to get by. On the credit side, however, is some fine Eastman-color photography.

The Charles B. Griffith-Mark Hanna screenplay centers on a manhunt, John Agar's search for the murderer of his twin brother. He meets Touch Connors, a fast gunman; who also is seeking a quarry—the outlaw gang with which the killer is identified. They team up on the hunt, but the wind-up is long and dull, only livened by the brief surprise situation of Connors being the killer.

Edward L. Cahn's direction is unable to hurdle the dull aspects of the script, with the result that none of the players shows to advantage. Faring best is Connors, whose personality rises above his part. Agar is lifeless as the avenger. Maria English, an Indian girl who joins pair when they save her from another white man, is lost in the shuffle, and Raymond Hatton barely manages to make his work count as a medicine showman. Whit.

Ten Thousand Bedrooms
(C-SCOPE-SONGS-COLOR)

Dean Martin, on own, stars acceptably in light romantic comedy with songs. Regulation tintuner for general bill-topping playdates.

Hollywood, Feb. 18. Metro release of Joe Pasternak production. Stars Dean Martin, Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid. Directed by Richard Thorpe. Screenplay, Laslo Vadnay, Art Cohn, William Ludwig, Leonard Spigelgass; camera (Metrocolor), Robert Bronner; editor, John Bronner; music, songs, Nicholas Brodsky, Sammy Cahn; music supervision and conducted by George Stoll. Previewed Feb. 13, '57. Running time, 113 MINS.

Ray Hunter..... Dean Martin
Nina Martelli..... Anna Maria Alberghetti
Mike Clark..... Dewey Martin
Papa Victorio Martelli..... Walter Slezak
Anton..... Paul Henreid
Jules Munshin..... Jules Munshin
Vittorio Gisini..... Marcel Dalio
Countess Alzani..... Evelyn Varden
Diana..... Lisa Gaye
Anna Martelli..... Lisa Gaye
Bob Dudley..... John Archer
Tom Crandall..... Steve Dunne
Dean Jones..... Dean Jones
Girl on Main Title..... Monique Van Vooren

Dean Martin goes solo in "Ten Thousand Bedrooms" and proves (a) he is an affable leading man and (b) has an easy way with a song. He will have no problem handling anything in this vein that comes his way, now that he's shorn of Jerry Lewis. Besides, the typical Joe Pasternak production provides him with a number of comely femme partners, as well as several very able hands at comedy. The end result is a pleasant, albeit regulation, romantic tintuner that will head the bill in general playdates.

In addition to the above beguilements, Pasternak insures plenty of sight values via a Rome story site, making for lush adjuncts to the light plot froth cooked up by scripters Laslo Vadnay, Art Cohn, William Ludwig and Leonard Spigelgass. Four new tunes by Nicholas Brodsky and Sammy Cahn, all with a pop flavor, head the musical end of the presentation, with Martin and Anna Maria Alberghetti to give them listener's appeal.

Miss Alberghetti, venturing into more grownup roles, just might catch teenage fancy as a result of the way she performs here. The character of a young, romantically inclined Italian miss is right for her, so she has no trouble making it register strongly. It's a good showcasing for the young lady. Vocally, too, she's good in joining with Martin on such numbers as "You I Love," possibly the score's best, and "Only Trust Your Heart," also smoothly listenable.

Martin, in somewhat of a young Conrad Hilton takeoff, is a hotel tycoon en route to Rome to set his latest—the purchase of an old, established hostelry. Hence, the title and the title song, which he sings as the credits unwind and Monique Van Vooren stretches on a satined symbol. The ancient city's high-spots, such as the Colosseum, Spanish Steps and Trevi Fountain (latter better known stateside for the three coins tossed therein), are displayed while Martin gets himself romantically involved with the attractive daughters of Walter Slezak. There are four, but Martin imagines he fancies Miss Alberghetti, the youngest. Amatory didoes concern his trying to get husbands for the other three first—it's a family tradition—but wind-up finds him happily losing Miss Alberghetti to Dewey Martin, pilot of the tycoon's private plane, and marrying the eldest, Eva Bartok, who is the right one for him, anyway. Miss Bartok and Martin carry off their respective duties, apply, as do sisters Lisa Montell and Lisa Gaye, also heard singing "Rock Around the Clock" and "No One But You."

Besides getting all that's possible out of the romantics and songs, director Richard Thorpe also handles the cast's several comical skills in character of type seen in many such pix, still gives it a freshness that tickles the risibilities. Possibly a surprise comic is Paul Henreid, who milks his part as an impoverished count who, while liking Miss Bartok, likes money and position just as much, if not more. Jules Munshin also gets his share of chuckles at the hotel tycoon's valet—even does "Money Is a Problem" with the boss in a nicely routinized bit staged by Jack Baker. Bows go, too, to John Archer and Steve Dunne as a couple of hotel managers the tycoon flies in to woo the Misses Gaye and Montell.

Robert Bronner's photography uses the CinemaScope and Metrocolor to advantage. Other assists include the music supervision and conducting by George Stoll, Helen Rose's costumes, and the lush decorations. Brog.

DIXIE NIX ON RACE-MIX FILM

Further Experiments Within RKO; Financing Independent Producers; Selling (Away From U) Some Pix

RKO is readying another surprise for the trade, according to voices from within. While only four productions are slated to be made the first half of this year, or possibly five, inside sources this week expressed the belief that a schedule of 12 features is being mapped for the balance of the year.

These, it's said, are to be made by independents and financed by RKO 100%.

It's believed that the film company has decided on experimenting with its own distribution. Loosely-drawn plan is to employ a skeleton force of sales execs and field reps whose assignment will be to cover all major theatre accounts in the domestic market.

In line with this, it's noted that global chief Walter Branson and his chief exec aides are remaining with the company, along with one man in each of the 32 exchange areas. Reason for the latter group's staying on, it was stated at the time of the Universal tieup, was to facilitate the transition of the RKO pictures to U.

But the expectation now is that many of those in the branch areas will continue with RKO as the shift is made to the minimum-personnel distribution setup.

Also slated as part of the pattern is the employment of National Film Service for both front- and back-room work. This will entail the physical handling of prints and billings and collections.

It's conceivable, too, that accounts which can't be reached by the dwarfed releasing outfit will be serviced by independent state-rights distributors. RKO already has established a country-wide network of such releasing operators to handle a number of pictures which were not included in the arrangement with U. There are about 75 or more such pictures now just gathering dust. They've played the market in varying extent, some having gone through all the principal circuits available, and others having saturated only certain territories.

Tarzan Returns To MGM Clan

After a hiatus of some 15 years Tarzan may return to Metro. The film company is negotiating with producer Sol Lesser to release the latest Tarzan adventure, "Tarzan and the Lost Safari," and it's expected that a distribution deal will be arranged shortly.

Before Lesser took over the rights to the Edgar Rice Burroughs property, Metro produced and released the Tarzan films with Johnny Weissmuller in the starring role. Since 1943, Lesser has been releasing the Tarzan pictures through RKO. With RKO giving up distribution activities, Lesser is seeking a new association.

George Roscoe Migratory For Theatre Owners Org

George Roscoe, Columbia branch manager in the Atlanta territory for the past eight years, has joined Theatre Owners of America as the exhibitor organization's field representative. He assumes his new post on Feb. 18. He will concentrate on field activities, maintaining liaison with state and regional units of TOA.

A native of Charlotte, N. C., Roscoe has been associated with Col for the past 23 years. He started as a salesman with Col in the Charlotte area and served as Charlotte branch manager for seven years before shifting to Atlanta.

NO DATES FOR 'EDGE OF CITY'

Southern theatremen have turned thumbs down on "Edge of the City." The David Susskind indie production being released by Metro was recently pitched to a number of Dixie exhibitors by M-G's sales staff, but there were no takers. The integration theme was considered too hot to handle for southern audiences. There is a possibility, however, that the picture will be booked in Negro theatres.

Although the race theme is not hammered home in the picture, it shows a normal friendship between a Negro and a white man. In addition, Negroes and whites mingle without regard to each other's pigmentation.

Despite the anticipated shutout of the picture in the south, Metro is not concerned about recovering the production cost, which it wholly provided. Film was brought in at about \$500,000. It is racking up good returns in northern cities (being currently in its third week at Loew's State, N. Y.). Additionally, M-G expects to receive a good reception in foreign cities.

Soft Pedal

In selling the picture so far, Metro has skirted the racial issue, although this ingredient has received the most attention in newspaper and magazine reviews. The film company has played up the film's action elements, concentrating on the "waterfront jungle" angle to place the entry in the category of "On the Waterfront" and "The Blackboard Jungle."

As an experiment, Metro is considering a "gloves off" approach for the picture's opening in Pittsburgh in mid-March. At the urging of producer Susskind, the Pittsburgh advertising will stress the integration angle. Susskind's view is that the nation's newspapers have given a big play to the integration question, since it is one of the prime issues of our time, "so there's no reason why we can't come out and say what the picture is about."

O. W. FISHER-KOSTER SNARLING ON SET

Hollywood, Feb. 19. German actor O. W. Fisher, a great star in his homeland, is violently not getting along with his Hollywood director, Henry Koster. Universal studio exec Ed Muhl and Al Daff spent most of Monday (18) trying to bring peace to the charged atmosphere on the "My Man Godfrey" set. (It's a re-make.)

Difficulty in replacing the actor lies in his being in practically every scene shot to date and U would face substantial loss. Film started shooting Jan. 28. Fisher did not work at all on Monday.

Protestant Council Sells Tickets (3,500) for 'Schweitzer' Documentary

Protestant Council of Churches in New York has gotten behind the "Albert Schweitzer" documentary at the Guild Theatre and so far has been responsible for the sale of more than 3,500 tickets.

It's the first time since the "Martin Luther" picture that the Council has taken such an active part in promoting a film. Schweitzer was born a Lutheran, but is now non-sectarian.

Council has appointed a special rep to handle ticket sales. There's no discount involved for the customers who bring their tickets to the b.o. Part of the proceeds goes to charity, part to the Council and another part to Schweitzer's hospital at Lambarene in French Equatorial Africa. Protestant Church bulletins also have been carrying news about the pic.

Film was produced and directed by Jerome Hill and lensed by Erica Anderson, with Schweitzer writing

RKO Needs More Product Overseas; High Mandatory Severance Scales A Factor on International End

Bomb Hoax Legislation

Albany, Feb. 19. Moving against the recent wave of hoaxing bomb threats, in New York City and upstate, Assemblyman Walter H. Gladwin, Democrat of the Bronx, has introduced two bills making it a misdemeanor to originate such fake tips.

One measure states that any person giving false tips, in person or by telephone, that a bomb will be exploded, or other serious hazard exists, in a school, theatre or other public place shall be guilty of a misdemeanor.

The second provides that any person communicating in any manner with public authorities pertaining to threats to place or plant a bomb shall be guilty of a misdemeanor.

Both bills add new sections to the Penal Law.

UA List Promises 10 'Blockbusters'

United Artists will release 23 features from March through July, William J. Heineman, distribution v.p., informed the company's sales convention in New York this week. Ten of these, he said, are in the "blockbuster" category, this being a term used by UA to designate a relatively expensive picture that can head the program in all situations.

Despite competition and changing markets, Heineman said he was confident films will continue as the world's "first line of entertainment." The first order of business at UA, he added, is to distribute the best possible pictures.

Grosses have been continually on the climb, the company's total revenue having reached \$65,300,000 in 1956, said Heineman. In view of the present product lineup, the exec stated he's confident of still further gains.

It was disclosed at the convention that Stanley Kramer's "Pride and the Passion," with Cary Grant, Frank Sinatra and Sophia Loren, will go into pre-release in July, and Michael Todd's "Around the World in 80 Days" will swing into stepped-up roadshow exhibition during the March-July period.

With relatively few of its own new releases to handle, RKO is now reaching out for outside product for its foreign distribution organization. This facet of the new operation is regarded as an economic must, for a full schedule of pictures is needed if the foreign department, which is being retained, is to sustain itself.

RKO already has closed deals to license seven Allied Artists pictures in Germany, four Lux (Italian) productions in Central America, Mexico and Brazil and a resumé of Samuel Goldwyn's "Adventures of Marco Polo" in most of the Latin American market.

In many countries abroad, local governments insist on extremely high severance payoffs for dismissed personnel and this, perhaps, was a factor behind the decision to continue the foreign operation. In any case, it's clear that RKO requires pictures and is angling for them.

Company will direct its efforts primarily toward foreign producers and those tied up with a company such as AA, which doesn't have its own outlets around world. It's hardly likely that producers affiliated with any of the major companies would limit their deals to only the domestic market and channel their product, foreign-wise, through RKO.

Stanley Credit Set: \$9,925,000

Stanley Warner has established a new credit of \$9,925,000 with a group of banks, latter making the fund available to SW for "corporate purposes." There was no official information concerning the exact way in which the money will be put to use, but it's known SW has been considering new diversification possibilities and its International Latex subsidiary is under way with a costly expansion program.

In a separate transaction, SW borrowed \$17,575,000 to discharge notes in the same amount held by First National Bank of Boston, New York Trust, Guarantee Trust, Bankers Trust, First National City Bank of New York and the Fidelity Philadelphia Trust Co. These six banks, along with two others, also participating in the new \$9,925,000 financing.

Lone Star, Bordentown Chains Head Now Sachs

Dallas, Feb. 19. Harry Sachs has been elected president of Lone Star Theatres Inc. and Bordentown Theatres Inc. Also elected a member of the directors' board, Sachs will assume active management of the two chains' houses, 25 ozoners and four hardtops in Brownsville, Dallas, El Paso, Fort Worth, Houston, Pasadena, San Antonio and Waco, by March 16.

Board chairman is Gerald Mann, legal counsel for Clint W. Murchison interests here, which recently financed purchase of the Claude Ezell houses. Old management is being replaced with new, except for Brandon Doakes, film buyer and booker. Headquarters will remain here.

Sachs, a Dallas native, has been general manager of the I. B. Adelman five-theatre chain since 1946. From 1936-1946 he was with Interstate Circuit's film booking and buying department here. He's a brother of Sol M. Sachs, RKO exchange's southwestern division manager until the office closed Feb. 8.

New Films Lag in L.A.; 'Man' Great 9G, 'Affair' Dull \$15,500, 'Boodle' Dim 12G, '80 Days' 27G, '10 C's' 24G

Los Angeles, Feb. 19.

Newcomers here this week are pallid, with real strength still coming from steadily-paced extended-runs and hard-ticket pix. Best of new bills is "Great Man," which looks neat \$9,000 opening stanza at Fine Arts.

"Top Secret Affair" looms dull \$15,500 in two theatres while "Big Boogie" is rated thin \$12,000 or near in three houses. "Secret of Life" shapes slight \$5,500 in two locations. Combo of "Rebel Girl" and "Hooked" is fair \$10,000, also two spots.

Reserved-seat "Around World in 80 Days" is seeking another wow \$27,000 at Carthay while "10 Commandments" is fine \$23,500 at Warner Beverly in current weeks. Also still good is "Anastasia" and "Written on Wind," both being in eighth weeks.

Estimates for This Week
Fine Arts (FWC) (631; \$1.25-\$1.50) — "Great Man" (U). Neat \$9,000. Last week, "Wee Georgie" (Indie) (4th wk-9 days), \$5,600.

Downtown Paramount, Egyptian (ABPT-UATC) (3,300; 1,503; 85-\$1.50) — "Top Secret Affair" (WB) and "Duel Apache Wells" (Rep). Dull \$15,500. Last week, D'town Par, "Rock n' Roll Jamboree" (Indie) and "Boone, Trail Blazer" (Rep), \$4,900. Egyptian, "Bundle of Joy" (RKO) (8th wk-3 days), \$2,500.

Los Angeles, Vogue, Uptown (TWC) (2,097; 885; 1,715; 90-\$1.50) — "Big Boogie" (UA) and "Gun Man Down" (UA). Thin \$12,000 or less. Last week, Los Angeles, "3 Brave Men" (20th) and "Women Pitsairn Island" (20th) (2d wk), \$3,700; Vogue, "Baby Doll" (WB) and "Night Fall" (Col) (7th wk-6 days), \$2,700; Uptown with unit.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 80-\$1.25) — "Secrets of Life" (BV), with "Jail Busters" (AA) at H'sreet and "Duel Apache Wells" (Rep) at Hawaii. Slight \$5,500. Last week, "3 Violent People" (Par) and "Secret Treasure Mountain" (Col) (2d wk), \$6,800.

Warner Downtown, New Fox (SW-FWC) (1,757; 965; 80-\$1.50) — "Rebel Girl" (Indie) and "Hooked" (Indie). Fair \$10,000. Last week, "Rock, Pretty Baby" (U) and Run- (Continued on page 16)

'Iron' Great \$18,000 In Toronto; 'Gun' Fast 25G, 'Girls' 10G, 'Giant' 14G

Toronto, Feb. 19.

To turnaway night biz, "Iron Petticoat" is heading for a wow total at Loew's. "Four Girls in Town" shapes good at Uptown. "Gun for a Coward" looms fine in nine spots. Holdovers are still doing big biz, with "Anastasia" in front on fourth frame and "Giant" still tall in sixth stanza. "Friendly Persuasion" looks hep in ninth stanza.

Estimates for This Week
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1) — "King, 4 Queens" (UA) (2d wk). Oke \$15,000. Last week, \$23,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; 694; 698; 994; 50-75) — "Gun for a Coward" (U) and "Night Runner" (U). Fine \$25,000. Last week, "Odongo" (Col) and "Nightfall" (Col), \$22,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; \$1) — "Friendly Persuasion" (AA) (9th wk). Nice \$9,000. Last week, \$11,000.

Hollywood, Palace, Rummymede (FP) (1,709; 1,485; 1,385; 60-75) — "Anastasia" (20th) (4th wk). Still big at \$19,000. Last week, \$23,000.

Imperial (FP) (3,544; 75-\$1.50) — "Giant" (WB) (6th wk). Sturdy \$14,000. Last week, \$16,000.

International (Taylor) (557; \$1) — "Gold Rush" (UA) (reissue) (9th wk). Fine \$3,000. Last week, \$3,500.

Loew's (Loew) (2,096; 60-\$1) — "Iron Petticoat" (M-G). Whan \$18,000. Last week, "Teahouse" (M-G) (7th wk), \$13,000 in 10 days.

Tivoli (FP) (995; \$1.50-\$2) — "Oklahoma" (Magna) (43d wk). Strong \$9,000. Last week, same.

University (FP) (1,536; \$1.75-\$2.50) — "10 Commandments" (Par) (13th wk). Fine \$13,000. Last week, \$15,000.

Uptown (Loew) (2,098; 60-\$1) — "Four Girls in Town" (U). Good \$10,000. Last week, "Written on Wind" (U) (6th wk), \$13,000 in 10 days.

Broadway Grosses

Estimated Total Gross

This Week \$505,400
(Based on 23 theatres)
Last Year \$649,500
(Based on 22 theatres)

'Wings' Lofty 26G, Frisco; 'Cory' 13G

San Francisco, Feb. 19.

Standout, this session looks to be "Wings of Eagles," which is heading fancy takings at Warfield. "Around-World in 80 Days" at Coronet and "Seven Wonders of World" are doing boom biz with an assist from Lincoln's Birthday. "Mister Cory" shapes fine at Golden Gate. "Three Brave Men" looms mild at Paramount while "Voodoo Woman" is barely good at St. Francis. "Westward Ho, the Wagons" shapes fairly well in second round at Fox. "Wee Georgie" is rated phenomenal in fourth round at the Bridge. Biz at arty houses generally is good.

Estimates for This Week
Golden Gate (RKO) (2,859; 80-\$1) — "Mister Cory" (U) and "Accused of Murder" (Indie). Nice \$13,000 or near. Last week, "Ishtambul" (U) and "Yaqui Drums" (AA), \$9,000.

Fox (FWC) (4,651; \$1.25-\$1.50) — "Westward Ho, Wagons" (BV) and "Swamp Women" (Indie) (2d wk). Fair \$11,500. Last week, \$19,500.

Warfield (Loew) (2,656; 90-\$1.25) — "Wings of Eagles" (M-G). Fancy \$26,000. Last week, "Edge of City" (M-G), \$14,000.

Paramount (Par) (2,646; 90-\$1) — "Three Brave Men" (20th) and "Black Whip" (Indie). Mild \$11,000. Last week, "Don't Knock Rock" (Col) and "Shadow of Window" (Col), \$11,000.

St. Francis (Par) (1,400; \$1-\$1.25) — "Voodoo Woman" (AIP) and "The Undead" (AIP). Good \$10,000. Last week, "Top Secret Affair" (WB) (2d wk), \$9,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65) — "Seven Wonders" (Cinerama) (13th wk). Excellent \$29,000 or close. Last week, \$28,600.

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

United Artists (No. Coast) (1,207; 70-\$1) — "Naked Paradise" (AIP) and "Flesh and Spur" (AIP). Slow \$6,500. Last week, "Holiday" (Continued on page 16)

'Land' Solid \$14,000, Buff.; 'Iron' Hep 13G

Some new product is giving the local boxoffice a lift in the current stanza. "Big Land" at Paramount shapes standout new entry with a fast session. "Iron Petticoat" is only a step behind with a nice take at the Buffalo. "10 Commandments" still is sturdy in eighth frame at the Century while "Seven Wonders of World" is rated hotly in 25th week at the Teck.

Estimates for This Week
Buffalo (Loew) (3,000; 60-85) — "Iron Petticoat" (M-G) and "Great American Pastime" (M-G). Nice \$13,000 or near. Last week, "Anastasia" (20th) and "The Rack" (Indie) (3d wk), \$11,000.

Paramount (Par) (3,000; 60-85) — "The Big Land" (WB). Fancy \$14,000 or over. Last week, "Secret Affair" (WB), \$14,500.

Center (Par) (2,000; 60-85) — "Bundle of Joy" (RKO) (2d wk-5 days). So-so \$8,500. Last week, \$13,000.

Lafayette (Basil) (3,000; 50-80) — "7th Cavalry" (Col) and "Storm Center" (Col). Mild \$8,000. Last week, "Written on Wind" (U) and "Showdown at Abilene" (U), (3d wk), \$9,000.

Century (Buhawk) (3,000; \$1.25-\$2.50) — "10 Commandments" (Par) (8th wk). Stout \$19,000. Last week, \$20,000.

Teck (Cinema Products) (1,200; \$1.20-\$2.40) — "Seven Wonders of World" (SW) (25th wk). Fine \$11,500. Last week, same.

'Rainmaker' Sock \$10,000 in Prov.

Providence, Feb. 19.

Strand's "Rainmaker" is topping a generally hefty week all around. Majestic's "3 Brave Men" also is big. "Iron Petticoat" shapes only so-so at the State.

Estimates for This Week
Albee (RKO) (2,200; 65-80) — "Great Man" (U) and "Ali-Baba" (U). Fair \$5,000. Last week, "Tension Table Rock" (RKO) and "Death of Scoundrel" (RKO), \$4,000.

Majestic (S-W) (2,200; 65-80) — "3 Brave Men" (20th) and "Woman's Devotion" (Rep). Lively \$9,000 or over. Last week, "Wrong Man" (WB) and "Black Whip" (20th), \$10,000.

State (Loew) (3,200; 65-80) — "Iron Petticoat" (M-G) and "The Rack" (M-G). Routine \$9,000. Last week, "Drango" (UA) and "Brass Legend" (UA), \$11,000.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Strand (Silverman) (2,200; 65-90) — "The Rainmaker" (Par). Solid \$10,000. Last week, "3 Violent People" (Par) and "Cruel Tower" (AA), \$5,500.

Det. Uneven; 'Edge' Modest \$18,000; 'Drango' Dandy 16G, 'Wagons' 17G, 2d

Detroit, Feb. 19.

Newcomers to downtown deluxers are only average or less, but the holdovers remain strong to make for an overall good session. "Edge of City" is rated just average at the Fox. "Drango" looks stout at the Palms. "Nightfall" shapes slow at the Broadway-Capitol.

However, "10 Commandments" is great in 13th week at the Madison while "Around World in 80 Days" looks for a great eighth round at United Artists. "Westward Ho Wagons" is big in second trip at the Michigan. "Seven Wonders of World" is having a tremendous 36th week at the Music Hall. "Teahouse August Moon" looks good in eighth session at the Adams.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25) — "Edge of City" (M-G) and "Rack" (M-G). Average \$18,000. Last week, "Anastasia" (20th) and "Black Whip" (20th) (5th wk), \$13,800.

Michigan (United Detroit) (4,000; 90-\$1.25) — "Westward Ho Wagons" (BV) and "Men Sherwood Forest" (Indie) (2d wk). Rolling nicely at \$17,000. Last week, \$24,000.

Palms (UD) (2,961; 90-\$1.25) — "Drango" (UA) and "Passport to Treason" (Indie). Nice \$16,000. Last week, "Zarak" (Col) and "Ride High Iron" (UA), \$18,000.

Madison (UD) (1,900; \$1.25-\$2.75) — "10 Commandments" (Par) (13th wk). Swell \$28,000. Last week, \$30,000.

Broadway-Capitol (UD) (3,500; 90-\$1.25) — "Nightfall" (Col) and "Wicked as They Come" (Col). Slow \$8,000. Last week, "5 Steps to Danger" (UA) and "Brass Legend" (UA), \$13,000.

United Artists (UA) (1,668; \$1.25-\$3) — "Around World in 80 Days" (UA) (8th wk). Smash \$24,400. Last week, \$24,800.

Adams (Balaban) (1,700; \$1.25-\$1.50) — "Teahouse" (M-G) (8th wk). Good \$9,000. Last week, \$11,000.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65) — "Seven Wonders" (Cinerama) (36th wk). Wow \$23,400. Last week, \$21,200.

H.O.s Slow Chi; 'Brave' Modest 17G, 'James' Fine 15G, 'Baby' Hot \$17,500, '10 C's' Wham 44G, 'Wonders' Big 46G

Chicago, Feb. 19. Holdovers are making for a lukewarm week at most downtown houses. "3 Brave Men" at the Oriental looks modest \$17,000 in opener. "True Story of Jesse James" at the Grand may hit a resounding \$15,000.

"Teahouse of August Moon" winds its 13th and final week at the Woods still okay. "Ten Commandments" at the McVickers ends its 13th week and "Seven Wonders of the World" the ninth frame at the Palace still doing sell-outs for midweek shows.

"Over Exposed" and "Wicked as They Come" combo at the Monroe looks okay \$6,000. "Wrong Man" looms mild in second United Artists week.

"Great Man" is holding strong at the Esquire in its second round. "Rock, Pretty Baby" shapes potent in second Roosevelt session. Most other holdovers are showing sagging muscles. "Full of Life" looms so-so at the Chicago in third frame.

Estimates for This Week
Chicago (B&K) (3,900; 90-\$1.50) — "Full of Life" (Col) (3d wk). So-so \$18,000. Last week, \$20,000.
Esquire (H&E Balaban) (1,400; \$1.25) — "Great Man" (U). Lively \$10,000. Last week, \$13,000.
Grand (Indie) (1,200; 90-\$1.25) — "True Story of Jesse James" (20th) and "Desperados Are in Town" (20th). Brilliant \$15,000. Last week, "Star of India" (UA) and "Peace Maker" (UA), \$8,000 for nine days.

Loop (Telemt) (606; 90-\$1.50) — "Brave One" (RKO) (4th wk). Trim \$7,000. Last week, \$8,000.
McVickers (JL&S) (1,580; \$1.25-\$3.30) — "10 Commandments" (Par) (13th wk). Torrid \$44,000. Last week, \$41,000.
Monroe (Indie) (1,000; 87-87) — "Over-Exposed" (Col) and "Wicked as They Come" (Col). Comfortable \$6,000. Last week, "Rock, Rock, Rock" (DCA) and "Dynamiters" (Astor), \$7,000.

Oriental (Indie) (3,400; 90-\$1.25) — "3 Brave Men" (20th). Mildish \$17,000. Last week, "Girl Can't Help It" (20th) (3d wk), \$12,000 in 4 days.
Palace (SW - Cinerama) (1,484; \$1.25-\$3.40) — "Seven Wonders" (Cinerama) (9th wk). Wow \$46,000. Last week, \$47,000.
Roosevelt (B&K) (1,400; 65-90) — "Rock, Pretty Baby" (U) and "Cannon River" (AA) (2d wk). Staunch \$17,500. Last week, \$20,500.

State Lake (B&K) (2,400; 90-\$1.50) — "Iron Petticoat" (M-G) (3d wk). Tidy \$18,000. Last week, \$20,000.
Surf (H&E Balaban) (685; \$1.25) — "Simon and Laura" (U) (3d wk). Slender \$2,700. Last week, \$3,800.
United Artists (B&K) (1,700; 90-

(Continued on page 16)

'World' Noisy \$9,500 In L'ville; 'Wind' Hotsy 6G, 4th, 'Slander' Drab 4G

Louisville, Feb. 19.

New entries are not causing much stir on the main drag this week, but holdovers are sparking trade considerably, particularly "Written on Wind" at the Kentucky. Now in fourth stanza, it is still sock. "Top Secret Affair" at the Mary Anderson is doing nicely in second week. Rialto is doing okay with "Silent World." "10 Commandments" opens Wednesday at the Brown. Loew's is drab with "Slander" and "Hot Summer Night."

Estimates for This Week
Brown (Fourth Ave.-U.) (1,000; 50-85) — "Casablanca" (Indie) and "Dark Passage" (Indie) (reissues). Slow \$3,000. Last week, "Secrets of Life" (BV) (2d wk), \$7,000.

Kentucky (Switow) (1,000; 80-85) — "Written on Wind" (U) (4th wk). Going great guns with \$6,000 currently after sock \$8,000 in third.
Loew's (United Artists) (3,000; 80-85) — "Slander" (M-G) and "Hot Summer Night" (M-G). Drab \$4,000. Last week, "Barretts Wimpole St." (M-G), \$5,000.

Mary Anderson (People's) (1,000; 50-85) — "Top Secret Affair" (WB) (2d wk). One of town's bright spots, likely hep \$6,000 after first week's \$7,000.

Rialto (Fourth Avenue) (3,000; 50-85) — "Silent World" (Col) and "River Pirates" (BV). Good \$9,500. Last week, "Gun For Coward" (U) and "Night Runner" (U), \$9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

'10 C's' Huge 15G, KC: 'Friendly' 13G

Kansas City, Feb. 19. Big news currently is "10 Commandments" playing the Roxy on a two-a-day reserved seat basis. Opening on Thursday night with a benefit for B'nai Jehudah Temple, regular run starting with a \$2 top. Other new bills are "Wrong Man" at the Paramount and "Nightfall" at Midland, both doing mildly, latter being especially dull. "Friendly Persuasion" is giving good account of itself in third week at Uptown and first week day-date in three other top Midwest houses. Weather turned cold over weekend.

Estimates for This Week
Apollo (Fox Midwest) (1,050; 75-90) — Currently subsequent-run. Last week, "Rock, Pretty Baby" (U) and "The Night Runner" (U) (2d wk), nice \$2,500.

Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90) — "Friendly Persuasion" (AA). Spread from the Uptown to these three spots; good \$9,000. Last week, "3 Brave Men" (20th) and "Black Whip" (20th), \$8,000.

Kimo (Dickinson) (504; 75-90) — "Rift" (UMPO) (3d wk). Strong \$1,800; stays. Last week, \$2,200.
Midland (Loew) (3,500; 60-80) — "Nightfall" (Col) and "Wicked as They Come" (Col). Dull \$6,500. Last week, "Barretts Wimpole Street" (M-G) and "Sulicide Mission" (Col), same.

Missouri (SW-Cinerama) (1,194; \$1.20-\$2) — "This Is Cinerama" (Cinerama) (36th wk). Big \$12,000, as end of run nears. Last week, \$11,000.

Paramount (UP) (1,900; 75-90) — "Wrong Man" (WB). Fair \$7,000 in 9 days. Last week, "Big Land" (WB) (2d wk), \$5,000 in 5 days.
Rockhill (Lacle Art Theatres) (750; 75-90) — "Tempest in Flesh" (Indie) (2d wk). Fair \$800. Last week, \$1,200.

Roxy (Durwood) (879; \$1.25-\$2) — "10 Commandments" (Par). On reserved seat two-a-day policy. Big sendoff and good advance, with great \$15,000 in sight; holds. Last week, "Utah Blaine" (Col), \$2,500 at 75c-90c scale.

Uptown (Fox Midwest) (2,043; 75-90) — "Friendly Persuasion" (AA) (3d wk). Nifty \$4,000. Last week, \$7,000.

'Brave' Meek \$8,500 In Cincy; 'Wind' Good 12G, 2d, 'Wonders' 16G, 37th

Cincinnati, Feb. 19.

"3 Brave Men," only new bill in this week's downtown lineup, shapes fairish at the Palace. However, general biz is continuing above par via strong holdovers. "Written on Wind" is good in second frame at the Albee and Keith's. "Anastasia" for third stanza is nice. "10 Commandments," in ninth week, and "Seven Wonders of the World," in 37th round, both are solid for third straight sessions.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25) — "Written on Wind" (U) (2d wk). Good \$12,000 after \$16,000 kickoff.
Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65) — "Seven Wonders" (SW) (37th wk). Holding at solid \$16,000 tempo of last week.
Grand (RKO) (1,400; \$1.25-\$2.65) — "10 Commandments" (Par) (9th wk). Sturdy \$16,000. Last week, \$16,500.

Keith's (Shor) (1,500; 75-\$1.25) — "Anastasia" (20th) (3d wk). Hot \$9,000 or near following \$11,900 second round.
Palace (RKO) (2,600; 75-\$1.10) — "3 Brave Men" (20th). Fairish \$8,500. Last week, "Rock, Pretty Baby" (U), \$8,000.

'JAMES' FAIR \$5,000, OMAHA; 'BRAVE' OK 4G

Omaha, Feb. 19.

Biz continues to lag at downtown first-run despite terrific weather breaks. Best new entry is "True Story of Jesse James" at the Omaha which, aided by Robert Wagner's in-person stint opening day (15), is fair. "Brave One" is okay at the Brandeis. "Drango" is below par at the Orpheum. "Teahouse of August Moon" continues good at the State in seventh session.

Estimates for This Week
Brandeis (RKO) (1,000; 75-90) — "Brave One" (U) and "Accused of Murder" (Rep). Okay \$4,000 or near. Last week, "Top Secret Affair" (WB) and "Above Us Waves" (Rep), \$3,800.

Omaha (Tristates) (2,000; 75-90) — "True Story of Jesse James" (20th) and "Return of Desperados" (20th). Fair \$5,000. Last week, "Great Man" (U), 6 days split with "Glenn Miller Story" (U) and "Thunder Bay" (U) (reissues), 2 days, \$4,000.

Orpheum (Tristates) (2,890; 75-90) — "Drango" (UA) and "Oasis" (20th). Light \$6,000. Last week, "Gun for Coward" (U) and "Night Runner" (U), \$7,000.

State (Goldberg) (860; 90-\$1.25) — "Teahouse of August Moon" (M-G) (7th wk). Still big at \$5,000. Last week, \$5,200.

Mpls. Off Albeit 'Wonders' Big 15G

Minneapolis, Feb. 19.

There's nothing much in the way of fresh entries this week to enliven the boxoffice. Lineup of newcomers, headed by "Barretts of Wimpole Street," is the weakest for many sessions. Unusual situation in this single feature town finds three of the loop eight houses, including the leading State and RKO Orpheum, playing twin bills. "Don't Knock the Rock" — "Rumble on the Docks" combo is getting teenager attention. Holdovers continue nicely, particularly "Seven Wonders of the World" at Century in 28th week, and "Teahouse of August Moon" and "Anastasia" in their eighth rounds.

Estimates for This Week
Century (SW-Cinerama) (1,150; \$1.75-\$2.65) — "Seven Wonders" (Cinerama) (28th wk). Maintains its profitable pace unvaryingly. Big \$15,000. Last week, \$18,000.

Gopher (Berger) (1,000; 90-\$1.25) — "Teahouse" (M-G) (8th wk). Hefty \$6,200. Last week, \$6,000.

Lyric (Par) (1,000; 85-90) — "Big Land" (WB) (m.o.). Here after a fair Radio City session. In for only 5 days as "10 Commandments" (Par) opens roadshow run Feb. 21. Okay \$3,800. Last week, "Wild Party" (UA) and "Four Boys and Gun" (UA), \$6,000.

Radio City (Par) (4,100; 85-90) — "Barretts Wimpole Street" (M-G). Got off to good start via "sneak" showing of "The Rainmaker" (Par), as added pic, but faltering to tepid \$7,000. Last week, "Big Land" (WB), \$7,500.

RKO Orpheum (RKO) (2,800; 75-90) — "Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Fair \$8,000. Last week, "Gun for Coward" (U), \$7,000.

RKO Pan (RKO) (1,800; 75-90) — "Crime of Passion" (UA) and "Huk" (UA). Moderate at \$4,500. Last week, "Wrong Man" (WB) (2d wk), \$4,500.

State (Par) (2,300; 85-90) — "Ishtar" (U) split with "Congo Crossing" (U) and "Day of Fury" (U). One of rare times this house ever had a twin bill. Fair \$7,000. Last week, "Slander" (M-G), \$4,500 in 6 days.

World (Mann) (400; 90-\$1.25) — "Anastasia" (20th) (8th wk). Prosperity still in full swing here. Booming \$5,500. Last week, same.

PORT. OFF; 'DRANGO' FAIR 7G, 'OKLA.' SAME

Portland, Ore., Feb. 19.

First-run biz has hit the skids with product generally blamed. Cinemas got a break in the weather but it did not help. "Oklahoma" holds sturdy in 15th round at the Broadway. "Top Secret Affair" is just okay in second week at the Fox. "Edge of the City" looms neat at Guild. Both "Great Man" and "Nightfall" are not getting far among newcomers. Same applies to "Drango."

Estimates for This Week
Broadway (Parker) (938; \$1.50-\$2) — "Oklahoma" (Magna) (15th wk). Steady \$7,000 or over. Last week, \$7,600.

Fox (Evergreen) (1,536; \$1-\$1.50) (Continued on page 16)

N.Y.'s Pre-Holiday Lull; 'Hymn' Battles To 33G, 'Life' 32G, 'Gold' 14-K 18½G, Jayne 'Can't Help' 45G, 'Wings' 90G, 3d

It's a typical pre-holiday session at Broadway deluxers this week. About the only thing to save the Street from a sorry showing is the preeming of several newcomers which are shaping up nicely. The weather has been comparatively favorable, but business generally is offish. Six first-run theatres are bringing in new bills this week, many of them Friday, to take advantage of the Washington's Birthday holiday, Feb. 22.

"Battle Hymn" is heading for a nice \$33,000 opening session at the Capitol. "Full of Life," also new, hit a strong \$32,500 opening round at the Astor.

"Gold of Naples" wound its initial stanza at the Paris with a terrific \$18,600, near the house's best figure. "Baker's Wife" teed off the Festival of French films auspiciously at the Baronet with a great \$5,500 in five days.

Second week of "Girl Can't Help It" with stage show is dropping to mild \$45,000 at the Roxy, with "Oh, Men! Oh, Women!" and new stagebill replacing tomorrow (Thurs.), after only six days of current bill. "Wings of Eagles" with stage show looks to be only mild \$90,000 in third (final) week at the Music Hall. "Spirit of St. Louis" and new stage show comes in tomorrow (Thurs.).

"Three Violent People" looks okay \$8,000 in six days of second round at the Globe. "Incredible Shrinking Man" opens Friday (22). "Top Secret Affair" is down to \$22,000 in 9 days of third frame at the Paramount where "Don't Knock the Rock" with Alan Freed and rock-'n-roll stage show replaces also on Friday.

"Baby Doll" finished its ninth stanza at the Victoria with a lofty \$18,000 or close. "Wee Geordie" still was nice in 19th week at Little Carnegie.

"Mister Cory" is another new entry, opening Friday (22) at the Mayfair. Third week of "Iron Petticoat" there is way off. "Edge of City" held with trim \$16,000 in third session at the State.

"Around World in 80 Days" was capacity \$36,600 in 18th week (11 shows) at the Rivoli. The 19th week starts today. "10 Commandments" is heading for near capacity \$51,000 for 15 shows in 15th stanza at the Criterion. "Seven Wonders of the World" climbed to great \$46,200 in 45th session at the Warner, aided by a couple of extra performances. Cinerama production now is in 46th week.

Estimates for This Week
Astor (City Inv.) (1,300; 75-\$2) — "Full of Life" (Col) (2d wk). Initial week ended Monday (18) was fancy \$32,500. In ahead, "Rainmaker" (Par) (9th week-5 days), \$9,500.

Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80) — "Wee Geordie" (Arthur) (20th wk). The 19th session completed Sunday (17) was good \$5,800. The 18th week was \$5,600.

Baronet (Reade) (430; \$1.25-\$1.80) — "Baker's Wife" (Indie). Opened Feb. 15, doing great \$5,500 or close in first 5 days. In ahead, "Don Giovanni" (Indie) dipped to \$3,500 in final 4 days of eighth week.

Capitol (Loew) (4,820; \$1-\$2.50) — "Battle Hymn" (U). Week ending tomorrow (Thurs.) looks to hit fine \$33,000. Holding. In ahead, "Written on Wind" (U) (5th wk), \$20,000, for a nice run.

Criterion (Moss) (1,671; \$1.80-\$3.30) — "10 Commandments" (Par) (15th wk). Current session finishing on Thursday. Looks near capacity \$51,000, having one less show than the 14th week which was \$53,300 for 16 performances. Stays on, with upbeat of Feb. 22 figured to tilt takings.

Fine Arts (Davis) (468; 90-\$1.80) — "Richard III" (Lopert) (4th wk). Third frame ended Sunday (17) was lively \$7,500. The second was \$7,800. "Lost Continent" (Indie) due in next, around March 11.

55th St. Playhouse (E-F) (300; \$1.25-\$1.50) — "Oedipus Rex" (Lester) (7th wk). The sixth stanza ended Sunday (17) held with fine \$5,000. Fifth week was \$5,200.

Globe (Brandt) (1,500; 70-\$1.50) — "Three Violent People" (Par) (2d wk). Current week of 6 days looks like okay \$8,000, sans preview. First stanza was \$11,000. "Shrinking Man" (U) opens Friday (22).

Guild (Schweitzer) (450; \$1-\$1.75) — "Albert Schweitzer" (Indie) (5th wk). The fourth round ended Sunday (17) was mighty \$15,000, same as third week. Stays under.

Mayfair (Brandt) (1,736; 79-\$1.80) — "Iron Petticoat" (M-G) (3d wk).

This stanza finishing tomorrow (Thurs.) looks to reach mild \$9,000 or close. Second was \$11,000. "Mister Cory" (U) opens Friday (22).

Normandie (Trans-Lux) (592; 95-\$1.80) — "Rhapsody in Blue" (Indie) (reissue) (2d-final wk). Looks like light \$2,000 in 6 days. First week was \$3,500. "Cinderella" (BV) (re-issue) opens Friday (22).

Paramount (ABC-Par) (3,665; \$1-\$2) — "Top Secret Affair" (WB) (3d-final wk). The session, being extended through today and Thursday to open new show Feb. 22 (Fri.), looks like mild \$22,000 in 9 days. "Don't Knock Rock" (Col) and Alan Freed and rock-'n-roll stage show opens Friday (22).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Gold of Naples" (Indie) (2d wk). First week winding up Sunday (17) was terrific \$18,600, near best mark at this house. Stays on, naturally.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (23d wk). The 22d stanza ended Monday (18) was torrid \$10,200. The 21st week was \$10,400. Stays.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.85) — "Wings of Eagles" (M-G) and stage show (3d-final wk). This session finishing today (Wed.) looks to reach mild \$90,000. Second was \$110,000. "Spirit of St. Louis" (WB) and new stage show opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.25-\$3.50) — "Around World in 80 Days" (UA) (19th wk). The 18th round ended last night (Tues.) was capacity \$36,600 for 11 shows or one less than in 17th week. The 17th week (12 shows), was \$39,500. Current week will have two extra shows on Feb. 22, morning and afternoon, with the latter long sold out and the a.m. performance virtually a sell-out currently.

Roxy (Nat'l. Th.) (5,717; \$1.25-\$2.50) — "Girl Can't Help It" (20th) with stage show (2d-final wk). This stanza ending today (Wed.) looks like mild \$45,000 for 6 days. The first week hit \$67,500. "Oh Men! Oh Women!" (20th) and new stage show opens tomorrow (Thurs.).

State (Loew) (3,450; 78-\$1.75) — "Edge of City" (U) (M-G) (4th wk). Third week ended Monday (18) was trim \$16,500. Second was \$18,000.

Sutton (R&B) (581; 95-\$1.75) — "Great Man" (U) (8th wk). Seventh session ended Monday (18) was okay \$11,000. The sixth was \$10,500.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "La Strada" (T-L) (32d wk). The 31st round completed (Continued on page 16)

'10 C's' New High \$27,500, Denver; 'Hymn' Huge 21G, 'Wild' 10G, 'Wagons' 8G

Denver, Feb. 19.

Four-year record at Denham is being smashed this session by "10 Commandments" with a mighty take. It stays on. "Battle Hymn," playing at the smaller Centre, also is terrific and nearer as big comparatively and with a lower scale. "Hymn" also continues. "Westward Ho, the Wagons" improved over previous round and stays a fifth at the Aladdin. "Barretts of Wimpole Street" is poor at Orpheum.

Estimates for This Week
Aladdin (Fox) (1,400; 70-90) — "Westward Ho Wagons" (BV) (4th wk). Big \$8,000. Stays. Last week, \$6,500.

Centre (Fox) (1,247; 70-\$1.25) — "Battle Hymn" (U). Terrific \$21,000 and stays on. Last week, "Wrong Man" (WB) (2d wk), \$11,000.

Denham (Cockrill) (1,428; 90-\$2.20) — "10 Commandments" (Par). Broke four-year record here with mighty \$27,500. Holding. Last week, "Bundle of Joy" (RKO) (3d wk), \$5,000.

Denver (Fox) (2,525; 70-90) — "Gun for Coward" (U) and "Night Number" (U). Fair \$9,500. Last week, "Three Brave Men" (20th) and "Black Whip" (20th), \$10,500.

Orpheum (RKO) (2,600; 70-90) — "Barretts of Wimpole Street" (M-G) and "Accused of Murder" (Rep). Poor \$6,000 or less. Last week, "Slander" (M-G) and "Great American Pastime" (M-G), \$6,500.

Paramount (Wolfberg) (2,200; 70-90) — "Wild Party" (UA) and "Four Boys and Gun" (UA). Fair \$10,000. Last week, "Top Secret Affair" (WB) and "Peacemaker" (UA), \$15,000.

Mexico City's New 'Class'

Continued from page 2

dorf-Astoria and is of the same Swiss school of hoteliers to which Hilton is partial. Gerald Sill, also ex-Waldorf, is Broglie's aide, and a very savvy Mexican-American p.r. gal, Irene Buchanan, not only knows her stuff in re the Yank VIPs whom Hilton is attracting, but has also impressed herself with the local press.

Pepe Romero, columnist of the Mexico City News, only English-language paper (reportedly 19,000 circulation), long renowned for making the Hotel Del Prado as his unofficial "headquarters," much as Winchell used to do at the Stork in former days, seems to have gravitated to the Continental Hilton for like purpose.

Bug Phobia
The long-conditioned mental hazard of Americans against the Mexican water, fresh vegetables, etc., is something with which the Mexican Tourist Bureau should come to grips in an affirmative campaign. The fear of using ice in drinks, the caution with bottled water for everything including brushing-the-teeth, the knowledge that the vegetation is hazardous, are basics which militate against complete and carefree enjoyment.

In actuality the water is boiled and, in the metropolis itself, the hazard is at a minimum. In Acapulco, as is detailed below, there is greater risk.

The prices are still right although topflight hotels charge \$28 a suite which compares to any major U. S. hotel, and the tipping in the first-class spots compares with anything in New York or Paris. For that kind of tourist trade the price is the least; the prime hurdle, however, is the fear of the "tourista" tummy ache. Even the 7,800-foot altitude of the capital doesn't bother as much as some might expect. It tends to tire one quicker, and one doesn't drink as much. In fact beer seems to be the No. 1 quencher, and incidentally Mexican beer is excellent.

\$4 Couvert—Ouch!
The covert gimmick in niteries, however, is something which the cafes and hotels might also reconsider. A \$4 (American) covert for Yma Sumac in the Reforma Hotel's Club Chantclair is kinda fancy. Americans don't mind the subterfuge of hidden charges via minims, or upped prices on drinks and food, but the cover charge in the American nitery scene went out of style with Prohibition.

(Incidentally, the word American is used loosely here. Even "norte Americanos" is erroneous because the Mexicans are proud that they, too, are North Americans. They are as sensitive to that as San Franciscans are to Frisco. Usage of U. S. or "the States" is safest).

U. S.-Figured Prices
As with the Hilton Istanbul in Turkey and the Castellana Hilton in Madrid, the combination of Yank catering methods and American airlines are the key to tourist influx. In this connection, seemingly the newly coined "Hilton Hotels round the world" achieves a quasi-diplomatic and goodwill function that goes beyond the dollars-and-local-currency level. (Hilton manages hostels usually financed by local interests; charges Yank prices; and achieves a profit margin that must be a revelation to local capital, which still pays off for services, provisions, taxes and the like, on local standards, but pockets a profit of American kingsize proportions.)

American Airlines has been smart in keying itself to this, even though Air France alone has the direct-flight franchise from New York. In that respect, it's sometimes academic since the French planes come overseas and, if the weather throws time schedules awry, there isn't the same certain takeoff as with American, which originates from New York but does have to change planes in Dallas. Paradoxically, the Reforma, which is owned by Pan American interests, doesn't benefit from any direct-from-N. Y. Pan Am flights, but is part of that airline's farflung Latin American setup, and of course flies from here to other U. S. airports.

The Continental Hilton was done by the same decorator who did the Beverly Hilton, BevHills, and he's atoned for all the original mistakes of the BevHills spot. This one is not garish. Taste is the best. Rooms are highly attractive, all with radio and tv outlets. Television in rooms has little appeal

locally (1) because programming is still elementary and (2), where Las Vegas tabus 'em in the plush hotels because they want to get people downstairs to gamble, theory here is that tourists don't come to Mexico to stay upstairs and watch video.

The Continental Hilton will need stronger attractions once the novelty of the new hostelry, which is now a natural attraction, wears off. Jeri Southern, was only a mild opener. The 15-story high Belvedere Roof, with its commanding panoramic view of Mexico City, now relies on Vicente Garrido orchestra and the Copacabana Quintet, both from Rio de Janeiro, and while okay for the dampsation do not constitute the necessary draw as, for instance, when Lena Horne comes into the Reforma later in the spring following Yma Sumac. The hotel's Belvedere Bar, where Chivas Regal scotch is 20 pesos (or \$1.60 U.S., a copy), as against 13 pesos (\$1.04 in the lobby bar), is also an automatic draw; (1), for its "top-of-the-Mark" atmosphere, and (2), one could sneak a dance or two, hence the upped scale, being adjacent to the main rooftop restaurant. There is also a Cub Room adjunct called "La Joya" where Malu Gatica is hostess and makes with the guitar and songs.

Guitars and Fiddles
Guitars and violins are the atmospheric rage. Former is understandable but somehow the violins are associated more with the Paris fiddle spots, but they're done in the same manner, and both for lunch and dinner.

Because of the altitude, lunch is the big meal for many, from 1-5, which means from 2 or 2:30 until 4-4:30 as a practical thing. The dinner meal is lighter for reasons of health because the altitude slows digestion, hence may retard slumber.

Bill O'Dwyer may not have any more official billing as U.S. Ambassador to Mexico but his penthouse lawoffice at No. 1 Reforma and his penthouse atop the intimate Hotel Prince off the Paseo Reforma, right back of the Hotel Barmer (that unique Swiss-managed intimate hostelry which is renowned for its automatic valeting; they unpack you, hang up your clothes, press what needs pressing, repack you upon departure, etc.), is the unofficial HQ for all American VIPs and otherwise.

And at the Normandia, his favorite dining haunt, he is partial to Viennese pianist Oscar whose Broadway muscomedy medleys seem made to order for ex-mayor of N.Y., now in thriving law practice with Oscar Bernstein. The Hotel Prince management is building O'Dwyer an even larger penthouse since he is a prolific host. A Hungarian chef, formerly attached to the American Embassy in Mexico City, now whips up the fancy groceries for O'Dwyer's at-home shindigs.

Offbeat Niteries
A top offbeat spot is El Burro where Nino Mondejar, the reputed creator of the cha-cha-cha, is more the attraction than the nondescript floorshow. Latter, however, is not bad considering (1) this might be compared to a B-grade West 52d St. spot and (2) the minimum charge is two drinks per person, averaging under \$1 a drink, whether beer or tequila, native gin or native cognac. But Mondejar's music is undeniable. He rates "discovery" and could have the impact as "creator of the cha-cha," in the same idiom that Perez Prado, the only other Mexican excitement in recent show biz history, had with the mambo.

A few spots like El Burro and Tomma Jean's rock 'n' roll joint (43 Sullivan St.), where lammerster-from-Harlem Max Cooper whistles and slaps the bass is the attraction, are good tourist contrasts to the plush eateries and the natural historical lore which abounds all over the Mexican terrain. The personable colored kid, about 19, cuts quite a touch with his Dixie jazz in this offbeat bistro.

Rock 'n' Roll Here, Too
The Mexico radios pick up San Antonio, Houston and other border U. S. stations with result that Presley, rock 'n' roll, James Dean and kindred influences are parallel among the south-of-the-border juvenile set. They're strong for baseball but rugby and soccer is their brand of football. The mammoth 150,000-capacity Olympic Stadium

in the new University City. In the suburbs of the capital, was the site of the PanAmerican games but the hopes of an Olympiad, for which the setting is ideal geographically, is impossible realistically because of the high altitude. The PanAm games saw the sprinters et al keeling over because of the rarification.

Incidentally the Aleman-built New University City (\$6,000,000 cost and looks twice that) is (1) the greatest in the world and (2) easily a permanent monument to Mexican culture and Aleman's vision (despite any snide footnote local cracks).

The "carpas," side street tent shows under makeshift lean-tos—vaudeville under canvas, with an outdoor flavor, meaning accent on acrobats and panto acts—are a fast disappearing national custom. But they're still around and worth ferreting out. They're on constant grind to a 20c admission.

The "Street of the Guadalupe" is one of the must sights, also parts of the inside-stuff tourist-gawking. It's in the red-light district (which incidentally, is not legalized but obviously tolerated) but that's merely a happenstance of geography. The Guadalupe are strolling street singers, in their colorful serapes, and for about \$3 a night you hire a gang of six to 10 of 'em to serenade you with the Mexican hit-parade folksongs, while your party is comfortably seated in the car. Part of the act is a big bargaining deal with the maestro who, as you come down from a perhaps original asking price of \$5, adds on two and three extra musicians—the average group becomes 10 troubadours—who make like road company El Chico (N. Y.) troupes. It's a windup spot, parked in your car, and limited to that one "Street of the Guadalupe" which, incidentally, is further made inaccessible by wrong-way traffic detouring, but regardless always sees SRO in that one narrow street. It's completely safe, well-policed, but a local should be your guide.

Vaudeville
In company with Harry T. Hambleton, ex-British diplomatic service and now head-man for Pepsi-Cola, and Lalo Sanchez Rivero, whose Publicidad Interamericana is the top Latin American public relations setup (plenty of big business below the Rio Grande utilizes this kind of press relations) a trip to the Lirico, one of the two or three variety theatres in Mexico City, is an experience.

For a house that boasts top international vaudeville talent—Cantinflas plays here, among others—it's a fleabag vaudeur compared to the smallest of smalltime nabe standards, as regards appointments and hygienic surroundings. But somehow these are secondary factors to the vaude fans. Donna Behar, who played the Persian Room of the Hotel Plaza, N. Y., headlined. She's Lebanese thrush of good voice and the "built" to which the Orientals are supposedly partial—a little on the hefty side. In Oriental trappings and motif the accompanying cooch stuff is both atmospheric and au naturel.

A Mexican video troupe headed by Verdague, Pompin & Nacho in a triangular card "game" blackout of obvious burleycue genre titled "Canasta," was overextended but the robust "husband" was a funny gent. The Chelo LaRue Ballet and Los Churumbelos de Espana, a road company "Kids From Spain" (Los Chavales de Espana)—a palpable copy act—were the "artistic contributions." Act features Mario Rey, Joselito Cruz and Ballerina Marina Imperio. Bright deucer was Mimi Paco Davilo whose take-offs on Tito Guizar, Augustin Lara, Pedro Vargas and kindred Latin faves obviously whammed 'em. He has authority and good horizons for all his smalltime wardrobe and manner. He is announced as "the genius of 1,000 voices" and works and looks like a combination of Sammy Davis Jr. and Prof. Irwin Corey.

Picture Business
Picture business is like this in Mexico City: regardless of the attraction the top is four pesos (32c) by law. The local distribution heads gnash at this. Allen M. Noye, savvy gerente for 20th Century-Fox Films de Mexico, can't see the logic of it and is spearheading a move to tilt it at least to six pesos (48c).

Metro's gerente, Carlos Niebla, however, told Morton Spring and Samuel Goldwyn that "Guys and Dolls" was just another picture to the Mexican government and

there's no such thing as upped prices for "special" pictures. "G&D" did OK and "Trapeze" (UA) is doing boffo right now.

Metro's topper here points to what tv has done to the picture business in the States and observes that "maybe despite ourselves the Mexican government is doing us a favor because the popular price of four pesos, or 32c, does perpetuate the family filmgoing habit, so that as and when tv gets really hot here it will maintain the same momentum. Don't forget, the American distributors here remit \$1,000,000 in hard dollars to their home offices, and that's pretty good for a little country like this." Niebla concedes that a tilt to a 5-pesos admission wouldn't be bad but he feels that the six pesos (48c) could generally effect the now bullish boxoffice business.

For all their predilections to music the Mexican picture public just doesn't understand filmicals. They laugh at them. "Guys and Dolls" had to be played straight. Metro's "Meet Me in Las Vegas" and 20th-Fox's "The King and I" were dismal flops. Noye cut out the songs from "King and I" because they just didn't dig the idea of Yul Brynner serenading Deborah Kerr and vice versa.

Variety Club
The Variety Club of Mexico, incidentally, just laid the cornerstone of a \$250,000 asylum for needy children—it has 150G in the till and is pitching for the additional \$100,000. Noye is president of VC here, and he had 20th-Fox prexy Spyros Skouras officiate the cornerstone ceremony.

Columbia and RKO with their bilinguals and release of Mex-made pix do well.

Problem now is Mike Todd-AO's "Around the World in 80 Days," obviously a roadshow picture of special size, and obviously of special native appeal because of the locally beloved Cantinflas. He's like Maurice Chevalier to the French, Gracie Fields to the British, Sir Harry Lauder to the Scots—but more so.

Producer Jack Gellman, who is co-partnered with Santiago Reachi and Cantinflas in native production, is among the realistic showmen to recognize that, if nothing else, for the first time an American film producer has made a Mexican idol an international commodity. (This, again, follows the Hollywood pattern; not until global exposure in Yank films did Chevalier have the broad appeal beyond his native environs.)

Incidentally, the Gellman house in the Polanco sector—the combination of Beverly Hills, Bel Air and Holmby Hills of Mexico City—is an extraordinary private residence. It compares most favorably with any Hollywood tycoon and, additionally, houses an art gallery of private museum proportions. It marks some 30 years of worldwide collecting of European and New World masters, including some extraordinary items which Natasha (Mrs. Jack) Gellman has picked up in Inca, Indian and Aztec antiques. They recently joined a Franco-American scientific expedition into new-found Inca territory, so acute is their interest in the history and lore of their adopted country.

When the Nazi wave chased them from their Paris base, Gellman, who had been selling Mexican and Spanish films in France, decided to settle here. At this writing he is awaiting a momentous event as regards his near-80 mother whom he hasn't seen for 30 years. News of the granting of a Russian passport appears imminent and they are poised to fly to Helsinki to meet her in Finland once she is permitted to depart Moscow.

Powerful Azcarragas
The Churubusco Studios, which are owned by the powerful Emilio Azcarraga family (who control tv and radio and are prominent in other industries along with films, legit and broadcasting), may change hands. A deal is cooking for their disposition.

It's a costly operation for the Azcarragas. Right now Emilio Jr. is running the show. He is about 27 and has seasoned aides of his father's regime. Latter is said to prefer the low-level Cuernavaca and/or Acapulco environs; the 7,800-foot high Mexico City is a slower-downer for many norte Americanos. Young Azcarraga, with a strong assist in Jose D. (Pepe) Camacho, is bearing down on the broadcasting phase.

Radio is still boffo. They have a \$9 General Electric cuffio radio giveaway stunt that glues 65% listenership. It's the lucky-name

from the phone book and/or directory gimmick, and it apparently cements constant round-the-clock listening. Their proof is that 90% of the names called pick up the cuffio radios within 48 hours after announced.

Azcarraga is a frequent U.S. visitor, veering more to Hollywood of late now that vidpix is such an important phase. He seems partial to MCA-TV and Ziv product and has an avid interest in trapadaper information on new shows—naturally via VARIETY, where else?

'Hoppy' and Augustin Lara
"Hopalong" and the like are played in English with Spanish titles. There are the usual local panel, quiz and kindred shows. Augustin Lara, No. 1 Latin American composer and especially a local idol as "the Irying Berlin of Mexico," has his own tv-radio programs, with his own band. Lara is the songsmith who is something of a legend, also, for his amatory exploits, and has been frequently in the public prints as a peripetatic talent—which is fancy talk for a songsmith on the lam, because of some jealous lover or narrow-minded husband. Lara's medley ("Noche de Ronde," "Granada," etc.) is part of the international hit parade. Incidentally, he has never been to Spain yet his "Granada," believed by most to originate from the Iberian peninsula, is a quasi-official anthem in that Spanish province.

Acapulco
This Pacific Ocean resort whose prime attraction is the ideal year-round weather could become a Juan-Les-Pins or St. Tropez of the Western Hemisphere. And if the idea of okaying gambling—the government's excuse would be to raise funds to improve the highway from Tiajuana south to Acapulco—were ever okayed it would be the Monte Carlo-Cannes this side of the Atlantic. It has much to offer, save for the cuisine.

Swiss bandleader-turned-hotelier Ted Stauffer, also renowned for his marriages to glamor kids like Hedy Lamarr, has a savvy premise; put the hotels on a competitive cuisine basis.

For one thing, the American-plan hosteries are academic in a large measure since, apart from the brunch-and-sunning at the home-base hotel, tourists prefer to wander away from where they sleep and dine-out elsewhere. This is a hazardous adventure, under existing circumstances; the theory being that, at least as a house-guest, you can demand whatever might be the better grade of groceries.

Stauffer, who is inordinately proud of an LP album he just waxed for the Discos Columbia de Mexico, titled "A Night in Acapulco"—a musical Cook's Tour of the high spots of this resort—has the top nitery draw at his La Perla nitery. This is the cliffside bistro from whence the diving boys, with flaming torches to guide their precipitous dive into the rockbound Pacific below, do a twice-nightly stunt that's a must for all tourists.

Incidentally, Manuel S. (Mike) Kessler, who runs Discos Columbia, releases the Mex-made wax works in the U.S. through a distributer other than the parent Columbia, since they're geared to a special Latin market. Kessler apparently doesn't think enough of the "Night in Acapulco" (Stauffer) album to warrant U.S. distribution.

Stauffer's former apartment underneath El Mirador Hotel, of which La Perla nitery is a part, is now a VIP retreat for his friends. It's also the repository of the wine cellar and makes for an atmospheric vantage point.

As with many Mexico City niteries, the covert charge bit goes on here, too—12½ pesos (\$1)—which may be part of the showmanship that needs reexamination.

Even the hotels slap on a 20-pesos covert (\$1.60) for diners, as was the case of the Ismael Diaz band at the Club de Pesca (Fishing Club) where your correspondent bivouached. The Diaz kiddies cut quite a dampsation touch at the Club Tropicana, in the Club de Pesca. It was also noted that on the bilingual card, the Spanish portion had the "cover charge 20 pesos" blacked out, an apparent concession to the locals.

Stauffer, incidentally, displays this table card: "La Perla has fixed prices authorized by Tourist Dep. If you prove these have been altered we shall gladly adjust your bills and make you a present of a bottle of imported champagne. The Management." It's in Spanish and English, and somehow is a bilingual confession of needless something-or-other.

British Royal Ballet for Ireland

[GUINNESS BREWERY AS GUARANTOR]

Dublin, Feb. 19.
British Royal Ballet (nee Sadler's Wells) will be on the top at the Festival of Dublin in May, according to Festival Director Brendan Smith. Ballet is directed by Irish-born Dame Ninette de Valois. Will play one week in 3,500-seater Theatre Royal at a \$3 top.
Guinness's brewery firm has agreed to put up guarantee of approximately \$6,000 on presentation.

Other deals in the mill for Festival include visit by Theatre Nationale. Populaire from Paris, possibility of "producing Eugene O'Neill's 'Long Day's Journey Into Night,' and of premiere of new piece by Samuel Beckett who authored 'Waiting for Godot.' Last named will be staged by Alan Simpson's Pike Theatre.

A proposal to stage European premiere of Sean O'Casey's "Pictures in the Hallway" has been dropped and piece is now likely to have a London airing first.

Italo Exhibs Eager for Showdown

On Bar Tele Sets Before Commish

Rome, Feb. 12.

The battle lines between tv and the cinema have been drawn with the first sitting of the Prime Minister's special commission to work out a method of cooperation between the two media in Italy. It came into being after 10 months of protest from film theatre operators.

One of the targets of the exhibitors will be the television rooms which have been opened by many establishments just as in the U.S. in early days of tele. By paying no more than 100 lire (16c.) for a cup of coffee or a vermuth, the viewer can see an entire evening's programs. This has negated the original effect of showing the popular "Lascia o Raddoppia" (Five Million Lire Questions) every Thursday night in film houses. Most cinemas used 16-inch sets scattered about the house and it did not offer the best viewing. Currently many theatres, recognizing the threat of tv, have dropped the use of tele programs.

Since last April 1, the number of bars equipped with television sets has gone up from 42,222 to more than 70,000. In some sections, cinema attendance has dropped 80%.

In southern Italy, where tele has just arrived, cinemas are playing to nearly empty houses. Naples, which has had tv for one year, has film theatres closed one day a week in the form of an exhibitor strike against the medium.

Bars, Cafes Play Up Tele
AGIS, which is the organization of film theatre operators, has been receiving complaints from all parts of the country. Last year, pix theatre receipts showed a drop of \$800,000.

At present, a bar or restaurant owner can obtain a permit to show tele by applying to the police for authority and paying an increased license fee. Exhibs want the commission to abolish this form of entertainment. However, it might provide only temporary relief since licensing figures indicate that tele in private homes is up.

A number of old American films, particularly Republic pix, have been telecast. On nights when the three John Wayne starrers were shown, many small cinemas played to empty houses while bars turned away patrons.

AUTEN SEES TV AS NO THREAT TO AUSSIE BIZ

The threat of television to film theatre business in Australia is extremely minor for the present, according to Capt. Harold Auten, Greater Union Theatres representative in the U.S. He returned from a globe-circling trip Monday (18), which took him to Sydney, Australia, headquarters of GUT, and England, his former home.

Tele receiving sets are so expensive thus far in Aussie (many sell for \$500) that few people can afford to purchase them; hence, tv has a very limited audience. Greater Union Theatres is keeping active and physical touch with tele, having an interest in several tele stations. Auten was pleased with the way cinema attendance had held up Down Under, and was hopeful that American screen fare continued as big in the next six months.

Auten, who is one of the four men now living in the U.S. to hold Britain's Victoria Cross, started his world junket last Jan. 6. He spent 20 days in Australia, two in Singapore and 14 days in London.

Top Mex. Circuits Add Two Cinemas Apiece

Mexico City, Feb. 12.

Demonstration of just how good film biz is here is the announcement by two of the top chains, Teatros Nacionales and Operadora de Teatros, that boxoffice congestion is so great they are being forced to build two new cinemas each.

Local population, now crowding 4,500,000, is one of the fastest growing in the world. Pix are more than ever Mexico's prime-paid public amusement.

Arg. Cabinet

Changes Seen

Pix Biz Help

Buenos Aires, Feb. 12.

A cabinet reorganization, which look Argentines by surprise several weeks ago, may have repercussions for the film biz since Finance Minister Eugenio Blanco resigned and was replaced by Dr. Roberto Verrier, a firm advocate of free enterprise. Commerce Minister Rodolfo Martinez, responsible for slashing film admission scales some nine months ago, retained his portfolio. Most film men predict that his support of state controls will bring him into conflict with his new finance chief.

The cabinet reorganization probably delayed enactment of the new Film Law and appointment of the Screen Institute President and Directors, who will be responsible for drafting the enactment. These are much coveted jobs since paying high salaries from the plentiful coin calculated to come in from the boxoffice tax established under the law. The institute officers will have to receive good salaries if they are to stand above any bribery attempts. These appointments are eagerly awaited in the film industry. It's reported the Screen Institute prexy will be Entertainment Board chief Antonio Aita, especially since understood to be a close friend of Vice-President, Real Admiral Isaac Rojas, unquestionably the most popular figure in government.

Foreign distributor interests in the Film Law centers around Clause B of Article 15, which mentions a tax for reviewing foreign features. This unspecified tax is an axe hanging over the distrib's heads since it is left to the discretion of the National Screen Institute to determine its collection and amount. So far Aita has proved a good friend to foreign film imports, allowing them to go unchecked and without any form of censorship.

'Inversnecky' Is No More

Aberdeen, Scot., Feb. 12.

The mythical village of Inversnecky, as mythical as Brigadoon, has vanished for good. Death of Scotland's senior comedian, Harry Gordon, means that this quaint fantasy of vaude and the pantomime stage has disappeared. Many letters were addressed simply to "Harry Gordon, Inversnecky, Scotland."

But it was a village conjured up in his imagination for the purpose of comedy sketches and cameos.

Lass' Dutch Opera Date

Edinburgh, Feb. 19.

Caroline Raitt, Scot opera singer, has packed to play Santuzza in Netherlands Opera Production of "Cavalleria Rusticana" March 24. Her fiance, Hans Kaart, will make his opera bow same night in "Pagliacci."

Miss Raitt has sung with Scot National Opera and the Glyndebourne Opera group. She has waxed for HMV in Paris.

Paris Legit In Bright Pickup

Paris, Feb. 12.

Paris legit, after suffering January bad-weather blues, has blossomed brightly again. Biggest new entry is Marcel Achard's latest, "Patate" (The Jerk), a spectacular hit at the 800-seat Saint-Georges, with Pierre Dux (who also staged it).

Two revivals of old favorites also seem to have struck gold. First is reprise of Jean Giraudoux's 1929 Grecian fantasy, "Amphitryon 38," Behrman adaptation, circa 1939). This now has Jean-Pierre Aumont as lustful Jupiter who covets Amphitryon's bride, Alceme (Francoise Christophe).

Continental legit rights were sold overnight and immediate productions are set for Germany, Austria, Switzerland, Finland and Scandinavian lands. Gilbert Miller has taken a costly option of the property for the U.S. and possible British production. He's due in to see his purchase soon.

'Hibernatus' Looks Profitable
"Hibernatus," new Jean Bernard-Luc comedy which has just moved into Athenaeum, looks like another local moneymaker, though not likely to make such an international splash. Play tells a modern French Rip Van Winkle yarn about a 20-year-old who dropped off into youth-preserving sleep back in 1900 and whose descendants have to pretend it is still 1900 when he wakes up in 1957.

Script has some hilarious moments, but is badly organized, slow and too long. The performances, save for the acting by Francois Guerin are mediocre. Direction is on the same level.

Friendly press greetings went to the oldie, "L'Ecole des Cocottes" (School for Strumpets) at the Theatre des Arts. This Paul Armont-Marcel Gerbidon farce, first seen at the Palais-Royal in 1918 and done in the U.S. as "The Goldfish" in the early '20s, has a "Pygmalion"-like plot.

"School," still a good laugh show, has been dressed in 1925 costumes. Jacqueline Gauthier as an ambitious gold digger registers strongly as does the remainder of the cast which includes Jean Le Poulain, Raymond Souplex and Fernand Fabre. Jacques Charon has done a nifty directorial chore.

Salle Luxembourg, Comedie-Francaise's second house, should get heavy family and school trade with its big, new dramatization of Victor Hugo classic, "Les Miserables." It has most of the expected flaws of dramatized novels, being somewhat choppy and uneven, but the major scenes come over effectively, to the credit of Paul Achard's workmanlike job.

BRITISH 1ST-FEATURE QUOTA TO STAY 30%

London, Feb. 12.

The British first-feature film quota is certain to stay at 30%. This is the recommendation made by the Cinematograph Films Council to the president of the Board of Trade, which will be confirmed in the House of Commons in the next few weeks.

Under terms of the 1948 Quota Act, the Board of Trade prexy has to give the House six months' notice if there's any intention of altering the quota, which operates from October each year. The procedure has been to advise the House, even when he intends to maintain the existing quotas. It is therefore anticipated that he will make an early statement indicating he's accepted the recommendation of the Films Council to continue the first feature quota at 30%, with 25% for the supporting program. British producers had advocated a higher first-feature quota in view of the increasing volume of production.

Changes in Britain's Film Measure By-Passed as Bill Nears Commons

London, Feb. 19.

Berlin Fest Drops Voting By Public

London, Feb. 12.

The Berlin Film Festival authorities have bowed to the pressure of the International Federation of Film Producers, and decided to eliminate the public vote from this year's affair. They were given the alternative of either scrapping the public poll or the international jury. Last year they had both.

The fest was obliged to make this concession in order to keep its "A" status.

Logan's Woes In Japan Increase Re 'Sayonara'

By DAVID M. JAMPEL

Tokyo, Feb. 12.

Early shooting of Warner Bros.' "Sayonara" at the ancient city of Kyoto is running into snags due to local feeling that director Joshua Logan has bitten off more than he can authentically film. Ill-feeling started long before the Hollywood company arrived. It began when the James Michener novel first appeared here, depicting a romance between a Takarazuka opera girl and a U.S. Air Force jet ace. Their relationship develops into setting up light housekeeping and no marriage.

A Takarazuka spokesman long ago stated the opera would offer no cooperation. This has been a fact. The name of the troupe for the William Goetz production was changed to Matsubayashi. But when Logan sought the use of the 150 girls who regular appear at Shochiku's Kokusai Theatre in Tokyo, he was again banging on a closed door.

This particular refusal was based on (a) not enough ante and (b) Logan's inability to promise that changes wouldn't be made in the script. He then issued a call for 150 of Japan's "most beautiful girls" to fill the troupe.

Selection of the Mexican actor, Ricardo Montalban, to play a Kabuki actor has also brought question marks to the minds of Japanese. When Logan tried to get two of the country's top Kabuki actors to back Montalban in stage scenes, one to double in long shots, the director was again refused. The feeling among the Kikugoro Kabuki troupe was that such a request was comparable to asking Laurence Olivier and Vivien Leigh to act as doubles in a Japanese version of Shakespeare.

Logan then tried to get two Kabuki actors from the lesser-reputed Kansai troupe, but negotiations fell through. Last reports had Montalban taking Japanese dancing lessons.

Nisei dancer Michiko, best known for both stage and screen editions of "The King and I," backs the Japanese view. Stopping here on a "round-the-world tour," she said, "All the other Japanese in the picture are being played by Orientals, so why not the Kabuki actor... especially the Kabuki actor?"

Doubtfully, she said, "It will be very interesting to see what 'Sayonara' turns out to be."

Part of the opposition to Montalban's casting was stimulated by star Marlon Brando at a press conference. Asked how he felt about his role of Sakini in "Teahouse of the August Moon," the unpredictable actor minimized his performance and said he would never attempt an Oriental in a realistic situation. He skirted direct questions on Montalban, however.

Abbe Lane to Star in Pic

Rome, Feb. 12.

Abbe Lane, Vittorio DeSica, Caterina Valente and Gilbert Beaud will share billing in an Italian-French-German coproduction, "Casino De Paris" which is being prepared by Rizzoli Film.

Andre Hunebelle will be the director with interior shooting to be done at Bavaria Film in Munich.

Apart from one minor drafting amendment, tabled on behalf of the government, the Films Bill completed its passage through the committee stage of the House of Lords without alteration. Only one amendment went to a vote, all others being withdrawn after discussion. The bill is due to finish its passage through the House of Lords tonight (Tues.) when given its third reading, and moves down to the House of Commons, March 6.

The only major controversial amendment, which aimed at a smaller Eady Levv share for American-made British pix was withdrawn after Lord Mancroft, the main government spokesman, had suggested that the existing arrangement was probably the best. There's little likelihood the government will accept any major alterations to its basic draft in the Commons. However, it has indicated it will canvass trade opinion on the future of the Quota Act and may bring in amending legislation later.

During the report stage in the Lords last Thursday (14), Lord Lucas proposed an amendment to raise the ceiling of the statutory Eady levy from its present level of \$14,000,000 to \$19,600,000. Lord Mancroft thought the limits laid down were reasonable. The amendment was withdrawn.

The Upper House, however, accepted another amendment, moved jointly by Lord Lucas and Lord Archibald, which provides for the annual Eady yield to be determined after consideration of the prevailing economic circumstances of the industry as well as the level of production. On the understanding that the amendment was designed to encourage better films, it was accepted by the government. Lord Mancroft insisted that no matter how many levies were introduced nothing could make a bad film into a good one. Two other amendments, which would bring the Films Council into closer consultation with the Board of Trade, were also adopted.

Mex Pix Studio Union Asks No Pav Hike But Wants 95 Films a Year

Mexico City, Feb. 12.

Film technical-manual workers won't seek a pay hike, but insist that the minimum number of pix produced yearly in Mexico be 95, when the biennial revision of their collective labor contracts starts in July, according to their chief, Felipe Palomino. These laborites contend that making more pix—the generally agreed upon goal for 1957 is only around 80 by native producers in Mexico—will be far better for them than any pay tilt, and for the industry as a whole.

This indicates that the fight the producers face this time in the checkup on labor contracts will not be wages, but making more pix. In this way, more laborites will get more jobs and work longer on them.

Palomino thinks that wage scales for his people do not matter much anyway. He cited cases of cameramen being paid more than \$2,000 per pic, whereas the union scale is only \$1,200 per.

Rank Drops West End House; Creates 1st-Run

London, Feb. 12.

A longterm readjustment policy for its West End first-run situation will come to an end when the Rank Organization eventually closes its Odeon, Marble Arch. The theatre is not expected to shutter for some time, but the local authority concerned already has received an application to convert the property into a business block.

In recent years the Rank group has cut its West End load considerably. It no longer operates the Marble Arch Pavilion or the New Gallery. The Tivoli is now being pulled down. In the last few months, the Astoria, Charing Cross Road was made a first-run situation. For some time the Odeon, Marble Arch, was on lease to 20th-Fox as a showcase for its CScope product.

ANNOUNCING

Spyros P. Skouras 15th Anniversary Celebration

MARCH 24th



TO MAY 4th

Commemorating 15 Years of Leadership as our President

*Inspired by
and dedicated
to the
exhibitors
of the
motion picture
industry!*



1957

IS 20th CENTURY-FOX YEAR!

Drive-In Film Parks Up Down Under

Hollywood, Feb. 19. Australia, second only to California in cars-per-capita in the world, is in for a drive-in boom. Morton A. Spring, Loew's International first vice president reported on his arrival from a two-week trek to the Antipodes.

Loew's has just opened a drive-in in Sydney and will have three more in Adelaide, Melbourne and Perth by the end of May. Sydney, however, he reported, has a "holding area" for cars waiting for the second show and it has frequently been filled since the house opened with "Meet Me in Las Vegas."

Spring said Loew's will launch a theatre-building program in other areas beside Australia where there is a seating shortage. Circuit has already opened a new house in Berlin, remodeled one in Hamburg and has another due to open in Frankfurt. Eventually, Loew's will have a theatre in every important city in Germany.

Irreparable Harm to Showman Clear, Moral Damage Not, So 'Mom and Dad' Beats N.Y. Rap

Judge Edgar Nathan Jr. in Supreme Court (N. Y. County) Monday (18) granted an order enjoining the New York City License Commissioner from cancelling the exhibition license of the Central Theatre on Broadway. Injunction was granted pending trial of the action, which is not expected before 20 to 30 days.

Commissioner Bernard J. O'Connell last week suspended the Central's license for showing the pictures "Mom and Dad" and "She Shoulda Said No." Reason given was that, since the house featured a talk between features, and literature was hawked during intermission, it was operating with an improper license.

Ephraim London, attorney for the Central (and also for Fabian's Strand in Brooklyn, which played the same bill), argued before the court that the Commissioner did not have the right to suspend a license. It had originally been withdrawn for a seven-day period.

Judge Nathan in his opinion said he granted the injunction since no offense against decency and morality appeared to be involved, since the public did not appear harmed by the films, and since the plaintiff (Hallmark Productions - Kroger Babb) would suffer irreparable harm by the closing.

He noted that there was a serious question as to the Commissioner's right in taking the action he did. He said, too, that he was not certain that the definition of "motion picture" did not also include the delivery of a lecture.

Trial will be in Special Term, Part 3.

Goldwurm Details His Oscar Peeve

Academy of Motion Picture Arts & Sciences' method of picking European films for "Oscar" nomination was blasted last week by indie importer-distributor Jean Goldwurm, prez of Times Film Corp.

Goldwurm said the Academy was unfair in limiting each foreign country to only two entries for consideration and he held it was wrong to limit entries only to films that hadn't as yet played in the U. S.

"This is a definite disservice to both the foreign producers and American importer - distributors," noted Goldwurm. "An Academy Award is an important boxoffice stimulus, but a foreign picture which wins an 'Oscar' falls far short of realizing its full potential if it is not ready for exhibition in the United States."

"I think the most obvious fair play would be for each foreign producer to be given the same number of entries permitted the Hollywood producers, and for these producers to withhold entering any picture which has not been shown in the United States."

Goldwurm chided foreign producer associations which "support a Hollywood practice that is contrary to their own best interests."

Bill Ellis, manager of the Crescent Drive-In for the past 16 months has resigned to become a "civilian."

New Wage-Fix Bill

Albany, Feb. 19.

The pay of ushers and usherettes in motion picture theatres would be set at a minimum of 75c per hour, of doormen at 85c an hour, and of cashiers at 95c an hour, under the terms of a bill introduced last week by Senator Nathaniel T. Hellman, Bronx Democrat.

The measure would require the Industrial Commissioner to establish such "floors," via a minimum wage order.

No Restraint But Poe Gets Speedy Trial Of '80 Days' Credit Suit

Writer James Poe, who seeks to restrain exhibition of Mike Todd's "Around the World in 80 Days" unless he's accorded screen credit on the film, last week lost an opening move in his \$250,000 suit against the producer. For Judge Edward Weinfeld in N. Y. Federal Court turned down the plaintiff's motion for a preliminary injunction.

But at the same time the court held that Poe has made a sufficient showing to warrant a prompt trial, "since if he should sustain his burden of proof the failure to give him credit would constitute irreparable injury. Not only would money damages be difficult to establish, but at best they would hardly compensate for the real injury done."

Poe's action stems from Todd's move in giving S. J. Perelman sole credit on "Days" which is based on the Jules Verne public-domain novel. That the plaintiff did write some portion of the screen play, Judge Weinfeld pointed out, "cannot be seriously disputed. For Todd by his own admission concedes that Poe was retained to toil on the script at a fixed salary for 10 weeks. However, Perelman was later engaged to make revisions and changes."

London Variety Names

Trinder 'Man of Year'

London, Feb. 19.

Tommy Trinder has been named show biz personality of 1956 by the London tent of the Variety Club. He will receive a mounted silver heart at a presentation luncheon at the Savoy March 5. Last year he made the presentation for the same award to Diana Dors.

Other Variety Club annual awards will go to Paul Scofield, as the best actor, and Mary Ure, as the best actress. Elizabeth Seal, who scored an overnight hit in the Coliseum production of "The Panama Game," was voted the most promising newcomer. Barbara Kelly will make the award to Trinder.

WB's Dallas Sales Pow

Dallas, Feb. 19.

A two-day sales meeting was held here at the Statler Hilton Hotel with the southern district sales heads of Warner Bros. attending and with southern division sales manager W. O. Williamson presiding.

Meetings were part of a series of regional meets set by Roy Haines.

BROOM AWAY COBWEBS IN CARTOONS; TERRYTOONS, UNDER CBS, 'OPEN-MINDED'

WINSTON BARRON'S STATUS

Ends 16-Year Weekly Trip to N.Y. For Par News

Toronto, Feb. 19.

Discontinuance of Paramount News sees Winston Barron out as off-screen narrator of the Canadian edition but he remains as publicity chief for Paramount Films (Canada) Ltd. Barron had been the "voice" for 16 years, during which he commuted every Sunday by air from Toronto to New York and back.

Prior to this newsreel chore, he was a radio announcer and news commentator on CFCA, Toronto.

Odd Quirks On Writer Nominees In Academy

Hollywood, Feb. 19.

In the nominations phase of the annual Academy Awards (Oscars) popularity contest Warners is out front with 21 nominations in six films and runner-up is 20th-Fox with 19 nominations in nine features. Third company, Paramount, has 15 nominations covering five pictures.

Last year's big winner (of nominations) was Metro whose 31 on 11 films is reduced currently to 14 tappings in seven productions. Columbia has 11 designations.

"Giant" (WB) has more nominations (10) than any single release, exceeding "King and I" (nine) "Around the World in 80 Days" (eight) "10 Commandments" (seven) and "Friendly Persuasion" (seven).

Allied Artists' first bigtimer (six), Ingrid Bergman is nominated for Best Actress on her work in "Anastasia" (20th) her first American (though European photographed) film in six years.

Mickey Rooney ("Bold and Brave"), Robert Stack and Dorothy Malone ("Written on the Wind") accepted reduced rank (not stars) to qualify for their nominations in the "Best Supporting Player" category.

James Dean, dead over a year, has a nomination via "Giant."

Writers' nominations provided biggest snafu in Academy history. Nominated for best motion picture story was "High Society" by Edward Berns and Elwood Ullman, a Bowery Boys programmer made in 1955 but not released locally until 1956. Writers may have thought they were nominating Metro musical of same title but latter would have been ineligible since based on play "Philadelphia Story." There's also an argument over Robert Rich's "Brave One" on claim film is based on story in Reader's Digest.

Nominations list James Poe, John Farrow, and S. J. Perelman for screenplay of "Around the World" although Mike Todd lists only Perelman and a legal hassle is now underway over credits which Writers Guild contends should be split among three nominated for Oscar.

Film publicist Robert Lewin, partnered in indie Lewin-Kaufman praisery, turned screenwriter only last year, turning out original story, and screenplay of "Bold and Brave" for Filmakers (RKO). First screenwriting effort thus won him Academy nomination.

Obviously aiming at recurrence of industry embarrassment when "Unfriendly" Red probe witness copped Oscar for writing five years ago, Academy has declared "Friendly Persuasion" ineligible for writer award. Nominations list carries film title but flatly declares it ineligible although Academy doesn't mention name of screenwriter Michael Wilson, who won five years ago with "Place in Sun" shortly after his refusal to testify before House Un-American Activities Committee.

Hawk Theatre at Hawkins, Tex., has been reopened by Mr. and Mrs. C. A. Green Jr., after redecorating and improving the theatre. Shuttered some time.

Maureen O'Hara's Peppy Visit With the Press

Norfolk, Feb. 19.

Irish-born, redhaired actress Maureen O'Hara here to bally Metro's "The Wings of Eagles" at the U. S. Air Naval Base enlivened the usual local press interview by some candid comments. It started domestically when she gave her recipe for Irish stew, thereby giving a Richmond cooking editor something to feature without crossing her husband, the film editor of the same sheet.

One scribe demanded to know how she felt about television and why she hadn't done any work for the medium. Miss O'Hara, without prompting, said she's never had a desire to do video.

"I don't think I should be in the movies and tv at the same time. It should be one or the other." Star made her point by adding, "I don't think it's fair to expect the public to pay to see me in a theatre and then, by turning a knob, see me on tv for nothing."

That was one angle. The other was she hadn't seen anything on tv she felt she wanted to play. This held for live or film shows on the air. Her one soft spot for tv was "boxing."

A newspaperman asked if the star was part of John Ford's stock company, pointing up that director had Ward Bond and one or two other of his favorites in "The Wings of Eagles," which Charlie Schnee produced.

"Of the 40 pictures I've been in, six have only been made with Ford," she calculated, naming each. Some scribe asked if star had ever thought of doing a Broadway play. Replied Miss O'Hara, "I've been looking around for a musical and haven't been able to find one."

"Can you sing and develop your voice enough for this sort of thing?" she was asked.

Star said she thought she had a good voice and "so does Josh Logan, which is good enough for me." On subject of Irish plays, Miss O'Hara declared "I'd like to do a serious play," mentioning Sean O'Casey's works as a possibility if, as and when.

Upon prodding actress revealed how director John Ford had to go beyond the norm to get her to act mad. "He generally does this by insulting me from A to Z, telling me I don't know my lines, that I've been snubbing him when I haven't and whacking up an uncompensated remark about my makeup." She shook her head and smiled at the many times this has happened. "And I can make him mad, too," she asserted, "but I won't tell you how I do it."

When one of the Fourth Estaters asked if she had considered going into indie production on her own, she scotched the idea quickly, saying it was full of headaches, of which she wanted no part. She also said she wasn't too choosy about stories. "After all we have to work in order to eat, and while I don't like everything that is handed me, the time comes when you have to overlook certain things and let it go at that."

Sitting on the sidelines was Four Star (Ret.) Admiral John David Price, who made the hop-and-skip visits to Lakeview Station in Chicago, Pensacola and Norfolk in three days with the star. Long-time friend of Frank (Spig) Wead, he is portrayed in film on which he acted as tech consultant, as he has done on several previous Metro-rears.

Before screening actress dared one of the 1,500 enlisted men in base theatre to come onstage and buss her. "One big bruiser did and almost bent star in half, backwards. Clincher came in for tremendous ovation, even from the brass in the mezz."

William G. Phillips has sold the Hi-Vue Drive In Theatre to the Rowley United Circuit. Phillips has gone to Dallas where he will become manager of the Kaufman Pike Drive-In for Charles Weisenburg.

Theatrical cartoon business, caught in a strong economic squeeze since the war, can survive and profitably so—if it develops new and simpler techniques and a fresh, more aggressive approach.

That's both the belief and the practice on the brass level of the "new" Terrytoons outfit which, since 1955, has been operating as a part of the Columbia Broadcasting System. Company not only has branched out into tv subjects and commercials, but is putting a heavy accent on the delivery of 11 CinemaScope cartoon shorts in color for 20th-Fox release.

"We're going all out to find good stories, obtain new treatments and develop fresh characters," states Bill Weiss, Terrytoon v.p. and general manager. "The theatrical cartoon-business needs new blood and a new spirit of experimentation if it's to be lifted out of the rut it has fallen into."

Terrytoons some months back took on Gene Deitch as creative director. He's an alumnus of United Productions of America. He reasons that an intelligent and adult story approach to comedy, without becoming "arty" in the process, can do the trick.

CBS is currently spending \$300,000 on enlarging and modernizing the New Rochelle plant. Staff has doubled within a single year. New sound and camera equipment is being installed.

"Our biggest problem in the production of the theatrical cartoons is still cost," noted Weiss. "We spend about \$40,000 on a subject. We have to get that cost down if we are to recoup under present market conditions."

One step, and it's up to Deitch is a cut in production time. Already, Terrytoon can produce a short in four months. Declares Deitch: "Technique has become stratified and archaic. There are a number of steps that can be eliminated between the idea and the finished product."

Deitch believes situation of the cat chasing the mouse in cartoons is dated. "We'll introduce to theatre audiences a whole series of appealing and uniquely funny new characters. For instance, there is John Doodrat, a fad-conscious, typical 'Mr. America' character; Gaston Le Crayon, a smock and beret clad painter with no art sense but lots of energy; DeWitt Clinton Clobber, a grumbling but lovable superintendent of a one-time elite apartment house, and Flebus, a zany little fellow who simply wants everyone to like him."

Terrytoon has thrown its doors open to indie talent, which is encouraged to come in and use the Terrytoon facilities. "We don't claim to have a monopoly on good ideas and we are looking for the greatest variety of styles."

23 Film Starts In Hollywood

Hollywood, Feb. 19.

Although RKO and Republic have no features scheduled, majors have 23 films slated with March production. Last year this time, majors had started only 16 films.

Production always slows this time of year because of California property tax assessment due March 5.

Columbia, 20th, Paramount each have four slated for March, Metro, Warners, Universal have three each, Allied Artists two.

Metro Cuts Down in Ireland

Dublin, Feb. 19.

Charles Goldsmith, Metro's managing director in London, on visit here said his company had closed its Belfast office and business for all Ireland was now to be conducted from Dublin. It was expected that other companies would take steps to reduce administrative costs since all companies are obliged to introduce economies.

Recent cuts by other companies involved closing of Republic's Dublin office and reduction of the sales force by both Paramount and 20th-Fox.

"Get ready!
Get set!"



M-G-M's BIG PLANS FOR "DESIGNING WOMAN"!

"DESIGNING WOMAN" is in the BIG MONEY class of "High Society" and "Teahouse of the August Moon." Until you see it for yourself, you simply can't know the box-office dynamite in its explosive fun, its high-voltage entertainment. We've seen it! We know and we're telling America! We're spending a young fortune for you as follows:

FULL PAGES IN TOP NATIONAL MAGAZINES: Life, Look, Saturday Evening Post, Vogue, Seventeen, Charm • FAN MAGAZINES: The entire field • M-G-M's COLUMNS: Famed "Picture Of The Month" and "Lion's Roar" covering leading national magazines • NEWSPAPERS: Advance teasers. Special ads. A big campaign • TV AND RADIO SPOTS: Special ideas to make the air-waves sizzle • AND MORE: Watch the Trade Press for details.

THE STORY:

*A de luxe doll
steals a two-fisted
newspaper guy from
a shapely showgirl
in the Comedy
of the Year—
with songs!*



M-G-M presents the Box-office Bombshell!

**GREGORY PECK
LAUREN BACALL**

In

**"DESIGNING
WOMAN"**

Co-Starring

DOLORES GRAY

Written by

GEORGE WELLS
Associate Producer

In CINEMASCOPE and METROCOLOR

Directed by

VINCENTE MINNELLI

Produced by

DORE SCHARY

★

(Available In Magnetic Stereophonic,
Perspecta Stereophonic or 1-Channel Sound)

France's No. 2 Export Market Now U.S.

French Still Ponder Acquisition of Showcase Theatres, Especially in Manhattan

The United States in 1956 became France's second most important export market and is well on its way to taking top position this year, Joseph Maternati, head of the French Film Office in New York, said last week on his return from Paris.

Still the most lucrative export country for the French at this moment is Germany, where they have a reciprocal deal.

"The way it looks now, France should import about a dozen really top pictures into the U. S. this year," Maternati held. "The feeling in France is that there has never been such receptivity to French films in the States before, and the French industry has great expectations for 1957, taking advantage not only of suitable product, but also of American exhibitor willingness to give our pictures a chance." Maternati estimated that, in 1956, French producers received \$1,800,000 from the U. S., which is a record figure. However, it includes remittances also from 1955.

Maternati, who huddled extensively on the future scope and functions of his office with French industry and Government officials, said he had impressed on them the substantial change in conditions in the American market since the French office was established in 1955.

"We have four choices," he said. "We can use our money acquiring theatres; we can use it for publicity; we can go into distribution ourselves, and we can set up some sort of system that would aid the subdistribution of French films to strengthen their circulation outside the key cities. I don't think any of these are now really desirable."

Showcases

There is a possibility that the French may acquire one or two showcase theatres in New York to facilitate the launching of French product. However, Maternati feels that the allocation of coin for publicity purposes "doesn't really answer our problem" and, furthermore, "it spreads out our funds too thinly."

As for the wide acquisition of theatres, he says: "What's the use. We now find that many exhibitors come looking for our pictures."

The most remarkable change in French thinking has come in respect to the independent distributors who, as the French claimed at one point, weren't doing their best with the French releases, particularly in "depth" distribution.

"I told my people in Paris that we must work with the independents," Maternati said. "I told them that great progress has been made in working out cooperation with them. In my opinion, we must study ways and means of obtaining an even greater degree of cooperation with independent distributors. I think they understand now that the French don't look for any monopoly in this market." Film Office topber added that his office hadn't really been functioning long enough to show real results.

Implications of his remarks were that the French have now given up any plan they may originally have had to proceed on their own in the States and that the future function of the Film Office will be entirely within the realm of co-operative ventures and the overall promotion of the French films.

Maternati said that, in the coming year, his office planned to arrange a film fest in San Francisco, with French stars at hand. There will be the same stars that are being brought over to appear on the Ed Sullivan "Toast of the Town" show which is to kick off a retrospective showing of French films at the Museum of Modern Art, a showing arranged by Maternati's office.

French Film Weeks

After San Francisco, French film weeks in smaller towns are on the agenda. Maternati felt that, rather than seek to strengthen subdistribution, in which the indies are already interested for their own sake, the Film Office would be wiser to launch the attack from

the audience end, i.e., stimulate the theatregoers' interest.

Maternati said his office was being used more and more as a contact point by those French producers who, in the past, hadn't sold their films in the U. S. "Now at least they have a place where they can come for information and advice," he said, noting in this connection that, during his month-long visit to France, he had found a sharply rising interest in Franco-American coproduction.

Replying to an oft-voiced American complaint, i.e., that French producers are asking outlandish advance guarantees from the American distributors, Maternati said optimistically: "I am sure that, if tomorrow the French producers get greater distribution assurances, there will be many of them who will be happy to let their films go without a high guarantee."

Indie distribs hold that the French are often being unreasonable in their guarantee demands, asking the distributor to take the kind of risks which they cannot assume, particularly with color films.

Maternati said this office would intensify its information service for American distribs and exhibs, telling them about the upcoming French product. Stronger link also is being established with Unifrance to aid Donald LaBadie, Maternati's p.r. assistant, in strengthening his contact with U.S. newspapers and mags. Office now sends out a monthly news bulletin.

Cecil DeMille On Films' Power

Extent to which the school and the screen travel parallel courses was underlined by Cecil B. DeMille in an address Saturday (16) before the National School Boards Assn. in Atlantic City. Urging that educators and film producers work together, he declared "the business of motion pictures is to entertain, not to teach or preach, but they also are the greatest and most effective medium of conveying thought from one mind to another, and that has made motion pictures a powerful educational force throughout the world."

The prime ministers of four different countries have told him of the influence which films had on them in their youth, DeMille related. Two said that as boys their ideas about right and wrong and their conception of the world were derived from American films.

On the whole, said the producer of "The Ten Commandments," American film-makers use their power for good. "You may be mildly vexed with us sometimes, when your schools break out in a rash of weird hair-cuts, copying the style of some popular screen idol of the moment—but I am sure you do not lose sight of the more permanent values which the screen can also convey," he added.

M.P. INDUSTRY COUNCIL SEEKS NEW PRESIDENT

Hollywood, Feb. 19. Top industry figure is being sought as new prexy of the Motion Picture Industry Council following a rules change that permits the organization to go outside its own ranks for a president. Only requirement under the new rules is that the chief officer be a member of some industry branch which belongs to the Council.

Prexy Ronald Reagan appointed a five man committee to nominate a new slate of officers for the organization. He's stepping out as president because his commitment to the "GE Theatre" vidpic series requires him to travel considerably.

Nominating committee, which consists of Jerry Wald, Steve Brody, Leon Ames, Marvin Paris and Serge Krizman, will concentrate on finding a presidential candidate who will help the organization strengthen its position in the industry.

Trans-Lux Reports Its Ad Budget on 'La Strada' Running To \$250,000

Hollywood, Feb. 19.

Trans-Lux Distributing Corp. will concentrate solely on release of "A" product in the future and is expanding to a minimum of four branches, prexy Richard Brandt disclosed on a trek here to set up a Los Angeles exchange to be headed by Morris Safer. Outfit, in existence for 18 months, has operated solely out of its New York office.

Los Angeles branch will handle the entire West Coast and beam its activities toward the expanded market for foreign films in the U. S. Brandt said the number of theatres handling imports has risen from around 500 to about 2,000 and is growing monthly.

With top "A" films now at a premium, the TLDC prexy said, and since Trans-Lux didn't want to handle program pictures, it was decided to go after top foreign films which might hold appeal for American audiences. These, if presented properly and based upon the current interest in such overseas pix, might hit as many as 6,000 or 7,000 theatres, according to exec; who pointed out that his company's new program would be launched with "La Strada," already in release in a number of situations.

Now carrying subtitles, film is being dubbed in English by its two stars, Anthony Quinn and Richard Basehart. No further bookings will be set until its dubbed version is ready, around April 15; Brandt declared. Loew's and other circuits already are favorable to the new Trans-Lux plan, he stated, and "La Strada" has been sold to Loew's. Negotiations with other chains also are in final stages, he added.

As a starter for TL's new plan of d'stribution, company has allocated \$250,000 to be spent on advertising and exploiting "La Strada," exec declared.

No more than 10 pictures annually are projected for TL, according to Brandt, who said these also will include "some" domestic pix. George Roth is TL sales veepee, who will set up a staff of sales experts for the specialized program of releases planned. The third and fourth exchange will be established shortly.

In addition to "La Strada," TL already has lined up several other imports for this year's release, most of them to be released first to art houses and in subtitle form only, and later released in English-dubbed versions. Program now includes "La Traversee de Paris," French picture which won the best-actor award at last year's Venice Film Festival, and stars Bourvil, French comedian; "Bed of Grass," Greek pic produced by Gregg Tallas; "Grand Rue," French film starring Betsy Blair, to be dubbed immediately; and "Calabuch," Italian film starring Edmund Gwenn and Valentina Cortese.

TL also will enter co-production deals for product, Brandt reported, but not for another 18 months. This probably will involve financing only, according to Brandt, who stated that TL didn't want to become active in production.

NT's \$2,000,000 FUND FOR INDIE FILMING

Hollywood, Feb. 19.

National Theatres board of directors today (Tues.) okayed an ambitious project under which the circuit is to set up a \$2,000,000 revolving fund to finance independent production. NT prexy Elmer C. Rhoden said the aim of the wholly-owned film financing unit was to (1.) make money out of the financing of product and (2.) to ease the shortage of films.

"Money supply is tight and it is difficult for the independents to obtain it," he said. "We expect this venture to be profitable, and it will give up security of films for our theatres and a chance to make money at the boxoffice."

Rhoden stressed that, while product appeared to be more plentiful, it was still tight. He pointed to both American Broadcasting-Paramount Theatres and to Stanley Warner, both of which finance indie production.

It's understood that National Theatres has had preliminary discussions with the Government re its planned financing activities.

Los Angeles' Hometown Censorship Suffers Knock on Its Noggin

Los Angeles, Feb. 19.

Ex-NBC Exec G.M. Of Shamrock Pictures

Winter Park, Fla., 19.

Shamrock Pictures Corp., a new film company with studio facilities here, has named former NBC executive Ad Schneider to the post of general manager.

The firm, headed by Thomas B. Casey, will shortly enlarge its studio space. According to Schneider, construction of a new major studio will be launched on the Shamrock lot within 10 days. This will bring to four the number of sound stages devoted to film production. Shamrock is also planning the construction of a fifth studio building.

Colosseum, Now LA, Seeks New Deal

Negotiations with the distributors for a new contract for film salesmen were launched in Manhattan this week. The opening day's session on Monday (18) was described as "exploratory" by David Bartell, general counsel of the Colosseum of Motion Picture Salesmen, the bargaining agent for the salesmen. Talks were started before the current contract expires next month.

Representing the Colosseum, which recently became an affiliate of the IATSE, are Bartell, Milt Simon, Chicago; Gordon Burgie, Cleveland; M. J. Artigues, New Orleans; Wayne Bateman, Los Angeles; and R. I. McKettrick, Kansas City.

The film company negotiators are J. K. Chapman, United Artists; Joseph McMahon and Al Schiller, Republic; Clarence Hill, 20th-Fox; Mike Rosen, Loew's; Larry Lashan, Warner Bros.; Henry Kaufman, Columbia; Roy Brewer, Allied Artists; Tom Murray, Universal; and Arthur Israel and Gene Schur, Paramount.

Horizons Unlimited Characterizes DeMille

Cecil B. DeMille, who turned 75 last August, while still doing missionary work in behalf of the promotion of "10 Commandments" around the country, also is at work on the preliminaries of "The Buccaneer," production of which he'll supervise.

When Barney Balaban, president of Paramount was visiting the studio recently, DeMille told him: "The next time you come out I'll want to talk to you about my next picture after 'Buccaneer.'"

A GROWN-UP KIDDIE

Impersonates Spanky McFarland —Exposure Brings 'Shame'

San Diego, Feb. 19.

The riddle of one too many Spanky McFarlands was unraveled here today when William J. Church, a plump 31-year-old part-owner of a local cafe, surrendered to police and confessed he was not the onetime "Our Gang" comedy performer. Posing as Spanky, Church recently set up a desk at the El Cortez Hotel and underwent an endurance radio fund-raising stint on Station KSDO, remaining 175 consecutive hours.

Church raised \$900 and got \$3,500 in pledges for Aid Inc., purportedly to aid Hungarian refugees. George Philip McFarland, 28, a Los Angeles dairy employee, it turned out, is the only true Spanky, although others have played the fat boy in the "Our Gang" series. Church blew town for several days, then returned. "When everyone found out I wasn't really Spanky I was so ashamed I had to go visit a brother in Denver," he said.

Church was charged with fraudulent misrepresentation, unauthorized solicitation and failure to account for funds collected—all misdemeanors. He was freed on \$500 bail. The story of the wrong Spanky was broken first by news-caster Lionel Van Deerlin on radio station KFSD, local NBC affiliate.

In a sweeping decision which virtually knocks out the censorship provisions of the Los Angeles Municipal Code, the Appellate Court of Appeals has reversed the conviction of Jack Thomas of Van Nuys for distributing the sensational Swedish import, "Monika." Thomas was sentenced to 90 days in jail and fined \$750 last April by Municipal Judge Byron Walters, who also excoriated the indie distributor for his "lack of decency."

Thomas was convicted by violating the municipal code for exhibiting a picture depicting "immoral and indecent conduct in such a manner as to offend public morals and decency." Three exhibits similarly charged had pleaded guilty and been fined \$100.

Appellate Court ruled that the Code section and the charge were "so sweeping that they embrace matters which may not be prohibited." Further, Justices Edward T. Bishop, Frank Swain and Kurtze Kauffman declared, the qualifying words ("in such a manner as to offend public morals and decency") are "too lacking in definiteness to satisfy the requirements of due process."

Thomas was represented by attorneys Melvin J. Klarin and Jerome B. Savenick.

ALLIED ARTISTS ADDS JACKSONVILLE, FLA.

Allied Artists has established a new domestic branch, its 31st, in Jacksonville in a move further reflecting the growing importance of the Florida market. This area had been covered out of Atlanta previously.

Expansion move was made for reasons of economy and efficiency. Several distribs have discovered that film shipments and other servicing of the Florida accounts from Atlanta is more expensive than the costs of operating an office in Jacksonville. Also, closer contact with the Florida situations has been rendered advisable because of the high rate of competitive bidding licensing.

Heading the new branch is Robert M. Bowers, formerly an AA salesman in Dallas.

Writer, Director Sue On W. R. Frank's Feature

Los Angeles, Feb. 19.

Writer and director on W. R. Frank's Mexico-shot "Sitting Bull" feature filed suits totaling \$22,250, claiming they had not received full compensation for their services. Superior Court actions also named United Artists as a defendant.

Director Sidney Salkow asked for \$3,508.33 he claimed is still due on a contract calling for \$750 per week. He also sought a minimum of \$15,000 as his share of the profits under a contract giving him 10% of the net. Salkow said Frank has received \$800,000 from United Artists thus far. Director also claims \$10,000 in deferred salary.

Jack DeWitt, in his suit, charged breach of contract calling for \$2,000 plus 2 1/2% of the net for the first draft screenplay. DeWitt said he had received the \$2,000 but has not received anything on the percentage deal which he figures is worth a minimum of \$3,750.

Texas Drive-In Meeting

Dallas, Feb. 19.

Texas' new attorney general, Will Wilson, will be the principal speaker at the fifth annual Texas Drive-In Theatre Owners' Assn. conclave, Feb. 25-27, at Hotel Adolphus. He'll address delegates at the Wednesday (27) luncheon. Ex-congressman Ed Gossett will emcee the program.

Keynote speaker Tuesday (26) will be Edwin Tobolsky, new Chief Barker of Variety Club Tent 17 here and a local attorney. Also due to speak during the convention is Mike Simons, Metro's director of exhibitor relations.

Biz sessions both days (26-27) will be helmed by prexy Eddie Joseph, of Austin. Newly elected officers will be presented at a closing dance Wednesday night (27), in lieu of an annual banquet.

Picture Grosses

'10 C's' Terrific \$18,000, Indpls.; 'Man' Okay 8G, 'Coward' 7G, 'Zarak' 6G

Indianapolis, Feb. 19. Grosses are moderate in most cases at first-runs here this week. "10 Commandments," still playing close to capacity at Lyric, is standing again in its third stanza. "Baby Doll" also is holding up well in third round at Esquire art theatre. "Great Man" at Circle has slight edge on new entries, being okay. "Gun For Coward" at the Indiana looks mild. "Zarak" at Loew's is only fair.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 60-85)—"Great Man" (U) and "Man in Vault" (RKO). Okay \$8,000. Last week, "7th Cavalry" (Col) and "Odongo" (Col), \$6,500.

Indiana (C-D) 3,200; 60-85)—"Gun For Coward" (U) and "Cruel Tower" (AA). Modest \$7,000. Last week, "Top Secret Affair" (WB) and "Woman's Devotion" (Rep), \$9,000.

Loew's (Loew) (2,427; 60-80)—"Zarak" (Col) and "Miami Expose" (Col). Fair \$6,000. Last week, "Barretts Wimpole Street" (M-G) and "Great American Pastime" (M-G), \$5,000.

Lyric (C-D) (900; \$125-\$220)—"10 Commandments" (Par) (3d wk). Wham \$18,000. Last week, ditto.

'80 Days' Boffo 14G, Balto; '10 C's' 13½G

Baltimore, Feb. 19. Grosses tend to remain on the blah side here this week. "Barretts of Wimpole Street" was sparse at the Town. "Drango" shapes drab at the Stanley. "Oedipus Rex" is a pleasing new art entry at the Five West. Remaining pix are all holdover, with "Around World in 80 Days" boff for ninth week at the Film Centre and "Ten Commandments," potent at New in its ninth, easily topping this list.

Estimates for This Week
Century (Fruchtman) (3,100; \$1.25)—"Anastasia" (20th) (4th wk). Okay \$7,500 after \$9,500 in third.

Cinema (Schwaber) (460; 50-\$1.25)—"We Are All Murderers" (Indie) (3d wk). Modest \$2,000 after \$2,500 for second.

Film Centre (Rappaport) (890; \$1.50-\$2.50)—"Around World in 80 Days" (UA) (9th wk). Still boff at \$14,000 after same last week.

Five West (Schwaber) (460; 50-\$1.25)—"Oedipus Rex" (Indie). Brisk \$4,500. Last week, "Wee Georgie" (Arthur) (7th wk), \$2,000.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Teahouse" (M-G) (5th wk). Still nice at \$7,000 after \$9,000 in fourth.

Little (Rappaport) (310; 50-\$1)—"Port Afrique" (UA). Starts tomorrow (Wed.). Last week, "Sands Iwo Jima" (UA) (reissue) moderate \$1,500.

Mayfair (Hicks) (980; 50-\$1.25)—"Written on Wind" (U) (7th wk). Holding firmly at big \$4,000 after \$5,000 for sixth.

New (Fruchtman) (1,600; \$1.25-\$2.25)—"Ten Commandments" (Par) (9th wk). Sturdy \$13,500 after \$14,500 in eighth stanza.

Playhouse (Schwaber) (410; 50-\$1.25)—"Great Man" (U) (4th wk). Pleasing \$3,000 after \$3,500 in third.

Stanley (SW) (3,200; 50-\$1)—"Drango" (UA). Dull \$5,000. Last week, "Top Secret Affair" (WB), \$5,500.

Town (Rappaport) (1,400; 50-\$1.25)—"Wings of Eagles" (M-G). Opens tomorrow (Wed.). Last week, "Barretts of Wimpole St." (M-G), mild \$5,000.

PORTLAND, ORE.

(Continued from page 9)
—"Top Secret Affair" (WB) and "Death of Scoundrel" (RKO) (2d wk). Okay \$6,000. Last week, \$7,200.

Guild (Indie) (400; \$1.25)—"Edge of City" (M-G). Neat \$3,000. Last week, "Silent World" (Col) (3d wk), \$2,100.

Liberty (Hamrick) (1,890; 90-\$1.25)—"Great Man" (U) and "Calling Homicide" (U). Fair \$5,000. Last week, "Iron Petticoat" (M-G) and "Brass Legend" (UA) (2d wk), \$6,200.

Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Nightfall" (Col) and "Utah Blaine" (Col). Light \$4,500. Last week, "Wrong Man" (WB) and "No Place Hide" (AA), \$6,500.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Drango" (UA) and "Dance With Me Henry" (UA). Fair \$7,000. Last week, "3 Violent People" (Par) and "Swamp Women" (Indie), \$7,300.

BROADWAY

(Continued from page 9)

Sunday (17) was great \$11,000. The 30th was \$10,400.
—Victoria (City Inv.) (1,060; 50-\$2)—"Baby Doll" (WB) (10th wk). The ninth round ended last night (Tues.) was robust \$18,000 or close. The eighth was \$21,000. Stays on until March when "Lost Continent" (Indie) opens, day-date with Fine Arts Theatre.

Warner (S-W) (1,600; \$1.20-\$3.50)—"Seven Wonders of World" (Cin-rama) (46th wk). The 45th session finished Saturday (16) was great \$46,200. The 44th week was \$41,400. Continues.

World (Times) (501; 95-\$1.50)—"Tempest in Flesh" (Pace) (5th wk). Present week ending tomorrow (Thurs.) is heading for stout \$5,500 or near. The fourth week was \$5,700.

LOS ANGELES

(Continued from page 8)

ner" (U), \$11,200 plus \$45,500 in two naves, nine drive-ins.
El Rey (FWC) (861; 90-\$1.50)—"Wee Georgie" (Arthur) and "In the Park" (Indie). Fine \$4,000. Last week, "Baby Doll" (WB) (8 days), \$2,200.

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213; 756; 1-248; 80-\$1.50)—"King, Four Queens" (UA) and "Peacemaker" (UA) (2d wk). Okay \$15,500. Last week, with Uptown, \$27,000.

State, Wilshire, Iris (UATC-SW-FWC) (2,404; 2,344; 756; 80-\$1.50)—"Teahouse August Moon" (M-G) and "Storm Center" (Col) (2d wk). Pleasing \$20,000. Last week, \$32,200.

Pantages (RKO) (2,812; \$1.10-\$1.75)—"Barretts Wimpole Street" (M-G) (3d wk). Scant \$4,500. Last week, \$5,600.

Fox Wilshire (FWC) (2,296; \$1.25-\$1.75)—"Men in War" (UA) (4th wk). Dull \$4,000. Last week, \$6,000.

Chinese (FWC) (1,908; \$1.25-\$2.40)—"Anastasia" (20th) (8th wk). Neat \$14,000 in 8 days. Last week, \$13,100.

Hollywood Paramount (F&M) (1,468; \$1-\$1.50)—"Written on Wind" (U) (8th wk). Sturdy \$9,000. Last week, \$9,000.

Carthay (FWC) (1,138; \$1.75-\$3.50)—"Around World 80 Days" (UA) (9th wk). Fine \$27,000. Last week \$27,100.

Four Star (UTAC) (868; \$1.25-\$1.80)—"Rainmaker" (Par) (9th wk). Mild \$3,500. Last week, \$4,600.

Warner Beverly (SW) (1,612; \$1.50-\$3.30)—"10 Commandments" (Par) (14th wk). Sturdy \$24,000 or near. Last week, \$23,200.

Warner Hollywood (SW-Cin-rama) (1,348; \$1.20-\$2.65)—"Cine Holiday" (Cin-rama) (67th wk). Started current frame Sunday (17) after big \$18,900 last week.

SAN FRANCISCO

(Continued from page 8)

Brand" (UA) and "Crime of Passion" (UA), \$9,200.
Stageador (A-R) (440; \$1.25-\$1.50)—"Oklahoma" (20th) (2d wk). Fair \$5,500. Last week, \$9,000.

Larkin (Rosen) (400; \$1)—"Magnificent Seven" (Indie) (3d wk). Good \$3,600. Last week, \$5,000.

Clay (Rosen) (400; \$1)—"Grand Maneuver" (UMPO) (2d wk). Good \$3,800. Last week, \$5,000.

Vogue (S. F. Theatres) (377; \$1.25)—"La Strada" (T-L) (24th wk). Nice \$1,900. Last week, same.

Bridge (Schwarz) (396; \$1-\$1.25)—"Wee Georgie" (Arthur) (4th wk). Excellent \$5,700. Last week, ditto.

Coronet (United California) (1-1.50-\$3.75)—"Around World in 80 Days" (8th wk). Excellent \$26,000. Last week, \$25,800.

Rio (Schwarz) (397; \$1)—"Bullfight" (Indie) (3d wk) and "Mexican Bus Ride" (Indie). Good \$2,000. Last week, "Bullfight" (Indie) (2d wk), \$3,500.

CHICAGO

(Continued from page 9)

\$1.50)—"Wrong Man" (WB) (2d wk). Medium \$17,000. Last week, \$21,000.

Woods (Essaness) (1,206; 90-\$1.50)—"Teahouse" (M-G) (13th wk). All right \$17,500. Last week, \$18,000. "Bundle of Joy" (RKO) opens today (Tues.).

World (Indie) (600; 90)—"La Strada" (T-L) (8th wk). Robust \$4,500. Last week, \$4,800.

Ziegfeld (Davis) (430; 90-\$1.25)—"Run For Money" (Teitel) and "Kind Hearts, Coronets" (Teitel) (reissues). Passable \$2,500. Last week, "Key Largo" (WB) and "Big Sleep" (WB) (reissues), \$1,500 in 5 days.

'JAMES' BANGUP 18G, ST. L.; 'BARRETT'S' 10G

St. Louis, Feb. 19.

Holdovers continue to grip the local situation, with new entries not making much of an impression. "Barretts of Wimpole Street" looms okay at Loew's but biggest coin went to "True Story of Jesse James," which just wound its initial week at the Fox with lusty takings. Elsewhere, it is holdover, extended-runs, moveovers or oldies. "Anastasia" is winding up its fourth week with the Missouri with a nice total. "Wee Georgie" looks best arty pic at Shady Oak. "Oklahoma," in C'Scope version, still is socko in fourth round at the St. Louis.

Estimates for This Week
Ambassador (SW-Cin-rama) (1,400; \$1.20-\$2.40)—"Seven Wonders of World" (Cin-rama) (43rd wk). Fine \$5,000. Last week, \$6,000.

Esquire (Indie) (1,400; 90-\$1.25)—"Men in War" (UA) Started Wed. (20). Last week, "Teahouse of The August Moon" (M-G), fast \$5,500.

Fox (Arthur) (5,000; 51-75)—"Battle Hymn" (U) and "Showdown At Abilene" (U). Opened big today (Tues.). Last week, "True Story of Jesse James" (20th) and "Odongo" (Col), lusty \$18,000.

Loew's (Loew) (3,221; 50-85)—"Barretts Wimpole Street" (M-G) and "Slander" (M-G). Okay \$10,000 or close. Last week, "Drango" (UA) and "The Peacemakers" (UA), same.

Missouri (Arthur) (3,500; 90-\$1.25)—"Anastasia" (20th) (4th wk). Good \$6,000 after \$7,000 in third.

Orpheum (Loew) (1,914; 50-85)—"Madame Butterfly" (Indie). Mild \$4,500. Last week, "Westward Ho Wagons" (BV) (8th wk), \$6,000.

Pageant (St. L. Amus.) (1,000; 90)—"Rear Window" (Par) and "Trouble With Harry" (Par) (reissues) Fast \$2,500. Last week, "To Catch A Thief" (Par) and "Roman Holiday" (Par) (reissues), \$2,000.

Richmond (St. L. Amus.) (400; \$1.10)—"King And I" (20th) and "Seven Year Itch" (20th). Good \$3,000. Last week, "Mutiny On The Bounty" (M-G) and "Boy's Town" (M-G) (reissues), \$2,500.

St. Louis (Arthur) (4,000; 90-\$1.25)—"Oklahoma" (20th) (4th wk). Hot \$12,000 after \$13,500 in third.

Shady Oak (St. L. Amus.) (800; \$1.10)—"Wee Georgie" (Arthur) (2d wk). Tall \$3,000 following \$3,500 on initial session.

WASHINGTON

(Continued from page 8)

week, "Bundle of Joy" (M-G), disappointing \$14,000.

Columbia (Loew) (1,174; 70-90)—"Drango" (UA) (2d wk). Oke \$6,000 after \$9,000 last week.

Keith's (RKO) (1,859; \$1.25-\$2.75)—"10 Commandments" (Par) (14th final wk). Looks fine \$14,000 or near. Last week, \$13,000.

Metropolitan (SW) (1,490; 70-90)—"Rock Pretty Baby" (U). Fast \$8,000 or close. Last week, "Top Secret Affair" (WB), \$8,200.

Palace (Loew) (2,360; 90-\$1.25)—"Hollywood or Bust" (Par). Strong \$20,000. Last week, "King, 4 Queens" (UA) (2d wk), \$15,000 in final 9 days.

Plaza (T-L) (290; 90-\$1.35)—"The Sorceress" (Indie) (2d wk). Weak \$2,500 after solid, but below hopes, \$4,500 last week. Stays.

Trans-Lux (T-L) (600; 80-\$1.25)—"Full of Life" (Col) (4th final wk). Fair \$4,000 after \$5,000 last week; moves on.

Warner (SW-Cin-rama) (1,300; \$1.20-\$2.40)—"Seven Wonders" (Cin-rama) (8th wk). Staying on even keel of \$19,000 for second consecutive week.

Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (17th wk). Hep \$8,500. Last week, \$9,000.

Sol Sachs, George Devine Join Allied Artists Sales

Hollywood, Feb. 19. Two new branch managers have joined Allied Artists, sales v.p. Morey R. Goldstein disclosed at a meeting of division managers here this week.

Sol M. Sachs, former RKO south-western division chief, has been named head of the Dallas exchange, succeeding William Finch, who resigned. George Devine, former assistant branch manager for Paramount in Milwaukee, has become head of the AA office in the same city.

Milwaukee branch recently was acquired by AA, having formerly been operated as a franchise by Oliver and Ray Trampe.

Amusement Stock Quotations

For Week Ending Tuesday (19)

N. Y. Stock Exchange

1956-57	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
32½	21½	Am Br-Par Th	137	22½	21¾	22¼	—½
34½	22½	CBS "A"	156	32½	31¼	33	+3
34¼	22½	CBS "B"	77	32¾	31¾	31¾	+1½
26¾	17½	Col Pix	16	17½	17½	17½	—
16½	12½	Decca	63	14¾	14¾	14¾	—½
100¾	75¼	Eastman Kdk	101	85½	81¾	84½	—2½
4½	2¾	EMI	89	3½	3¼	3½	—
12	6½	List Ind	71	7½	7½	7½	—½
25½	18½	Loew's	186	2½	19¼	19¼	—¾
9¼	7	Nat. Thea.	172	8½	8½	8½	+½
36½	27½	Paramount	62	31	30	31	+½
36½	15½	Philco	186	15½	15½	15½	—½
50½	31½	RCA	362	32½	32½	32½	+½
8½	5	Republic	24	6½	5½	6	—¾
15½	11¾	Rep., pfd.	5	12½	12	12	—¾
17¾	13½	Stanley War.	83	16½	15½	16½	—½
29½	22½	Storer	27	26½	25¾	26	—¼
29½	21½	20th-Fox	63	23½	22½	23	—1
29¾	23½	Univ. Pix	8	24	24	24	—¼
82½	69	Univ., pfd.	*10	71	69	71	+1
29½	18½	Warner Bros.	136	25¾	25¼	25¾	—¼
141¼	91½	Zenith	23	92¾	91½	93¼	+½

American Stock Exchange

	Bid	Ask		Bid	Ask
6¼	3½	Allied Artists	31	3¼	3½
13¼	9¼	All'd Art., pfd	1	8¾	8¾
46½	19½	Asso. Artists	22	36¼	35
2½	1	C & C Super	255	1½	1
10	4¾	Du Mont	86	5½	4¾
4½	2¾	Guild Films	131	3¾	3¾
9½	3	Nat'l Telefilm	47	8½	8½
5¼	2¾	Satkon	32	3¾	3¾
13¼	6¾	Technicolor	54	7¼	7½
4½	3	Trans Lux	10	4½	4

Over-the-Counter Securities

	Bid	Ask		Bid	Ask
Amplex	30¼	33	Chesapeake Industries	2	2½
Cin-rama Inc.	1	1½	Cin-rama Prod.	2½	2½
DuMont Broadcasting	8¼	8½	Magna Theatres	2½	2½
Official Films	1	1½	Polaroid	106	110½
U. A. Theatres	5½	5¾	Walt Disney	20¾	22¾

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Walt Disney: A Candid Guest

Continued from page 3

the opportunity to get some remarks about Hollywood—particularly in the realm of television—off his chest. Disney asserted video descended upon Hollywood as what is loosely known as "a blessing in disguise." First off, he stressed, "we went into shock, or the let's get a stick and chase it under the porch" phase. Then came the beat-down or "if we can't lick 'em, let's join 'em" era.

"Now at last," he said, "I think we're coming into a period where both the picture and television industries can view each other with relative calm and find some methods of common benefit."

"Television has given immediate opportunity to young directors, writers and players. They believe in new ideas. They take chances, and if they fall on their faces, they fall forward, and not back on their fannies. Television has opened doors to a new wealth of story and entertainment material."

During his speech, Disney intro'd Joe Rosenberg, former Bank of America official, whom he called his "personal fairly godfather" for having helped him in anxious times. He also intro'd his wife and family, and brother Roy.

"In any career it helps to have some kind of genius," he explained. "I've got it—but it happens to be in the person of my brother. Roy runs the company, the whole works, at home and abroad... he has a talent for self-education which isn't going to do him a bit of good right at this moment."

Wired congratulations to Disney were read by Samuel G. Engel, SPG prexy, from President Dwight D. Eisenhower, Vice President Richard Nixon and others.

Lowell Thomas emceed event, at which Gen. Omar Bradley was one of the speakers as representative of the armed forces. He paid tribute to Disney, whom he said "has contributed much to the services."

Perle Mesta, former Ambassador to Grand Duchy of Luxembourg, spoke of Disney's influence in all the countries of the world. "It takes a gentle spirit to create a character like Mickey Mouse, who is so well known everywhere in the world," she said. "Even the English Royal family follows the prog-

ress of Mickey Mouse and Walt Disney."

When guests entered the ballroom after cocktails they found seated in the 20 chairs on the dais figures of the most famous of Disney's characters, all dressed in Tuxedos, with Mickey Mouse occupying Disney's chair. As a closer, 30 small children from as many foreign countries greeted Disney with the name of Mickey Mouse in their native tongue. Gene Kelly led them in singing Disney's theme song, "When You Wish Upon a Star," which Pat Boone sang as climax to evening.

Eddie Fisher opened ceremonies with "Star-Spangled Banner."

Robert E. Lee

Continued from page 2

when Lee's private plane crashed into some unmarked wires at Newhall (California) airport. Quixotically enough, it was television which saved his life at that time, when a nearby rancher, watching the Pasadena Rose Parade on his set, suddenly had the power shut off. Realizing somebody had crashed into the wires, he raced to the deserted airport and got Lee to an emergency hospital. There had been innumerable previous pilot accidents, caused by the same unmarked wires.

Lawrence and Lee will resume work on their new play after Lee's recovery. They are in the rare position of having the longest-running drama currently on Broadway ("Inherit the Wind" starring Paul Muni) and the biggest comedy smash of the season ("Auntie Mame" starring Rosalind Russell) playing simultaneously.

Next week, "Inherit the Wind" hits its 700th Broadway performance. "Mame," though slated for a summer layoff, still has an advance of around \$1,000,000. A national company will probably begin in Dallas, move to the Coast, then take up residence in Chicago.

Manuel Barbera has just signed to produce "Wind" in Argentina, in Spanish. A Vienna company is currently in rehearsal for the German version. The French, Hebrew and British productions are also in the works.

SOON THE NEW INGRID BERGMAN PICTURE FROM WARNERS!!!

PARIS DOES STRANGE THINGS

...and Ingrid Bergman
again does wonderful
things to your heart!

TECHNICOLOR ®



'Unsqueezing' CinemaScope Images For Homes Evolves as Problem

Thought is being given at 20th-Fox to a technical problem involved in the future sale of 20th pix to television, i.e., how to put on CinemaScope.

Question has already arisen via the proposed Bartlesville, Okla., experiment where Video Theatres were to wire homes and present features simultaneously in its houses and in livingrooms. Video has come to 20th asking what could be done to adapt CinemaScope to the homescreen.

Involved is an unsqueezing process which will turn C'Scope into a regular 2-D image. It's not a simple procedure, since a dupe negative has to be manufactured on which, with an optical printer, the action on every frame has to be centered. Done for one or two films only, this process is an expensive and time-consuming one.

It's understood that, in anticipation of tv sales in the future, 20th has been mulling a project under which it'll unsqueeze all of its CinemaScope features well in advance so as to have them ready.

According to a 20th spokesman, the unsqueezing process involves no loss of quality. Other companies with C'Scope product face the same problem as 20th. However, several made cover versions and thus don't face the necessity of converting.

UFA Hidden Play

Continued from page 5

teig (Munich) for 6,800,000 DM. Deal also included the Munich labs. In April, a Berlin banking consortium under the leadership of the Berliner Disconto Bank bought the Berlin-Tempelhof-UFA studios and labs and another group led by the Deutschen Bank AG the Duesseidorf UFA houses. The total price was 12,500,000 DM.

There had been other parties interested, particularly a combination of the Gloria, Mosaik and CCC outfits.

Double-Dealing?

The Duesseidorf suit charges that the Berlin deal clinches the argument that there was double-dealing inasmuch as the Gloria-Mosaik-CCC group offered more the banks, and yet didn't get the property. The law specifically states the former UFA assets had to be sold to the highest bidder.

Furthermore, charges Wilde, the Berlin deal violated the rule that no one could obtain more than one studio or three theatres, inasmuch as the two banks are virtually controlled by the same board. Furthermore, the two Berlin banks didn't invest their own money, but acted merely as intermediaries. All the directors will be asked to testify, as will Winkler. The implication, of course, is that the banks acted merely for the government.

Wilde, in his preliminary brief, notes that the banks, usually reticent to take risks, have been willing to invest in Berlin plants which, he said, run up a monthly loss of about 200,000 DM. Not only that, but they have indicated a willingness to invest 40,000,000 DM in new equipment, expansion, etc. "Only the Government can undertake such . . . a program," he wrote.

The exhibits bringing suit all used to have an interest in the Duesseidorf theatres. They charge that, in selling the houses, their interests were not taken into account.

UFA has not yet produced its first picture, but is expected to do so soon. Hildegard Knef has been signed as the first UFA star. Herzog will distribute the UFA product. In the South, in a further concentration move, the Bavaria Filmkunst, which owns the Munich studios, has acquired the Schorch distribution outfit.

If, after some time, UFA Berlin and UFA Munich should merge at least at the financial base, many in the Germany industry openly express the fear that the business will again veer towards its former monopolistic status, with indices such as Real Film in Hamburg and CCC in Berlin caught in the middle.

There is a former UFA studio at Wiesbaden, but it hasn't been sold yet, partly because there is some dispute over the ground on which it is built.

FIX SPECIAL CINEMA FOR PARIS' '80 DAYS'

Paris, Feb. 19.

Gaumont is rushing the construction of a special theatre, the Richelieu, to house the first French commercial showing of Mike Todd's "Around the World in 80 Days." Theatre is expected to come in by May with the opening during that month. First Continental unveiling will come shortly before this at the Cannes Film Festival, shown out of competition.

Richelieu will have 1,500 places and will be in the primarily Gallic show center on the corner of Blvd. Poissoniere and Rue Montmartre. Screen will be 75 feet wide. Film will be presented only in a dubbed French version just as Cinerama is here.

Dover Assignee Sues But Leaves Damages Open To Judge's Discretion

Harold F. Eldridge, assignee of Dover Playhouses Inc., which operated the Playhouse in Dover, N. J., from Feb. 22, 1955, until late that year, last week filed a treble damage antitrust suit in N. Y. Federal Court against 10 distribution companies and several theatre circuits. Action seeks no specific balm, but asks the court to fix damages sustained.

Named defendants aside from the eight majors are Republic Pictures, Allied Artists, Skouras Theatres, Stanley Warner, American Broadcasting-Paramount Theatres and RKO Theatres, among others. Suit claims that the buying power of Stanley Warner, Skouras and other "favored" exhibitors coerced the distrib defendants into discriminatory practices to the detriment of the Playhouse.

It's also asserted that the smaller distributors joined in an alleged conspiracy to deprive the Playhouse of top product in order to maintain sales to "powerful" chains. Such practices, it's contended, forced the Playhouse out of business and left Stanley Warner with a monopoly in Dover.

1 Boothmen's Union Looms for N.Y.C.

Long History of Rival Jurisdictions May Terminate During 1957

For the first time in almost 30 years internecine strife between rival projectionists unions in the New York metropolitan area may come to an end. Negotiations are taking place for the Projectionists Union, Local 306, IATSE to absorb the membership of the Independent Motion Picture Machine Operators and Television Employees Inc. The integration is expected to be finalized by the end of 1957.

The history of labor feuds among rival unions of boothmen in the N. Y. area has been a stormy one. Local 306, with a current membership of some 2,000, has been the predominant union since its organization some 50 years ago. Since that time there have been a number of different unions which have challenged Local 306's authority. The indie union, headed by Charles Axelrod, was organized in 1940 and has some 220 members. Since 1940 there has been only two rival unions. The 17-year period has been marked by numerous conflicts, injunctions, and court actions as the two labor outfits fought for jurisdictional control.

As a general rule, Local 306 represented the majority of the class theatres—including the Broadway houses, the circuits, and the better neighborhood theatres. The indie union managed to gain some representation among the fringe and secondary theatres.

Because of recent deaths and retirements among members of Local 306, officials of the union figured that there was a possibility of absorbing the members of the indie

Ex-Rep, Steve Edwards, With Rank's Yank Setup
Steve Edwards, former Republic publicity topper, has joined the J. Arthur Rank Organization's U. S. releasing setup.

He'll work under Geoffrey Martin, Rank pub-ad chief sent over from England, in a publicity post, presumably as U. S. publicity manager for the Rank films to be distributed in the U. S.

Julius Gordon's Thesis: Let Industry Battle Its Foes, Not One Another

Immediate cessation of "internecine strife" was urged last week by National Allied prexy Julius Gordon to enable the industry to solve the problem of high production costs and develop a hard hitting program to sell the public "our form of recreation." The Texas theatreman made the proposal during a brief stay in New York prior to returning Sunday (17) to his headquarters in Beaumont.

Both Allied and The Theatre Owners of America, Gordon emphasized, have been seeking a roundtable conclave with the company presidents for the past two years to no avail. "If such an effort was an incorrect approach," he added, "we should like to be informed as to the proper parties and place for a forum, not of recrimination but of progress."

High cost of production, Gordon declared, stems from the "stranglehold of agencies, accentuated by aging stars" who've entered independent production. It would seem, he asserted, that these "tax favored" companies should take on part of the responsibility of developing fresh faces.

So long as circumstances dictate that aging personnel works independently, Gordon said, "they are in a position to bring up new people for their own and the industry's benefit, in exactly the same manner as the major studios made them into personalities when production wasn't on an independent contract basis."

As for wooing the average man's leisure time, Gordon charged "we've been so busy fighting among ourselves that we've allowed our more unified competitors" such as boating, fishing, tv, etc., to impress the public of the value of their wares. "I don't see why," he said, "we can't adopt their methods and sell our own industry."

Cinerama Takeover?

Continued from page 5

peevd at the theatre chain's production program.

It's claimed that SW's failure to produce and release pictures in the process more rapidly is forcing the closing of several Cinerama outlets in the United States. While New York and several other cities have been able to maintain extended long runs on a two-a-day basis, other communities have been unable to sustain the long engagements with the same picture. It's felt that if more Cinerama pictures would have been available, these theatres would have been able to continue their operations.

Another theory being advanced is that SW has failed to deviate from the travelog pattern of the Cinerama pictures and that audiences, once they have viewed the Cinerama bag of photographic tricks, have become satiated with the similarity of the subsequent pictures. SW's fourth picture in the process, "Search for Shangri-La," currently being scored and edited, is another travelog film, although producer Lowell Thomas and Stanley refuse to validate that terminology.

Stanley timetable in readying "Search for Shangri-La" is a point of contention among the Cinerama companies. Cinerama Inc. and Cinerama Productions, it's understood, feel that the theatre company failed to live up to the terms of the contract by not having the picture ready for marketing at the time designated. This factor may be the basis of an action which will attempt to take away SW's production exclusivity.

In recent weeks there has been a shrinkage in the number of theatres showing Cinerama pictures. The Oklahoma City outlet has reverted to a regular picture policy. Pittsburgh is dropping Cinerama temporarily by booking Paramount's "10 Commandments." The Atlanta Cinerama house is said to be considering the installation of Todd-AO equipment. In Miami, the local Cinerama house will skip "Cinerama Holiday," the second picture in the process, and will proceed immediately with the third entry, "Seven Wonders of the World." This is the first time that a Cinerama installation has not played the three Cinerama pictures in order of their release.

U.S. and Dubbing

Continued from page 5

version—his New York saturation openings set a record—have impressed the trade and generated additional thought. Currently being dubbed is "La Strada," with which Trans-Lux hopes to cop an Academy Award.

Dubbed release of the Italian b.o. winner is seen helped by two important factors: (a) The fact that there's been a lot of word-of-mouth generated via its long and successful run in Manhattan (b) The presence of two American stars (Richard Basehart and Anthony Quinn) who spoke their lines in English in the first place and who now are simply recording their original parts in the language in which they were originally spoken.

Considering the growing number of Continental productions using American talent, this advantage is seen gaining in the future, and also making for improved dubbing quality.

Distributors hold that dubbing will always be limited to certain types of films. However, they now feel that lip-synching of imports not only might well pay dividends on the cost (about \$15,000 to \$25,000), but also could create a market for some of the films that died in the arties. "French Can-Can," a lackadaisical success at the Fine Arts Theatre, N. Y., for instance, might well emerge as a crowd-pleaser in commercial situations.

The trouble really is that quite a few imports that are slotted automatically into the arties don't really belong there, but rather into the regular theatres. The only way they can make their mark there, of course, is via an English soundtrack. Also, in quite a few towns, there is no place where an original version could play off profitably, i.e., via a long run.

Compliment John Davis For Enhanced Position Of Small Producers

London, Feb. 19.

In a bow-out speech from the presidency of the British Film Producers' Assn., John Davis took unity as his main theme and commented on the attitude of the independent filmmaker who "have their all at stake." The problems of production and management of the larger organizations, he averred, multiply twenty-fold the problems of the independents.

The retiring prez emphasized that no one side of the production industry could be successful unless all were successful. Equally, production could not succeed if exhibition did not succeed and to be strong, they must all be united.

In a tribute to Davis, Maurice Cowan said that during his presidency the small indie producer had been raised to a status equal to that of any company in the association. Sir Arthur Jarrett, whose group of companies returned to BFFA membership during Davis' period of office, referred to the retiring president's "great crusade" for British films.

Sir Henry L. French, the director general of the BFFA, assumed the post of first paid president at the special general meeting last week and Arthur Watkins was confirmed as vice prez. The latter will take over the chair when Sir Henry retires not later than April 1958.

Joe Louis

Continued from page 1

Washington that Sennett doesn't own either a tv set or an automobile and that "a camera received on the program 'This Is Your Life' was sold to realize cash."

The Government claimed Goetz owed a total of \$13,921—a combination of taxes, penalty and interest. It was based on taxes owed for 1952-'53-'54. The songwriter's case was settled for \$5,831.53.

Neither of these cases offers a clue for settlement of the huge Joe Louis debt to the Government—about \$1,200,000.

Spokesmen for the revenue service have some doubts about the various plans to aid Louis in meeting his debt. They explain thus:

(1) They don't know whether the case will be compromised. However, the Government never discusses such a case until, and unless, a compromise is reached. They point out here that all the talk about the Louis case has come from Louis and his friends—none from the Internal Revenue Service.

(2) If there are benefits and fund-raising for Louis, they will probably be unique. There are no records of any other such here.

(3) How this money will be treated by the Government depends upon how it is offered in payment for his taxes. It might be better to offer the entire amount in settlement as a compromise. It is used to pay off his taxes piecemeal, it will have no effect upon the final settlement.

(4) If Rocky Marciano, as he promised, turns over to Louis \$5,000 earned on a television show, there is a real question of whether Marciano won't have to pay income tax on that amount, himself. It appears to be income for Marciano and therefore subject to tax.

(5) While there are many types of benefit to raise funds for worthwhile charitable organizations—the Red Cross, etc.—and such funds are tax exempt, the same may not be true if the money is raised to pay Joe Louis' taxes. After all, the Government people point out, Joe Louis is not a charitable organization.

'Horizon' Reissue Runs

Cleveland, Feb. 19.

Columbia had no first-run house in which to re-release "Lost Horizon," an oldie, so a two-theatre combo of second-run nabes was set up with surprising results. It was spotted in the Maryland and Beachliffe and expected to run only three days in each. Instead it is being kept 12 days in the former and seven days at the Beachliffe.

As a result of the biz done in these two neighborhood houses, Col reports that eight subsequent-run theatres now want to book the pic.

YOU'RE \$N WITH FLYNN



He's
red-hot
in
hell-hot
Havana!

IN TROUBLE WITH
THE BAD GUYS...
AND THE BAD GALS...
JUST THE WAY
THE FANS LOVE 'IM!

ERROL FLYNN
in

The BIG BOODLE



Also starring

PEDRO ARMENDARIZ • ROSSANA RORY • GIA SCALA

with SANDRO GIGLIO • CARLOS RIVAS • JACQUES AUBUCHON

Directed by

RICHARD WILSON • Produced by LEWIS F. BLUMBERG

Director of Photography

LEE GARMES

Screenplay by

JO EISINGER

From the novel by

ROBERT SYLVESTER

THRU
UA

Dior Does About-Face

Continued from page 2

chiffons, "cloud" coats and the silky sheaths with a train, reviving that graceful gesture, the back-kick. Couturiers all have their eye on the Royal visit of Queen Elizabeth in April.

Chanel opened the parade, showing the same jersey suit she created 30 years ago. Laughed at in 1954, she is now quietly smiling at the victory of her seemingly-inexpensive look over the million-dol-

lar look. The simple line has triumphed over Barrel lines, Cork-screw lines, Tulip lines (right-side up, wrong-side up), etc. Even Dior has re-created a Chanel line of his own.

Pierre Balmain, the favorite of many screen stars, continues his "Jolie Madame" of 1957. Trim suits, chiffon blouses, fitted coats. Vivien Leigh and Laurence Olivier were fascinated by the saris—Mar-

lene Dietrich-style in the film Morocco—and by Welsh model Bronwen Pugh's perfect demonstration of "the back-kick of 1957."

Castillo of Lanvin was inspired by Madame Butterfly and China, and his "kakemono" line reflects the glamor and drama of the Orient. Obis, kimonos, Pagoda sleeves, Bonze coats, Chinese embroideries. Many evening dresses in the new "Merry Widow" crepe. Buyers and manufacturers stormed the house.

Jacques Heim's "Bulle" (Bubble) skirts grow rounder and rounder, and more diaphanous as the sun goes down. Bubble hats complete

the aerial look. "Dolly Sisters" straight bandeaux on the forehead are another reminder of the '20s!

Guy Laroche—a 30-year-old newcomer—got rave notices from the press. The Jeunesse Doree of Paris chipped in to help him. They felt the need of young, colorful clothes at more reasonable prices, and Laroche came through brilliantly.

Dior showed last. Same crowd, same heat, same faces. (The Duchess of Windsor was glad to find a seat on the stairs.) Dior is still the unchallenged leader of the French couture after 10 years. His "Liberty Line" is full of surprises. Seventh Avenue will have to get out its French dictionaries to puzzle out the meanings of new words he uses. The *Vareuse*: an undefined middy top, sitting snugly on the hips, twisting around at every movement—indicating rather than revealing the woman inside. These are topped by Sou'wester hats. The *Saharienne*: a safari belted jacket such as the Foreign Legion wear in the Sahara desert. The *Caban*: loose and casual—a cross between a pilot's coat and an artist's smock. Also Indo-chinese loose sheaths in the new half-length that created such a stir last season.

UN Influences

Evening dresses named for members of the United Nations drew varying degrees of applause. The U.S. tulle embroidered in large gold coins; France pure white organdy—symbol of innocence. And . . . No. 1 news—according to manufacturers: the dramatic, square, trailing panels on after-five and evening dresses.

Does even Dior himself know where Fashion is going? He is playing both ends against the middle, but how well he plays them!

After a week of "10th anniversary" candles, cakes and kisses, he left for the country.

Distrib Costs

Continued from page 3

100%. Col is still going overboard in demanding 30% of the gross revenue as distribution fee, according to Allen. (Warwick will sever ties with Col at the end of this year.)

While 30% is considered excessive by the Warwick pards, Walt Disney had the same attitude about 22½%. That's the cut RKO had been taking on the Disney releases and the Disney organization, thinking it too high, formed its own distribution subsidiary, Buena Vista. BV's overhead varies from 15% to 18%, it's understood.

Goldwyn's 20%

Samuel Goldwyn traditionally has had 20% deals with the distributors. He paid that amount to RKO and is paying it to Metro for "Guys and Dolls." But it's recalled that complaints were heard from the Goldwyn side almost every time the deal with RKO was up for renewal. And it's also recalled that James R. Grainger, upon taking over as president of RKO, was obviously dissatisfied with what he felt to be inadequate charges made against the indies.

Interesting argument on the distrib side came from United Artists. The Arthur B. Krim-Robert S. Benjamin regime, upon moving in at UA, announced a policy change that since has been pursued. UA, the new owners stated, was not interested in straight releasing deals for the reason "you can't make any money on distribution alone." Following through, they saw to it that the company obtained a percentage of the ownership of nearly all pictures on its releasing schedule.

Lubbock Exhibs 'Merge'

Lubbock, Tex., Feb. 19. Lubbock Theatres has taken over the management of the Smith Theatres and the Lindsey Theatres here under an operating agreement.

Under the agreement, although no physical assets changed hands, the interests of the two theatre groups were merged into a single operating unit and owners of the two local theatre circuits share alike in the business arrangements.

J. B. Rhea, who has been manager of the Lindsey Theatres for the past eight years, was named general manager of Lubbock Theatres and Preston Smith, chairman of the board.

Offbeat Themes

Continued from page 3

films alone. Trade was startled last week at the reaction to "Gold of Naples," which opened at the Paris Theatre, N. Y., to generally good to excellent reviews and has been doing sock business. Yet this Distributors Corp. of America release has been around for some two years. It was shown at Cannes in 1955, to poor reaction, and no one wanted to touch it. There's even a dubbed version around.

"Gold of Naples" appeal must be contrasted with the lack of success of such highly-touted imports as "French Can-Can" and "Marcelino," both of which had all the earmarks of big hits. "It's just impossible to tell any more what people will go for," commented one exec.

'Marty' Unduplicated

Current thinking on the Coast is that, to make an impact, a picture has to have either a timely appeal, or else has to be distinctly different. Success of "Marty" convinced many that the "realistic" style of filmmaking was what the public wanted. Yet one or two other pix, similarly based on tv' originals, didn't make the grade, with "The Catered Affair" at Metro a telling example.

And timeliness also isn't necessarily the answer. When Metro had "The Swan," it promised itself great things. However, the Grace Kelly starrer didn't materialize as a top grosser, perhaps because the Princess was overpublicized.

Ingredients that go into a hit are more elusive than ever, though "bigness" appears to be part of the answer, possibly because of the effort that is put behind such films.

In a speech on the Coast recently, Code Administrator Geoffrey Shurlock made the point that tv was pushing films into more mature themes and subjects. Some are wondering whether this process, if true, actually corresponds to the audience's demand for essentially escapist entertainment.

Jap Film Loan

Continued from page 3

ting out the \$9,000,000 are slim. The Japanese Government has greatly narrowed the permissible uses of blocked coin in Japan and official remittances are limited.

MPEA once before granted a loan—to the Italians—but in that case the \$4,000,000 involved were earmarked for the exploitation of Italian films in the U. S. and the money was actually lost to the U. S. industry. In the last Japanese loan, the local industry doesn't benefit in any way, nor would it in any new arrangement.

The 1955 loan was negotiated by Irving Maas, the Far Eastern supervisor for the MPEA. Maas has also done the preliminary talking on the new loan, and he expects to return to Tokyo the end of this month, stopping by also in India and in the Philippines.

The Americans at one time enjoyed a variety of "permitted uses" for their accumulated yen earnings, and under that deal good chunks of coin were thawed. However, there were inquiries in the Diet, and the arrangement was cancelled.

The new Japanese fiscal year starts April 1. While the country's economic position is described as excellent, the Government has given no indications on whether it plans changes in either the import quota or the fiscal quota.

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

JAMES STEWART

AS CHARLES A. LINDERBERG IN

"THE SPIRIT OF ST. LOUIS"

In CinemaScope and WarnerColor

A Warner Bros. Picture

and SPECTACULAR STAGE PRESENTATION

PRODUCER SEEKS

Original motion picture stories, ideas, scenarios, live or film. Also seeks established writers and film directors willing to form a company. Producer will obtain financing for marketable projects.

Write to: Box 214-57 VARIETY
154 W. 46th St., New York 36, N. Y.



WAKE UP, MR. BILLINGSLEY!

You and your STORK CLUB are in trouble.

Your dining room and kitchen help walked out because you have denied them the basic American right to be represented by unions of their choice.

You spitefully fired your musicians because the president of their union attempted to effect a peaceful settlement between you and the striking unions.

You claim you can't understand why you're in trouble. After all, you told the newspapers, you gave your employees free champagne and cartons of cigarettes every once in a while.

We have news for you, Mr. Billingsley. We don't want your champagne and cigarettes. They are no substitute for decent wages, working conditions and job security.

Mr. Billingsley, your long record of disputes with labor unions, and your medieval methods of handling them, indicate you are still living in the past.

We suggest that you catch up with the rest of the 20th century. Today, there are few managements who don't recognize their obligation to bargain with the unions selected by their employees.

All we ask is that you too accept these standard procedures: when there are labor-management differences, responsible management sits down with the union and tries to reach a mutually satisfactory agreement.

You are not the only one whose investment is at stake. Over the years your employees—musicians, dining room and kitchen help—have invested countless hours of hard work doing their part in helping you build the Stork Club.

Mr. Billingsley, you know where we are. You know how to reach us. You know we're ready to sit down with you at any time and place in order to settle our differences.

Our proposal is made in good faith.

The next step is up to you.

Al Manuti

AL MANUTI, President

LOCAL 802

AMERICAN FEDERATION OF MUSICIANS

Louis Fernandez

LOUIS FERNANDEZ, President

LOCAL 89

CHEFS, COOKS, PASTRY COOKS
AND ASSISTANTS UNION

David Siegal

DAVID SIEGAL, President

LOCAL 1

DINING ROOM EMPLOYEES UNION

AFFILIATES OF AFL-CIO

NO TV SPECS: JUST 'SPECIALS'

Y&R's \$16,000,000 Billings Rap

Major topic of discussion around Madison Av. agency circles appears to be: "What's happening at Young & Rubicam?"

Loss of \$16,000,000 in television billings through program cancellations and shift of some biz to a rival agency (practically all within a couple of weeks) has not only brought about a drastic tobogganing in the agency's previous kingpin status in the area of tv programming but has brought in its wake recurring rumors of some key personnel changes within the agency's tv-radio dept. Only recently agency boasted \$82,000,000 in tv-radio billings.

In the face of the approximate \$16,000,000 downgrading in tv programming, there are reports of "more to come."

As to the Y & R breakdown, major rap thus far has come from \$9,000,000 in General Foods cancellations as represented by the lopping of "Bengal Lancers" (at the end of the season) and the more imminent fadeoff of "Hiram Holliday" on NBC-TV. Predating this was the decision of General Electric to drop the "20th Fox Hour," representing a \$5,000,000 outlay. In addition; the cancellation of half of "Broken Arrow" on ABC-TV by General Electric cued another \$2,000,000 billings rap.

Loss of some of the Bristol-Myers biz to BBD&O didn't help matters any either.

Thus far none of the lopped off shows have been replaced.

Sherwood Quits 'Cotton-Pickin' Chi

Walks Out on NBC In Quickie Return to Frisco; 'Would Rather Cut Lawns'

San Francisco, Feb. 19. Unpredictable Don Sherwood walked out on NBC in Chicago last week because "I hate this cotton-pickin' town."

The Frisco TV emcee was scheduled to start a daily afternoon color show over NBC's o-and-o stations yesterday (18). Sixty-minute strip was being tailored to Sherwood's specifications and Sherwood and his bride of three months flew to Chicago 10 days ago to ready his network debut.

But Sherwood, who'd taken the precaution of not signing a contract, didn't like the town or the setup after four days and last Wednesday (13) flew right back to Frisco. He was replaced by Mort Sahl, who was booked for a week with options.

"It wasn't right," he said, "my talent has to be kept at room temperature. I'd have killed myself in a month back there. . . ."

"We arrived 7:30 in the morning. They rushed me to the studio. They made me watch auditions from New York that didn't mean a thing."

"They had no hotel room for us. They insisted on taking pictures. I hadn't shaved. I'd been 35 hours without sleep."

Further, he crabbled, "they had the opening show timed to tenths of seconds. . . ."

"I don't work that way. I don't go for that guff. They think you'll do anything for money. That's all they talk about, money. You can't do creative work when they kill your creativity."

Sherwood did a nightly hour on ABC's KGO-TV, Frisco, for 18 months, and has deejayed at (Continued on page 36)

Swift, Timken, SO 'Specials' for TV

With its freewheeling-schedule policy as regards "specials" (see separate story) all set, NBC-TV has gone out and sold four new specs for next season already. Swift has inked for one; Timken Roller Bearing Co.—its first time in television—has pacted two and Standard Oil of New Jersey has picked up a fourth.

Standard Oil, via Marschalk & Pratt, will sponsor a "pageant" of American entertainment. Timken, via BBD&O, is moving into the documentary field, with the first two for which it's signed being a pair of "Project 20" shows but with intentions to buy in later on other spec series like the Telemartians. Swift, as part of its original three-show commitment, is looking at several properties.

To the four specials already on the books should be added a fifth—the two-hour Mary Martin version of "Annie Get Your Gun" skedded for Ford in November.

EVERY-4TH-WEEK PATTERN TO END

By GEORGE ROSEN

Those 90-minute spectaculars as regular every-fourth-week program fare ("Producers' Showcase," "Saturday Night Color Spectacular," etc.) will definitely go out the NBC window at the end of the season. Since the advent of the Bob Kintner-Bob Lewine programming regime, NBC would, in fact, prefer that the word "spec" be written out of the video lexicon.

From now on call them "specials." They'll continue to be in 90-minute form, and still dressed up in RCA's finest compatible tints. But no longer as preemption fare on a regular every-fourth-week basis. Effective next season no regular show on the NBC spectrum will be subjected to more than two preemptions in a single season.

CBS came to the same conclusion some months back after Ford cancelled out of the once-every-four-weeks Saturday night "Ford Star Jubilee" series, deciding that more harm than good can come from regular slotting of specs at the expense of preempting established shows.

Major factor in the NBC turn-about from the Pat Weaver philosophy (aside from Kintner's own feelings about specs) is the toll that the Sunday night and Monday night specs have exacted on the Steve Allen 8 to 9 sabbath show and the "Twenty One" quizzer on Monday nights, particularly at a time when Charles Van Doren single-handedly is covering NBC with unprecedented Trendex-Nielson glory opposite "I Love Lucy."

Bumping of the Allen show every fourth-week to make room for a spec has always worked to the detriment of Allen on the week he returns. It takes him a couple of weeks to get back in rating stride. Even though he outpointed Sullivan the week before the last Sunday spec, Allen's layoff week turned the trick for Sullivan, whose every-week pattern won him back his audience.

Ditto "Twenty One," which, despite all the coast-to-coast Van Doren fanfare, failed to come up to its opposite—"Lucy" audience potential simply because NBC bounced the show at the height of the Van Doren popularity to make room for the "Producers' Showcase" presentation of "Mayerling."

In fact after the Hallmark presentation of "There Shall Be No Night" on March 17 (the last of the season's specs in the Sunday 7:30 to 9 period) Allen will go four-a-month and probably remain on an every-week basis permanently.

Under the Kintner program command, NBC will hew to the same pattern as CBS—do the specs (but call them "specials") on a periodic basis, when and if there's a hot property and if they're sold in advance. That's the principle under which CBS is bringing in "Cinderella" and perhaps one or two others the remainder of the season.

What happens to "Producers' (Continued on page 26)

Howard Coleman Named WMAQ Manager in Chi

Chicago, Feb. 19. Resurgent importance of the AM side of the networks' o&o division is highlighted here with Howard Coleman taking over this week as station manager of NBC's WMAQ, a post that has been vacant for several years.

Coleman will report to veep Jules Herbubeaux and WNBQ-WMAQ assistant general manager Henry Sjogren. Reporting to Coleman will be WMAQ sales manager Rudi Neubauer and program manager Dick Johnson.

Coleman's duties as manager of color sales development will be absorbed by the television sector. Under the new alignment, Russ Stebbins, heretofore sales director of both the radio and tv stations, will helm the sales activities of the video operation solely.

It's Now Bob Saudek's 'Omnibus' As Ford Foundation Bows Out

Van Doren Tops 'Lucy'

Charles Van Doren not only boosted his "Twenty-One" earnings to \$143,000 Monday night (18), but pushed the NBC-TV quizzer to its first Trendex victory over "I Love Lucy." The overnight returns gave "21" a 30.6 and "Lucy" a 30.0. It was the first time a regularly scheduled NBC-TV show at Mondays at 9 had topped "Lucy" since Oct. 15, 1951 (some specs had topped it but no weekly series).

Series stands a good chance to repeat its victory over "Lucy" next week, since the show ended with a tie between Van Doren and his newest competitor, a femme attorney. Bishop Sheen, on ABC, ran a poor third in the Trendex sweepstakes with a 5.7.

Lewine, Werner, Dann's Status As Kintner's Crew

Status of the program command at NBC-TV under exec veepee Robert Kintner, the new program-sales chieftain, has been resolved. Bob Lewine, who served as Kintner's tv program veepee when the latter prexied the ABC setup, takes over the nighttime programming area. Mort Werner helms the daytime program setup along with the "Today," "Home," "Tonight" operation, with exec producer Dick Linkroom reporting to him.

Mike Dann, veepee in charge of program sales, will double into the program area as a roving back on the so-called "power shows" (the 90-minute specials, Dinah Shore, Bob Hope, Jerry Lewis, Dean Martin, Hallmark, etc.). As such he'll report two ways—to veepee Manie Sacks on the programming end and to veepee Billy Goodheart on the sales end.

Walter Scott continues as administrative head of sales reporting to Goodheart.

New lineup was officially spelled out at last week's meeting of the NBC-TV affiliates executive committee and the network brass in N. Y.

TV Viewing Helps Wear Out the Upholstery, So Furniture Men Gleeful

Minneapolis, Feb. 19. Because, among other reasons, television "is doing a pretty good job of wearing out the living room furniture," the furniture business continues to hold up well, it was brought out at the five-day Twin City Furniture Market attended by 3,000 Upper Midwest dealers here.

The opinion was voiced that by virtue of such video watching in homes' sitting rooms the upholstered furniture line in particular should be a best seller during the next half-year.

Also, tv has helped and is helping the furniture business by creating a demand for other certain furniture items, too, that go with video watching. And, of course, it was pointed out, many furniture dealers handle tv sets.

Spadea Exits Christal

J. R. Spadea, Detroit manager of the Henry I. Christal Co. is resigning effective March 1. Spadea has served the radio station rep field for 25 years in the Motor City for Scott Howe Bowen, Edward Petry, and more recently as Detroit manager for CBS.

Ford Foundation is cutting loose from "Omnibus" after four years and is transferring rights to the property, including negatives, kinescopes and secondary rights, to Robert Saudek Associates, the new production unit headed by the Foundation's Radio-TV Workshop director. Foundation expects to drop out of all radio-tv operations except for the work of its Educational Radio-TV Centre at Ann Arbor and other educational television activities, but Saudek will carry on "Omnibus" and is already in negotiations with all three networks and several potential sponsors.

New company, organized only a couple of weeks ago, will take over key personnel of the Radio-TV Workshop staff, the actual number depending on whether "Omnibus" is sold for next season. Beyond "Omnibus," Saudek Associates is planning a general programming operation, with Alistair Cooke, N.Y. Herald Tribune drama critic Walter Kerr and designer Henry May already set as part of the operation.

Actual plans of the new organization are necessarily on the vague side, but its projects—or at least those it would like to do—would include besides "Omnibus," a drama series, a series on music, a tv journalism series and a children's show, plus possibly a jazz series. Kerr, who's been drama consultant, would head up the dramatic entry; Cooke, who's chief U.S. correspondent for the Manchester Guardian, would head the news show and Saudek himself (he has five) would do the children's series. Saudek compares the new production company to an archipelago. (Continued on page 40)

Kleinerman Exits NBC for CBS Slot

Isaac Kleinerman, NBC-TV's ace film editor, has inked the web to take on an associate producer post at CBS' public affairs department. Kleinerman's switch comes as something of a shocker in trade circles, since the editor has long been closely associated with NBC prez Bob Sarnoff, the association dating back to when Sarnoff headed up the production effort on "Victory at Sea," with Henry (Pete) Salomon as producer and Kleinerman as much-heralded editor on the series.

Since "Victory," Kleinerman has been handling the editing on the major NBC documentary efforts in the "Project 20" series. At CBS, he hasn't been assigned to any specific property, but it's noteworthy that since Columbia got its "Air Power" off the ground, it has taken a greater interest in documentaries and already has one series, "Twentieth Century," in the works under the producerhip of Burton (Bud) Benjamin.

MURROW TO ENGLAND ON 'SUEZ' SPECIAL

Ed Murrow planned to England over the weekend to put the finishing touches on "England After Suez," the March 3 CBS-TV "See It Now." Show will explore current British attitudes toward America, particularly American foreign policy.

Included in the coverage will be footage of the recent Parliamentary by-election, filming of a debate on "the spread of the American way of life" to England at the Oxford Union Debating Society, and a session of Fleet St. reporters with Murrow. Latter group will include Michael Foote of the Daily Tribune, Michael Curtis of the Daily News Chronicle, Henry Fairlie of the Daily Mail and John Connell of the Daily Evening News.

NBC Gets Affil Confidence Vote On TV 'Tonight'

In the face of the resounding critical panning accorded the "Tonight" show when it initially went on the air, there was some apprehension within NBC-TV that the affiliates would pull the late night rug from under the network and demand an out by recapturing the time for use of feature films.

Surprisingly enough, when the NBC Affiliates Executive Committee (which speaks for the affiliate body as a whole) met with the network brass in N. Y. last week, it reaffirmed its vote of confidence in NBC's "let's keep it live" aspirations. General impression among the key affils was that the show is shaping itself into something concrete and "as long as it keeps up we'll string along with it."

Some of the affiliates maintained that, on the local rating front, the "Tonight" show in some instances was outpacing the opposition's feature pix displays.

CBS Dickers Rooney Deal

Hollywood, Feb. 19. In the wake of Mickey Rooney's stellar role in the "Comedian" on "Playhouse 90" last week, CBS-TV is negotiating a longterm with him.

Rooney's personal manager Red Doff is handling the dickering.

CBS' 'Impossible' Editorial Policy Draws News Analyst Assn. Censure

Protest by the Assn. of Radio-Television News Analysts this week against the action of CBS in enjoining its news commentators from expressing "editorial" opinions pinpointed the issues in what has become "l'affaire Severeid." ARTNA, stating in a letter to CBS that "it is hard to understand why CBS still pretends to follow an impossible policy which its news analysts are violating every day," put the finger on the issue which has been perplexing the trade; and no doubt some CBS execs, ever since a CBS Washington official refused Eric Severeid to go on the air with a script attacking the State Dept. ban on newsmen visiting China.

The Severeid ban, followed by a reprimand from CBS management in N. Y. to Ed Murrow for a similar broadcast, drew the ARTNA fire in a letter from Quincy Howe, prez of the association. Howe said that "some years ago, the ARTNA had occasion to point out to CBS that every competent news analyst is bound to express editorial opinion. In emphasizing their relative importance, and in the tone of voice he uses. Even a straight news broadcast is an expression of editorial judgment of news values."

"For years CBS has featured editorial comment by highly competent news staff members such as Murrow and Severeid. It is hard to understand why CBS still pretends to follow an impossible policy which its news analysts are violating every day. The members of this Association, including those whose distinguished talents have enhanced the reputation of CBS for news coverage and news analysts, deplore the action against Eric Severeid and Edward R. Murrow and wish to place their protest on public record."

Fact is well known that Severeid's nightly newscast is always an expression of his own editorial opinion; in fact, Severeid rarely does hard news but rather takes one topic over the coals with each broadcast. Why the Washington exec put his foot down on that particular script and why he was backed by CBS in N. Y. is still a matter of industry speculation, in spite of the "official" CBS policy of "no editorializing."

Emmy Cuts Fancy Trendex Capers

Emmy nominations spec topped the Saturday night competition in a breeze in the weekend Trendex returns, while the Ed Sullivan-Steve Allen rivalry returned to something like a normal pattern with Sullivan topping Allen by eight points.

NBC racked up a 27.0 average for the 90 Emmy minutes, with the CBS competition averaging out to 16.2 and ABC to 15.1. Breakdown showed Emmys with a 27.0 at 9, topping "Oh Susannah's" 14.0 and Lawrence Welk's 17.3. At 9:30, it was 26.9 for Emmy, 12.0 for "Hey Jeannie" and 19.2 for Welk. At 10, Emmy again dominated with a 27.0, "Gunsmoke" had 22.7 and "Ozark Jubilee" 8.8.

Sullivan scored a 33.6 to Allen's 25.4, with ABC's "Amateur Hour" and "Open Hearing" averaging to 3.0. On Saturday, Perry Como again triumphed over Jackie Gleason in what appears to be firming into an eight-to-nine point spread—32.7 for Como, 23.4, with ABC's "Famous Film Fest" a 3.7 on the hour.

KXOK Ends ABC Tie

St. Louis, Feb. 19. Termination as an affiliate with ABC by radio station KXOK early in the spring was announced last week by Elzey Roberts Jr., who said the move would enable the station to devote more time to local news and regional news coverage, musical entertainment and public service.

Station owned by KXOK Broadcasting Inc., in operation since 1938 became affiliated with ABC on Jan. 1, 1941.

Bill Stern Back as D.J.

Bill Stern, who has been ill for several months and had to give up his ABC Radio stanza as a result, is returning to the air on Monday (25) for WINS, radio indie in New York. Stern will do an ayem stanza called "Contact," which will upbeat straight news angles more than sports. Stern will also serve as a deejay for the first time.

'ABC in Action' Plays a Chi Date

Chicago, Feb. 19.

Chicago and the midwest sales territory loom big in the ABC-TV scheme of things with more than 50% of the network's current billings coming out of the central division. Of ABC-TV's 29 fully sponsored prime time half-hours, 13 are underwritten by midwest-based advertisers.

These were the hometown slanted points made Friday (15) by networks veep Oliver Treiz at the "ABC in Action" pitch here before an overflow assemblage of nearly 500 ad agency and affiliate reps. ABC-UP delegation out for the

ABC 'Visits' FCC

The same sales pitch given to New York ad agencies a week ago was given before the FCC on Monday (18) by Leonard Goldenson, boss of American Broadcasting - Paramount Theatres, and Oliver Treiz, veep in charge of ABC-TV. A network spokesman termed it a "visit," but the special trip to Washington by the network brass was to provide the commissioners with substantially the same material with regard to programming and ratings that was heard and seen at the Waldorf.

Reason? The FCC is on the verge of deciding on VHF stations in Boston, St. Louis, Louisville, Pittsburgh and a number of other markets that would make ABC-TV more fully competitive with NBC and CBS. A line on ABC-TV plans, it's believed, might help the cause.

roadshow version of the presentation tied in with the fourth anniversary of the ABC-United Paramount Theatres merger was topped by prexy Leonard Goldenson. Web's new programming projects were outlined by James Aubrey, v.p. in charge of programming and talent. Radio veep Don Durgin got in his licks for network AM as the complementary medium being used by more and more tv advertisers.

Treiz pinpointed his remarks on the importance of the central division as a source of coin with the info that the Seven-Up deal for half sponsorship of the new "Zorro" series out of the Walt Disney shop has been finalized. Soft drink firm is located in St. Louis and is handled by J. Walter Thompson's Chi office.

British Equity Presses BBC-TV for Fee Hike

London, Feb. 19.

British Actors Equity is pressing BBC-TV for a pay increase which would virtually treble the present rates. Equity claims that its fees are based on pre-war standards, and that in view of the BBC's surplus of \$9,800,000 last year, they could well afford the increase which would cost \$2,800,000.

Equity representatives will meet for talks with Sir Ian Jacob, BBC Director General on Thursday (21). They have not decided on any action to be taken if their claims are squashed. Commercial tv is unaffected by the claim. They negotiated agreements with Equity before they began operating.



SAMMY KAYE

plants a "king-sized" kiss upon the hand of a beautiful (take our word for it) dameel, building up to a "MOUNTAIN OF KISSES," which, incidentally is the title of Sammy's new Columbia record. It's another royal flush featuring music fit for a king!

Montgomery Show To Shift; Hitchcock Hour Series Set for Mon. Nite

With the "Robert Montgomery Presents" dramatic stanza caught in a programming pincers this season between CBS-TV's traditionally strong Monday night lineup and ABC's new Lawrence Welk hour, NBC has decided to move the Montgomery dramatics to another time slot and install a new hour mystery series "Crisis," in its stead. Alfred Hitchcock has been signed to produce and direct 10 of the hours; MCA's Revue Productions will film 10 more and an additional 22 will be done live from New York by MCA's creative staff in Gotham.

Though it hasn't come up with a new time slot for the Neptune Productions (Montgomery and John Gibbs) showcase, NBC insists that Montgomery "is not through." One of the oldest dramatic shows on the air (seven years), the stanza ran into rating troubles this season when ABC launched its second Welk hour in the same 9:30-10:30 time period. Result has been that while the CBS "December Bride," "Studio One" combine has retained its leadership, Welk has cut sharply into Montgomery's rating. First January Nielsen gave Welk a 19.9 average audience rating, with Montgomery getting only a 13.6.

New series won't go exactly into the Montgomery slot—it will be spotted at 10 to 11, with another half-hour show, still unselected, going in at 9:30 to 10. Hitchcock's deal, incidentally, doesn't interfere with his CBS-TV "Alfred Hitchcock Presents," in which he's narrator and co-owner with Revue Productions. Plan is to do the 20 film shows in black-and-white, the 22 live (of which two are pre-emptible) in color. Summer pattern will be to repeat five of the Hitchcock films and five of the others.

Emmy Nominations

Following is the list of nominees for Emmy awards in major categories:

Best new program series of 1956: "Air Power"; "Steve Allen Sunday Show"; "The Chevy Chase"; "Ernie Kovacs Show"; "Playhouse 90."

Best series half-hour or less: "Jack Benny Show"; "Father Knows Best"; "Alfred Hitchcock Presents"; "Person to Person"; "Phil Silvers Show."

Best series one hour or more: "Caesar's Hour"; "Climax"; "Perry Como Show"; "Omnibus"; Ed Sullivan Show."

Best public service series: "Meet the Press"; "NBC Opera Theatre"; "See It Now"; "You Are There"; "Wide, Wide World."

Best news commentator: Walter Cronkite, John Daly, Douglas Edwards, Chet Huntley, Ed Murrow.

Best teleplay writing half-hour or less: James P. Cavanagh, John Nesbitt, Morton Fine & David Friedman, Richard Morris, Dan Ullman.

Best teleplay writing one hour or more: George Roy Hill & John (Continued on page 36)

Goodson & Todman's '21 Skiddoo'

The intense rivalry and bitterness existing among the quiz show impresarios and packagers was sparked anew last week when overtures were initiated to plant Charles Van Doren, the "wonder boy" of the "Twenty-One" quizzer on NBC-TV, in the mystery guest seat on CBS-TV's "What's My Line."

The proposal never even got as far as the CBS program bosses who, like NBC's, frown on spotting rival network talent on its shows. Particularly when it involves the one personality (Van Doren) who has become a major threat to "I Love Lucy's" program dominance.

This was strictly a case of Goodson & Todman, who have the last word on "What's My Line," wanting no part of a Jack Barry-Danny Enright package ("Twenty-One") on their "Line" entry.

Disk Jocks Sponsoring In-Person Dance Parties to Keep Radio Alive

Minneapolis, Feb. 19.

Sponsored dance and other parties for young people and activities at various civic affairs with personal appearances of disk jockeys are being utilized successfully by some of the local radio stations, in the fight to keep audio very much alive in the face of the increasing tv competition and to help attract attention and dialers.

Along these lines WLOL here has been particularly active, its five disk jockeys—Steve Cannon, Bob Bradley, Leigh Kamman, Jerry Cunningham and Jim Boyesen—having kept in circulation with a series of what the station designates as "Record Romps."

The jockeys have been especially active in the teenage social whirl at schools and away from them. Dances have been arranged both for profit and charity and the locales have ranged from church social halls and school gymnasiums to ball rooms and amusement park pavilions. Attendance at these functions has ranged from under 100 to well over with 1,000 with the crowds comprising largely young people in their teens or early 20's.

Summer Dances

This something new here in the way of radio station promotion has had WLOL presenting a season of summer dances at Excelsior Amusement Park at nearby Lake Minnetonka. In cooperation with a soft drink bottling company, the station held regular Saturday night dance dates. Special discount admission tickets were made available in the area's record shops and in the drinks' dealers establishments.

Music was furnished at the dances by a swinging nine-piece local unit. In addition to the live melodics, there were regular intervals of recorded music presented by the station's disk jockeys in person. Various recording stars also (Continued on page 40)

Metro's 60-Minute Pilot for ABC-TV

Metro, which two seasons ago failed to hold its ABC-TV slot for the half-hour "MGM Parade," has entered a new agreement with the network. Major will supply the pilot on a new series of hour-long mystery dramas, splitting all production costs and profits 50-50 with the network.

James Aubrey, ABC-TV veep in charge of programming and talent, said that Metro will supply mystery material from unproduced scripts and from adaptations of Metro theatrical films.

Program exec further disclosed that the network is planning a live quiz show, using tyro talent, as a half-hour, nighttime show. It is titled "Fame and Fortune."

Metro-TV, meanwhile, has wound up a two-week sales meet on new projects and the continued marketing of the Metro library.

Meeting was capped by appointment of Richard A. Harper as director of sales. Harper, formerly director of operations, will report to v.p. Charles C. (Bud) Barry. Filling Harper's operations post will be Saul Schrieber, formerly Harper's assistant.

In the expanded sales division, Charles A. L. Sup, vet syndicated film salesman, has been added to the western sales staff, headed by Maurice Gresham. Sup's area also will cover Metro's newly organized film commercial division.

MANSFIELD-TAPPED FOR D. C. HOOPLA

Irving Mansfield, just off the chore of staging the New York emanation of the TV Emmy Nomination Awards, has been tapped by ABC to supervise the production of the annual Radio-Television Correspondents Association entertainment to be held in Washington at the Sheraton Park Hotel March 23. Traditionally, the President of the United States is guest of honor, plus cabinet members, joint Chiefs of Staff, Senators, et al.

Mansfield has firmed up Danny Thomas for the emcee assignment and is negotiating with Patii Page for a star spot on the special show. Each year, a different network produces the Washington entertainment.

WTIC's 32d Anni

Hartford, Feb. 19.

WTIC, local 50,000-watter, last week celebrated its 32nd anni. It is Hartford's oldest radio station and one of the oldest charter affiliates of NBC.

Station began regular scheduled operations on Feb. 10, 1925, after a year of experimental broadcasting. Station is owned by Travelers Broadcasting, subsid of Travelers Insurance Co.

CBS ENTRIES ON '57-'58 FIRE

Damm's Dilemma

Walter Damm, the WTMJ-TV, Milwaukee, factotum who for a number of years has been the sparkplug in resolving any and all NBC-affiliate squabbles, indicated at last week's meeting in New York of the NBC Affiliates Executive Committee that he would be stepping aside as chairman at the end of the current semester.

Peculiarly enough, Damm isn't anxious to quit. NBC doesn't want him to bow out, and neither do the affiliates. For in spite of his role as "stormy petrel" at network-affiliate conclaves, the Damm sphere of influence in the adjudication of knotty problems has grown through the years.

But Damm has a "management" problem. The WTMJ operation is owned by the Milwaukee Journal. The publishers, in turn, are invoking their policy, which applies both to the newspaper as well as the broadcasting arm, requiring execs not to "overstay their welcome" on committees, associations, etc., in favor of "minding the store."

"It's expected that Lawrence (Buddy) Rodgers, of WSZA-TV, Huntington, W. Va., vice chairman of the Executive Committee, will fall heir to the Damm spot.

WKAT Fights National Airline's TV Award, Sees Taxpayers Strapped

Washington, Feb. 19.

Question of the legality of the FCC's grant of a tv authorization to a subsidiary of National Airlines was placed before the U. S. Court of Appeals here last week in a notice of appeal and motion for stay filed by WKAT, which is the examiner in the contest for channel 10 in Miami but denied in the final decision of the Commission.

Action of WKAT was not surprising in view of the heat generated by various quarters, including members of the Senate and Eastern Air Lines, in an effort to ward off the anticipated ruling of the agency.

Charging that the Commission "decided this case in a vacuum and without consideration of the broader interests of the government as a unit," WKAT urged the Court to stay the decision "to protect and vindicate a basic public interest" involving the relationship between air transportation and communications policy.

If construction of National's station is not stayed, WKAT told the Court, "it will of course be built, and promptly." At least one tv station, it asserted, was partially built and put on the air within two weeks of its authorization. If the station is constructed now, said WKAT, "the public may actually pay for it" since its cost of construction and anticipated loss the first year (totaling \$2,225,000) would come from National. And National's funds, WKAT declared, "must come from, or later be replaced by, government subsidies."

Citing testimony by National last summer before the Civil Aeronautics Board that certification of a competitor (Northeast Airlines) on the New York-Miami route would so affect its business that it would require from \$5,000,000 to \$8,000,000 in annual Federal subsidies, WKAT asserted:

"Under these circumstances, it would appear that National will charge most or all of its \$2,225,000 tv expenditure to the taxpayers if it can get away with it. Moreover, if, as the Commission will argue, appellant (WKAT) will receive a fair hearing from the Commission

(Continued on page 40)

Bacher, WM Prep 'Town Hall' Series

William A. Bacher and the William Morris agency are readying a series of hour shows for next season under the title of "Town Hall Tonight," which was used for many years in radio by the late Fred Allen. Stanza will have an Americana background tracing the history of music and entertainment over the years.

Harry Belafonte and Burl Ives are being dickered for the cavalcade of folk music and Hoagy Carmichael will be the main figure in "Stardust Road." Bacher is currently producing the Ray Bolger starrer, "Washington Square," on NBC-TV.

HOPES HIGH ON 30-MIN. BUNDLE

Even though a lot of the masterminding for next season is being directed by the tv networks toward the expanded 60-minute and even 90-minute form of programming, there won't be any lack of half-hour film entries. Not, at least, around CBS, where the major concentration presently lies in plugging the 30-minute gaps that will open up at the end of the season.

Here, for example, is what CBS envisions, as the more qualitative entries being designed for the '57-'58 programming sweepstakes based on already completed pilots or advanced blueprinting:

An adventure-comedy series co-starring Vincent Price and Peter Lorre, called "Collector's Item." This is a wholly-owned CBS property created by west coast program exec Hunt Stromberg Jr., the idea stemming from the audience excitement generated by Price's recent participation in "The \$64,000 Challenge" with Edward G. Robinson. However, this one's not a quiz show; strictly comedy with adventure overtones in which Price portrays the owner of a N.Y. art gallery with Lorre as a phony art dealer who goes to work for Price. Web's hopes are particularly high on this one.

Next week, the CBS program command will get its first gander at the pilot on the Walter Slezak filmed comedy series (this one's being made in New York) called "Slezak & Son" with the star's mecoy offspring playing opposite him. Series is being produced and written by Howard Teichmann. It's a CBS-owned property, with John Rich assigned to the directorial helm. Web hopes to have 13 in the can in time for the fall semester.

Pilot has already been completed on the new Marie Wilson situation comedy series which is owned jointly by CBS, George Burns (who produced the pilot) and Miss Wilson. Series will be filmed at McCadden Studios on the Coast.

Also there's a new Eve Arden series currently in preparation. This one's based on Emily Kimbrough's "It Gives Me Great Pleasure," with Leonard Girsch assigned the task of transmuting it into a vidfilm series.

New western series is also in the offing. This one will star Richard Boone and is called "Have Gun, Will Travel." Pilot is being shot by Filmmaster (which is also doing three "location" shows for the network's "Playhouse 90" series).

Where the shows will go, of course, will depend on cancellations and sponsor priorities on time periods. A couple of them will probably wind up in Tuesday segments, since "The Brothers" will call it quits at the end of the semester and with probability of the "To Tell the Truth" quizzer being yanked from the choice 9 to 9:30 period. There are also some vulnerable Friday and Saturday night slots up for program revamping.

Jerry's TV Solo a Nielsen Smash

Jerry Lewis' first solo telestint bounced him into second and third places on the Nielsen top 10 for average audience and total audience, respectively. Perry Como continued as NBC's only other entry in the latest Niensens, covering the two weeks ended Jan. 26. CBS grabbed off the other eight winners in the average audience category and took seven out of 10 in total audience, with ABC placing "Disneyland" in this category.

Total Audience	Average Audience
I Love Lucy (CBS)	48.3
Ed Sullivan Show (CBS)	47.3
Jerry Lewis (NBC)	46.6
Disneyland (ABC)	42.7
Perry Como Show (NBC)	40.3
December Bride (CBS)	39.7
\$64,000 Question (CBS)	38.8
I've Got a Secret (CBS)	38.7
Arthur Godfrey's Scouts (CBS)	38.4
Jack Benny Show (CBS)	37.9
I Love Lucy (CBS)	46.6
Jerry Lewis (NBC)	39.6
Ed Sullivan Show (CBS)	38.1
December Bride (CBS)	37.0
I've Got a Secret (CBS)	36.7
\$64,000 Question (CBS)	35.7
G. E. Theatre (CBS)	35.4
Arthur Godfrey's Scouts (CBS)	35.3
Perry Como Show (NBC)	34.7
Jack Benny Show (CBS)	34.7

Mutual's New Type of Network

Designed to Shave Costs, Based On Web-Affiliate Barter Plan

Of Time & TV

Recent decision of Time magazine to expand its tv coverage has already paid off far beyond expectations.

Cover spread on Charles Van Doren ("Twenty-One" quiz) couple weeks back broke all records for single-issue sale.

A completely new radio network concept would be put into force if and when Mutual's planned changes go into effect, a concept aimed at tying in with local radio's news and music format confining the net's role mainly to servicing of news, sports, and special events.

Details of MBS' radical departure from current net operations were learned, as initial reaction from 20 to 25% of the affiliates indicated a nod in the direction of the new approach. If the current plan, first broached about two weeks ago in Chicago at the organizational meeting of the Mutual Affiliates Advisory Committee, does not win acceptance in the final stretch, net is determined to come up with alternative proposals. Net feels current standard contract of option time, clearances, payment to affiliates, etc., is unrealistic in today's market, best on one hand by tv and on the other by national spot radio buying, the problem compounded by the clearance problem.

Orders from parent General Tire & Rubber Co. is that MBS must cut its losses. It ran \$1,500,000 in the red in '56, according to a General Tire estimate, a figure though which is questioned by net execs who maintain that the bookkeeping loss considering net's role with o&os, for one thing. MBS feels it can cut losses in this trying period for radio network by slicing talent costs that go into entertainment shows.

The contemplated contract also would essentially swap the news, sports and special events programming for affiliate clearances, reducing any exchange of monies between net and affiliates to a bare minimum. Key to the barter arrangement would be net taking five-minute of news on the hour for national sponsorship and feeding five-minutes of news on the half-hour to affiliates for local sponsorship. Special events such as "Game of the Day" and football would go under a co-op arrangement. Popular "Queen For a Day," now multi-sponsored nationally, would be fed to affiliates for local sponsorship.

But under plan, net sees no room for such currently sponsored shows as "Bob & Ray," "Gaylord

(Continued on page 26)

Full Hr. TV Series On Tap for Fisher

NBC-TV is planning to build an hour variety show around Eddie Fisher next fall. Day hasn't been selected, but the show will go into a weeknight 8 to 9 time slot. Program will originate from the Coast.

Fisher, an NBC-TV contractee, will be on the inactive list between now and the fall, since his long-running Coca-Cola quarter-hour has been cancelled and the network has installed Xavier Cugat & Abbe Lane in his 7:30-7:45 time slot on Wednesdays and Fridays. Web, obviously happy about the way Perry Como has hit the Top 10 with his hour stanza, feels that Fisher can develop into a similar top contender.

NBC Sets Stable Role

James Stable, the former ABC v.p.-general counsel who moved over to NBC some weeks ago, has finally been set with a specific assignment. He'll become manager of talent negotiations in v.p. James Denning's talent & program contract department.

That was Stable's original function at ABC before he became the web's counsel. He was director of the business affairs department, and prior to that was with the William Morris office.

Shepard's NBC Shift

Hank Shepard has resigned as director of business development for California National Productions to switch from the NBC television subsid back to the web's o&o division. Shepard resumes his post as director of special projects for the o&o's, the job he held before moving over to California National about three months ago.

Reason for the move is a change in philosophy over at California National which deemphasized the business development phase of operations, leaving Shepard little to do. He won't be replaced.

CBS-TV's Hockey Click; Boxoffice Hypo for League

Chicago, Feb. 19.

The National Hockey League hierarchy is doing nipsups over the accumulating evidence that this season's experimental network telecasting is proving to be a potent boxoffice hypo. From several of the cities on the NHL wheel where the sport has been in the doldrums, come reports that attendance is perking up as a result of the Saturday afternoon CBS-TV telecasts.

The slambang puck chasing contests have also turned out to be a real Saturday sleeper for Columbia. Telecasts just last week attracted their first national coin, with Carter Products' Rise shaving lather buying in for a third of the final four games of the heretofore straight co-oped venture. The schedule of 10 games premised last month on a hookup of 59 CBS outlets. The lineup currently embraces 115 stations.

CBS is negotiating a renewal with the hockey league for next season, with the likelihood the schedule will be considerably expanded. It's understood the network this season is shelling out \$10,000 per game for the tv rights.

After six national tv exposures, the league clocked in the biggest overall gate of the year a week ago Sunday night (410) with 42,548 fans at the three rinks. That same night there was the a new high for the season at Madison Square Garden in New York where 15,925 per-

(Continued on page 26)

LaChoy's 'B'fast' Spread

Chicago, Feb. 19.

Beatrice Foods' LaChoy label has ordered 65 five-minute slices of ABC's "Breakfast Club" to be spread over two 13-week cycles. First batch kicks off March 4 on a three-a-week schedule and the final 26 will start in the fall.

Footie, Cone and Belding is the agency.

Ernst, Miller Favor Commission To Resolve 'TV in Courtroom' Issue

Judge Justin Miller and lawyer Morris Ernst took opposing sides in a debate on whether to allow tv into courtrooms, but both allowed as it was an excellent idea to establish a commission to investigate the situation. Miller was on the affirmative and Ernst the negative during last week's Radio & Television Executives Society luncheon in N. Y.

Gotham lawyer Ernst suggested that \$500,000 be contributed by networks and/or stations to establish a non-partisan investigating commission which would take its ultimate findings "to the courts" for final rulings. Part of the recommendation was to place "social scientists" on the commission.

Ernst favored "social scientists" as impartial, revealing judges of facts. He noted, after the formal debate, that such men were instrumental in gaining desegregation through the Supreme Court on the strength of information supplied about non-integrated schools "worked on the psyche" of a Negro child.

He believed that the networks and stations should give the coin for the establishment of the commission "because they'll make fortunes from trials later on." He admitted the risk for the industry since the commission's findings may be against sponsored trials if not versus televised trials altogether.

Upon being told of Ernst's suggestion, Justice Miller, former NARTB boss, said that the money might best come from one of the large non-profit foundations. Accepting this amendment, Ernst declared that it might still be wise if the networks approached the foundations, since they have the best chance of getting the money.

During the debate, Ernst said that he was "not debating ethics but convenience" of television in the courtroom. "How do we reconcile the ideas of an informed public and a sober search for justice? They are in conflict," Ernst said.

Do lawyers and judges in courtroom trials "think soberly and as carefully," Ernst queried, "when television gets into the act?" He submitted to the luncheon meeting of RTEs that courtroom decorum might be shattered if tv moves in.

Miller felt contrarily that the technical developments in tv are proven to be so complete that unless, say, a witness were told of the tv camera's presence, he'd never know. He said later that in offering this attitude, "he was not minimizing the hazards, but I'm skeptical about there being too many."

Miller opined that federal courts should have the ultimate say as to the permissiveness of televised trials, since such programming is covered by the Fifth and 14th amendments covering the due process law.

Record CBS Sales, Earnings for '56

CBS Inc. hit record marks in sales and earnings during 1956. Consolidated profits for the year rose 21.5% over 1955, to a total of \$16,238,000, on a sales increase of 12% to \$354,000,000 for the year. Comparable 1955 earnings were \$13,397,000 while sales were \$316,573,000.

Profits per share for the year totaled \$2.17, compared with \$1.83 the previous year. The figures were arrived at after providing a loss of 41¢ per share on the discontinuance of the CBS-Columbia radio-tv manufacturing division in July, with the 41¢ including losses on plant disposal.

Board of directors declared a quarterly dividend of 25¢ a share, up from the last divvy of 20¢, for holders of Class A and B stock of record on Feb. 21, payable March 8. Board also elected a new v.p. of the parent company, Arthur L. Chapman, the new prez of CBS-Mytrom. Geraldine Zorbaugh and Thomas K. Fisher, v.p. and general attorney of CBS Radio and CBS-TV respectively, were elected assistant secretaries of CBS Inc.

Havana's R 'n' R Bans

Havana, Feb. 19. Rock 'n' roll has been banned from Cuban television by order of Minister of Communications Ramon Vasconcelos.

This was done, said the order, because "performers and fans adopt postures and carry out movements which are frankly immoral, and in addition this choreographic deformity tends to cause unhealthy states of excitement in the persons used in these exhibitions as well as in the televiewers."

Par Kicking Up Fuss To Prevent 'Translator TV'

Washington, Feb. 19. Paramount Pictures hasn't given up its fight to stop construction of tv translator stations in Palm Springs, Calif., where it operates a community antenna which it has used for testing its Telemeter system of toll tv.

Picture company's subsid, Palm Springs Community TV Corp., notified FCC last week it will soon file a protest against the Feb. 7 authorizations to Palm Springs Translator Station Inc. and will request that the grants be stayed.

"Par told the Commission it is 'convinced' that the agency will suspend construction of the two translators authorized when it has had opportunity to study the protest. In the meantime, it requested the Commission to advise Translator that any construction it undertakes will be 'at its own peril and risk.'"

Community TV previously opposed grants to Translator because its original president, Howard Morris, is not a U. S. citizen. FCC issued the authorizations after Morris was replaced by Frank Bennett, denying further opposition by Community on allegations that Morris may still be the man behind the project.

Cincy Shuffles

Cincinnati, Feb. 19. Switching of Willie Thall from WLW-TV to WKRC-TV and Bob Braun from WCPO-TV to WLW-TV opened the door for promotional buildups on changes and replacements by all three stations.

Thall, vet. Crosby staffer and a wheel on WLW-TV "Midwestern Hayride" and Ruth Lyons "50-50 Club" shows, is conducting an extensive talent search for a femme chipper on his show to come on WKRC-TV.

Bob Braun, popular for his vocal mimicry on Dotty Mack's show, waited a week or so after leaving WCPO-TV before announcing affiliation with the Crosley fold. Al Bland, program director at WLW and WLW-TV, is putting on a tease campaign about Braun's new chores.

Mort Watters, chief-of-the Scripps-Howard Cincy tver, has beaten the drums long and loud to find a young man to replace Braun. Pitch drew 417 applicants for auditions.

Hub TV On a Creative Kick

Boston, Feb. 19. Creative tv is coming to the fore here with WBZ-TV's new Sunday afternoon program, "2000 A.D.," built around what life will be like in the next century. Last Sunday they shot off a rocket on the program; this Sunday (17), they rode a 25-ton tractor over an automobile crushing the heap into a pancake to show the might of modern machinery.

A giant Caterpillar was used to crush the car. First, the machine lifted its 10-ton blade into the air, dropped it on the hood of the car, making a step on which to climb, then grinded over the car.

Prof. Jonathan Karas, sitting in the cab with the driver, described the "ride." IBC sponsors the series. Sid Pike is director. Again on the creative kick, WBZ-TV presented a half hour drama fantasy, locally produced, "Abraham Lincoln's Heavenly Crisis" written by WBZ-TV's George E. Moynihan.

WNAC-TV came in on the live creative resurgence with sending a film team to Hungary to document the refugee situation. The first part of the film documentary, "Suffer the Little Children," has been shown and Monday (18), the station premed its longer film, "World Sorrow."

Greene's 'Omni' Seg

Ottawa, Feb. 19. David Greene, top producer of Shakespeare for the Canadian Broadcasting Corp., will produce "Young Shakespeare" via ABC-TV in New York (24) for "OmniBus." Greene has been temporarily released from CBC commitments for the job, including his production of "Black Chiffon" set for CBC-TV Theatre Feb. 24.

Hub's WBZ-TV Finds Real Life Drama Right On Its Own Tower

Boston, Feb. 19. WBZ-TV had a real life drama in its own backyard on its hands Saturday (16) when a would-be suicide climbed to the top of the remains of the old WBZ-TV tower, cut in half by a hurricane, and threatened to jump.

Roger Lavell of Brighton, who resides in the studio area, started climbing at 1:45 p. m. and was immediately spotted by station personnel who tried to get him to come down. Police and firemen rushed over, but could do nothing to get the young man to come down. His wife was brought in to plead with him to climb down the tower, but was unsuccessful.

WBZ radio and WBZ-TV went to work recording and broadcasting the drama as a crowd of 5,000 appeared seemingly from out of nowhere. Rev. Thomas Keane a curate at St. Anthony's Church, Allston, rushed from a nearby rectory to plead.

In the studio, Charles Feeley, Newton policeman, was rehearsing for a panel discussion on "Our Believing World," interfaith religious series in connection with Brotherhood Week. Feeley, who has been cited nationally for outstanding work in juvenile delinquency, rushed out and talked to the boy from the address system of a Boston police cruising car for over an hour.

Traffic got snarled up for miles around the studio, and after some two hours, the combined efforts of Father Keane and Officer Feeley were effective and the man began a slow descent refusing to allow anyone to help him.

On the spot coverage by WBZ-TV cameras and WBZ mikes kept New England viewers and listeners in touch with the drama in the studio's backyard.

Woodall's Regency

Atlanta, Feb. 19. Allen Woodall, prez of WDAK Radio and general manager of WDAK-TV, Columbus, has been appointed to the board of regents of the U. of Georgia system. His appointment is from the state at large, which is a seven-year term.

Woodall, the first Georgia broadcaster ever to serve as a regent, is an alumnus of the U. of Georgia. He is a past prez of the Georgia Association of Broadcasters, and past chairman of the U. of Georgia Radio-Television Institute.

Columbus — Leroy Falck has been named director of commercial operations at WLW-C, local NBC-TV affiliate. Falck succeeds Don Hardin who recently became WTVN-TV promotion director here.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Ellis Moore, director of the NBC press department, back at work after a bout with virus pneumonia . . . Pat Farrar upped to director of public service, educational and religious programs for WRCA-TV, replacing Richard Heffner, who's joined the Metropolitan Educational Television Assn. as program manager. Heffner continues as producer-moderator of the station's "Open Mind," however . . . Ann Thomas and Patsy O'Shea into the cast of "Our Gal Sunday" and Jean Gillespie into "Ma Perkins," both CBS Radio . . . WRCA-TV continuity writer Robert D. B. Carlisle moved to "Tonight" as a writer . . . Rosemary Rice set for the lead in "FBI in Peace & War" Sunday (24) . . . Sherman Adler named account exec for sales development in CBS Television Spot Sales' N.Y. office; he was formerly with NBC Television Films . . . Hal Hastings, who accomps Martha Wright on her WCBs show, taking a leave of absence to become musical director of George Abbott's new Gwen Verdon-Thelma Ritter legitier, "New Girl in Town." John Lesko will pinchhit for him on WCBs . . . Ben Grauer doing a series of 15-minute transcriptions for the American Legion for national distribution in April . . . WRCA-TV stage manager Richard Auerbach moved over to NBC-TV in the same capacity . . . Lyman Clardy, manager of program operations at WCBs, received permanent appointment as a full commander in the U.S. Naval Reserve . . . Rev. Malcolm Boyd (ex-radio-tv producer and packager) currently winding up his theological studies at Union Theological Seminary in N.Y. and plans to leave in June for a year's church work in France in the monastic community of Taizé. His book "Crisis in Communication: A Christian Examination of Mass Media" is ready for publication via Doubleday . . . It's a girl for the Don Mercers (NBC station relations (their third child) . . . Sam Levenson speaking on "Humor and the Comedian" at the New School for Social Research course on "Show Business: Work in Progress," next Monday (25) . . . Bill Leonard back in the saddle at WCBs—his first guest on his "This Is New York" was Mayor Robert F. Wagner, who welcomed him back . . . Peggy McCann, last with Paul White as his gal Friday, joined Ted Lloyd's production setup ("Ask the Camera") as executive administrator for the national syndication of "Camera" . . . CBS News & Public Affairs producer Jack Kunev upped to supervisor of the web's "Lamp Unto My Feet" series . . . Red Barber takes off early in March for the N.Y. Yankees' St. Petersburg training headquarters and commutes to N.Y. Fridays for his NBC-TV post-fight t'v'er . . . Michael F. Dowley Jr. named director of export operations at RCA International Division . . . National Exchange Club presented MBS prez John B. Poor with the group's citation of merit for outstanding public service in the fight against lawlessness. Award, third in succession for MBS for its National Crime Prevention Week activities, cites year-round emphasis by Mutual's evening mystery-adventure block on "crime does not pay" theme . . . Quartet of sports-casters that play-by-played major league baseball for Mutual's '56 "Game of the Day" schedule will handle the same chores this season. They include Art Gleason, net's sport director, Rex Barney, John MacLean and Bob Neal.

TV actor-writer Joe Julian is completing the English translation for dubbing of "La Strada" in addition to doing the March 1 lead on "Big Story" . . . Dr. Sidney Roslow, Pulse chief, to Pittsburgh next Wednesday (27) to address Advertising Club on "Which Gives You a Bigger Bang for Your Buck—Radio or TV?" . . . Tab Hunter guesting tomorrow on Herb Sheldon's afternoon "Studio Party" (WABD) . . . Theory and organization was Mort Abrahams' topic when the exec producer of "Producers' Showcase" lectured at New School Monday (18) . . . Charter Oaks Telepictures bought its own building in the east 90's, to get 7,500 square feet of shooting stage and film lab space; org run by Otis, Ira and Lou Cavrell . . . Bob Ross, folk singer, into tomorrow's "Jewish Home Hour," WATV . . . Renata Tebaldi made a rare radio guest shot Monday on WNYC's "For the Ladies," emceed by Peter Graving; she discussed that alleged feud with other soprano Maria Callas . . . Don Morrow selected to host Preem convention show in Cbl . . . Paul Taubman scoring original music for projected Maurice Chevalier telepic series . . . Alfred Masini from CBS Network Sales Service to Edward Petry reppery sales . . . Tom Redston becomes new WAAT account exec. . .

Karl Swenson just back from Washington, where he made a film for Civil Defense tagged "It Can Happen Here," and resumes his role on CBS-TV's "Edge of Night" soap . . . ABC Film Syndication holding second screening today (Wed.) at Overseas Press Club of its "Exclusive" series being dangled for sponsorship. First screening held last week (13) . . . Harry Rasky, producer on "UN in Action" on CBS-TV, hospitalized with a bleeding ulcer while visiting in Toronto. Michael Sklar takes over as producer till Rasky returns . . . Reginald Dawson into cast of "Road of Life" on CBS Radio . . . Ed Murrow off to England for a special assignment; Charles Collingwood supping him on CBS Radio this week . . . Carmen MacRae does double duty on CBS Radio Sunday (24), guesting on "Woolworth Hour" in the afternoon and the Mitch Miller stanza at night. Percy Faith, incidentally, returns to his Woolworth conducting chores same day after two weeks in Cuba . . . Howard Petrie back from Hollywood film acting chores for tv work in N.Y. Had a lead in Phil Silvers show last week . . . Mort Abrahams, exec producer of "Producers' Showcase," to Chicago Friday (22), to rehearse Old Vic company for March 4 "Romeo and Juliet" NBC-TV stanza . . . Frances Wyatt, who as regular member of "Voice of Firestone" cast filled in Jan. 14 for ailing Patrice Munsel, becomes featured soloist May 13 on show; her fast fillin, according to sponsor, got "great-mail response" in show's 28-year radio-tv history . . .

IN HOLLYWOOD . . .

Tennessee Ernie Ford will take a summer layoff from tv for the first time and upon his return in the fall will severely trim his schedule of six half hours a week. He wants to concentrate on the night show and forget about the midday strip . . . Kenyon & Eckhardt prez Bill Lewis around for a few days of client contact and meetings with Jack Runyon, the agency's regional veepee in Hollywood . . . General Foods deal for CBS-TV's "Perry Mason" series curdled when the net insisted that GF take up the tab for a defecting client from Jackie Gleason. His time will be "Mason's" time next fall . . . Art Linkletter will write a book about the kids he chins with on "House Party" while loafing among the Lailanis. Bob Cummings, who went along, will be more concerned with bathing beauts for his own tv series . . . J. Walter Thompson's Danny Seymour and Cornwell Jackson inspected most of the available pilots and cast their vote for Don Feddersen's "Date With the Angels." It's half open so they'll pitch it to their clients . . . L.A. Press Club was given a demonstration by KNXT of how fast tv works. A newsreel of the members shot by Coy Watson was developed, dried and shown 20 minutes after it was taken . . . Kicked off the air when soap opera fans rebelled, KFI is now taking NBC's Bill Goodwin Show but delaying it until the evening hour.

IN CHICAGO . . .

NBC Radio veep Matthew (Joe) Culligan to address the Broadcast Advertising Club Monday (25) . . . WJJD's "Supertime Frolic" and "Breakfast Frolic," hosted by Randy Blake, get the axe April 1 after nearly 25 years so the Plough-owned station can extend its straight music-news format from sign-on to sign-off . . . Bob McKenna switched

(Continued on page 26)

McCONNAUGHEY EXIT ON TAP

Fat Rise in U.S. TV Viewing

The new tv year got off to a good start with Nielsen reporting a 30% rise in January, '57 in the total number of homes tuned in at an average evening, as compared to January, '56.

Reflected in the figure is the rise in the number of tv homes in the U.S. over the course of a year, with Nielsen reporting 39,300,000 U.S. tv homes in January, '57, as compared to 35,100,000 tv homes in January, '56, a rise of 11%.

Comparing the two years in the same month, Nielsen reports an average evening total audience rating of 25.4 in '57 against 22.7 in '56. Translated into homes, there were 9,123,000 homes tuned in on an average evening during January, '57, against an average of 6,976,000 homes during January, '56. Ratings of the two periods show a 11% rise in January, '57, and a 30% rise in the total number of homes.

Protests Swell Over WRCA-TV's '10 Plan'; Branded as Giveaway

Slam at WRCA-TV's selling practices and a negation of the assertion that New York has become a "soft" market for national spot business were made last week by WABC-TV as a result of the NBC key's new "10 Plan" and some supporting remarks made by Tom McFadden, NBC o&o vee. Apart from WABC-TV, and WCBS-TV which had its say last week, all of New York's other tv stations—WPIX, WABD, WATV, WOR-TV—are up in arms about the selling plan which for every Triple-A spot bought on WRCA-TV the advertiser qualifies for a bonus of nine free spots.

"It's awful when the No. 2 station in New York goes into a giveaway," Joseph Stamler, WABC-TV sales chief, declared. "I agree at all times that anybody at any time should be free to solve his own problems as McFadden says, but we feel at WABC-TV that if a next-door neighbor of yours is chopping down a dead tree, you certainly are entitled to ask that he take steps to prevent it from falling on your house." Stamler said that the WRCA-TV "giveaway" creates a generally bad impression of business all over tv and Stamler said the downbeat aspect was not limited to New York since NBC has extended the plan of nine bonus spots to other o&o markets.

McFadden stated in VARIETY last week that a soft spot appears to have developed in sale of prime station breaks and that this soft state is affecting all advertising media, particularly tv.

Stamler's reply was that it is not true anywhere in New York but apparently at WRCA-TV. He noted a reported rise of 12% in WCBS-TV profits from January, 1956, to January, 1957, and a 22% rise in WABC-TV's Jan.-to-Jan. billings. Then he said, "In our dealings with time buyers we have always found them to be cautious, and it's possible they are not buying certain high-price spots, which used to be automatic, because the buyers get better cost efficiency

(Continued on page 40)

DST to Cue Wide Use of TV Tape

Video tape will be used extensively for the first time for daylight savings time repeat purposes this summer by NBC-TV. Network will supply eastern and midwest affiliates remaining on standard time with up to 10 hours a week of taped repeat programming, starting April 28 and running through Oct. 28.

Network had hoped to use tape even more extensively, but delays in delivery of production models of the Ampex machine (originally, production models were promised for last November; now the web doesn't expect them until next November or later) have limited the use of tape for this year. Decision to use as much tape as the web will be made last week at the meeting of the affiliates' exec committee with the web last week.

Under the tape plan, all the web's Monday-through-Friday 7:30

(Continued on page 40)

WARREN BAKER AS 'DARK HORSE'

Washington, Feb. 19.

Belief is growing here that FCC chairman George C. McConaughy will resign and enter law practice in Columbus, O., before his term on the Commission expires June 30.

McConaughy refuses to reveal his plans, saying he hasn't decided whether to seek reappointment. Since there is considerable doubt among people who know the ways of the White House that he would have to "seek" the job if it were available to him, there's reason to suspect that the administration has other plans.

Speculation is that McConaughy will leave some time during the spring, presumably after the allocation proceedings are decided and important tv hearing cases are out of the way.

Who would succeed him as chairman would depend on whether the administration would bring in an outsider or give the job to one of the Republican members. If it's the latter, either Commr. John C. Doerfer or Robert E. Lee, both Eisenhower appointments, would be in line. There's increasing talk, however, that Warren E. Baker, the agency's chief counsel and generally regarded as the outstanding staff appointment by this Commission, would be seriously considered.

Should an outsider be brought in, either as chairman or as a commissioner, the Administration would have a wide field among former members of Congress who lost out for reelection. With the job now paying \$20,000 per annum, no shortage of candidates is anticipated.

Fortifying the belief that McConaughy will resign is the fact that several of his aides are planning to leave—fairly soon.

Looks Like Good-Bye For 'Good Morning' As Rogers TV'er Faces Axe

Handwriting is on the wall for "Good Morning With Will Rogers Jr.," and it's probably only a matter of weeks before a country and western style music stanza goes in as CBS-TV's newest competitive entry against NBC's successful "Today." Columbia expects to make a decision on one of six hillbilly formats which it has auditioned within a day or two, and will move quickly to get the new show on the air.

Originally designated "The Morning Show" when CBS decided to invade the 7 to 8 a. m. precincts three years ago, the program has gone through a number of changes, particularly in the talent end. It started with Walter Cronkite, who

(Continued on page 40)

Lee Cooley to Helm Godfrey Subs 5 Weeks

Lee Cooley pulls down his first on-the-air assignment under his new CBS-TV pact next Wednesday (27) when he'll take over the Arthur Godfrey Wednesday night 8 to 9 p.m. for five weeks while Godfrey is gamehunting in Africa. Cooley has lined up five musical shows which will feature Peter Lind Hayes & Mary Healy, Guy Mitchell, Jo Stafford, Teresa Brewer and Vic Damone, who winds things up March 27.

Plan for the five one-shots is to supply each show with either an overall theme or an actual "book" in the manner of Broadway musicals. So far, guests and director for only the first show have been set—Jack Whiting will appear with Hayes & Miss Healy, and Byron Paul will direct. Cooley, who joined CBS as a producer-director last December, produced the audition kinnie of "The Big Record" but hasn't done any on-the-air stints to date.

National Spot TV's \$397,498,000

In '56; P&G Tops 'Big 10' Spenders

Make Believe

WNEV, N. Y., came up with one of the strangest cocktail party cancellations on record last week. Indie had arranged to "launch" Ford in his new "Make Believe Ballroom" slot with a shindig aboard the S.S. Brazil.

Station then sent out telegrams calling off the affair because of the longshoremen's strike.

National spot television spending for 1956 was \$397,498,000, according to statistics of the Television Bureau of Advertising. It was the first full-year report ever available on aggregate spot expenditures for the medium.

Last quarter of the year, spot sales on a gross one-time basis reached \$107,842,000. TvB which started these national spot reports during the last quarter of 1955, is considering entry into a breakdown of network television sponsors in terms of total expenditures for each individual brand name, it is understood.

Big 10 companies in national spot for the entire year were, in order of expenditures: Procter & Gamble, \$17,521,900; Brown & Williamson, \$11,288,700; General Foods, \$19,411,400; Sterling Drug, \$8,823,400; Philip Morris, \$7,369,400; Colgate-Palmolive, \$7,314,600; National Biscuit, \$5,536,500; Miles Labs, \$5,354,700; Continental Baking, \$5,264,900; Kellogg, \$4,815,000.

In 1956, TvB reports, there were 16 advertisers spending \$1,000,000 or more in national spot in the last quarter of 1956 as against 13 for the last three months of 1955. All totals are for time and talent.

Making a first appearance in the top 200 tv spot spenders were: American Character Doll; Bon-Ami; Chunky Chocolates; Clairol; Helene Curtis; E. F. Drew; Drug Research Corp.; Max Factor; Food Mfrs. Inc.; Gilmar Records; Kaiser Aluminum; Kimberly-Clark; Lanvin Parfum; Lionel Corp.; Miller Brewing; National Presto Industries; Omar Inc.; Sears Roebuck; The Texas Co.; United Fruit; and The Wonder Co.

Latest quarter report is highest of five tallied by TvB. Previous high was second quarter of 1956, \$105,584,000.

ABC Radio's 'Me, Too' on Veepees

A touchy situation seems to have been created when ABC Radio learned of the planned advances of five ABC-TV men to vicepresidential status. Outcome is that the radio network will be given similar administrative advances.

First of ABC Radio promotions came last week. When Al Beckman, ABC-TV director of station relations, got a stripe, so did Ed DeGray, his radio counterpart. Feeling there was that DeGray, working in equally as tough an area as Beckman, needed the stripe to function among station owners without having to face the difficulty

(Continued on page 36)

Bill Berns' Year Leave, To Helm Jones Beach Stadium as Man. Dir.

Bill Berns is taking a year's leave of absence as director of news & special events for WRCA and WRCA-TV, the NBC flagships in N. Y., to become managing director of the Marine Stadium at Jones Beach, L.I. Leave was granted at the request of Robert Moses, head of the Long Island State Park Commission, which operates the Stadium, in a letter to RCA board chairman David Sarnoff.

Managing director's post at the Stadium is a brand-new one, and while Berns' official duties are designated as the protection of the public interest in the entertainment enterprise, his actual duties will range from assisting Guy Lombardo in the latter's production of "Show Boat" this summer via the handling of some of the negotiations, to handling public relations and promotion, facilitating ticket sales, et al. While Berns' current activities at NBC are in

(Continued on page 38)

EDITH ADAMS INTO R & H'S 'CINDERELLA'

Rodgers & Hammerstein and CBS-TV have dipped into the legit theatre to cast another key role in their March 31 production of "Cinderella." Edith Adams, currently in the lead of "Li'l Abner," has been signed to play the fairy godmother in the musical adaptation of the fairy tale.

Signing of Miss Adams will dovetail her into the show's offbeat rehearsal schedule, resulting from the "My Fair Lady" doubling of Julie Andrews in the lead. Hers is the last major role to be filled in the musical, with Miss Andrews set in the title role, newcomer Jon Cypher as the prince, Howard Lindsay & Dorothy Stickney as the king & queen, Ilka Chase as the "stepmother" and Alice Ghostley and Kaye Ballard as the sisters.

Garry Moore's Brace Of New Sponsors

Garry Moore has picked up an additional couple of clients for his morning CBS-TV'er in California Packing Co. and Pittsburgh Paint. Latter has extended its current stint by purchasing six additional alternate-week quarter-hours starting April 12 and running through June 21. California Packing has bought 13 alternate-week quarter-hours starting April 12 and running through September 27.

McCann-Erickson of San Francisco placed the California Packing order; Maxon set the Pittsburgh Paint extension.

From the Production Centres

Continued from page 24

from ABC-TV Films to the Adam Young station-rep shop . . . Jim Hanlon, WGN public relations chief, bedded after a coronary scare . . . George Marr, vet Milwaukee radioite, joined the sales staff at WISN-TV, the Hearst-owned station in the beer capitol . . . WIND commercial manager John Carey vacationing in Nassau . . . WBBM-TV's "Early Show" matinee strip from the Metro library bows Monday (25) at 4:30 with Lee Phillips' "Shopping With Miss Lee" tidbit moving up to 12:15-12:30, replacing the "Luncheon Show" . . . WAIT deejays Reed Farelil and Spider Webb hosting Friday night teenage record hops at the Capri ballroom . . . Chi CBS special events director Hugh Bill penned a piece for Sigma Delta Chi's Quill on WBBM's "Ear on Chicago" . . . Sportscaster Wayne Griffin back on WBKB with a Saturday night half-hour built around films of the top boxing matches of the past six years . . . Paul Molloy's Sun-Times tv column goes five times weekly.

IN LONDON . . .

Brian Glynn Henry joins Associated-Rediffusion, the London weekday commercial tv programmers, as television advertising manager on March 18. At present, Henry is advertising manager of a London evening paper . . . Granada-TV present another in their series of adult plays, "Home Of The Brave," by Arthur Laurents, in their "Play Of The Week" series today (Wed.) . . . Bill Maynard begins his own weekly series titled "Mostly Maynard" on BBC-TV next Wednesday (26) . . . Films produced or directed by George Stevens featured on Associated-Rediffusion's show, "Spotlight" last night (Tues.) . . . Mitchell Torok and Constance Bennett on "Sunday Night At The London Palladium" last Sunday (17) . . . Ex-Ted Heath vocalists Lita Roza and Dennis Lotis will be featured together in an ABC-TV version of "The Girl Friend," to be aired on March 2 . . . Eartha Kitt will appear in a filmed interview on BBC-TV's "A to Z" which reaches the letter "K" on March 1.

IN BOSTON . . .

Tony LaCamera, tv editor Boston American, to represent Hub writers on panel discussions, at upcoming confab on public service by Westinghouse at Hotel Statler and WBZ-TV, Feb. 27-March 1 . . . WNAC-TV's film unit director Jim Pike and Jeff Forbes made three 20 sec. and 10 sec. animated film spots for National Brotherhood Week and national headquarters has ordered 120 prints for 120 different tv stations coast to coast. Frank Luther did the jingles . . . Norman Knight, exec veep and gen. mgr. WNAC-TV, named media chairman for Mass. National Conference Christians and Jews . . . Blair's Foodland, Inc. is supporting Gretchen Jackson's 15 min. women's program on WBMS for 13 weeks . . . Rex Traller, WBZ-TV cowboy personality, takes to the highway Sunday (24) to spread the word of the Hub tea party to New York and Philly. Garbed in the clothes of the period he will reenact the 360-mile weeklong ride covering approximately the same route taken by Paul Revere . . . Rock Hudson guests with disk jock Norm Prescott on WBZ-TV's "Giant Movie Party" Tuesday (19) . . . WBZ-TV premed its new series, "Star and the Story" at Studio 6 for the Hub press and Phyl Doherty, director of p. r. and advt., had Betty Madigan, singing at Blnstrub's and Johnny Mathis in from New York as guests. Film is on Sundays at 4:30 p.m. . . . Cedric Foster, WNAC and Mutual commentator back at Hub office following DC visit covering national politico scene . . . Joe Dube, WNAC production supervisor, announcing arrival of new baby girl.

IN WASHINGTON . . .

U.S. Information Agency teed off a new daily English language "Report from America" radio show to Africa past week . . . CBS v.p. Lou Cowan guest speaker at last week's Ad Club meeting . . . WTOP-CBS d.j. Eddie Gallaher vacationing in Florida, with Don Gaynor and Arch McDonald pinchhitting on his two daily shows . . . Epilepsy Teleama jointly sponsored by radio station WOL and WTTG netted fund \$35,000-\$40,000 . . . Eugenie van de Water, ex of WJAR-TV, Providence, R.I., has joined WRP promotion department as a writer . . . Sportscaster Jim Gibbons, who recently ankle WMAL-ABC, switches to WRC-TV next Monday (25), with show sold out in advance of preem . . . Duncan Miller bows out of WTTG, where he handled publicity and promotion, to take over flackery chores for National Symphony, replacing Roy Meachum, who joins staff of Washington Post.

IN SAN FRANCISCO . . .

KOVR-TV, Stockton, joined ABC last Sunday (17), following boss Terry Lee's inking of an affiliation contract. Stockton station presumably is confident FCC will go for transmitter shift taking KOVR out of Frisco area, projecting it into the Sacramento picture, where UHF KCCC is also an ABC affiliate . . . KCBS' "Jane Todd" (Wanda Ramey) heads to London next month to help inaugurate BOAC's Frisco-London direct service, will tape some material there. Evangeline Baker will pinch-hit for her on KRON's "People with a Past" . . . Jacques Fott had departed KPXI for the lush green fields of Hollywood . . . FCC has okayed KSAY call letters for new 10,000-watt station, field tests are now being made . . . KYA picked up the old KEAR "Candlelight and Wine" program, with John Bowles and Dave Borris handling it . . . New film editor at KGO-TV is Jim Raymond, ex-KOOL-TV, Phoenix. He replaces Carl Ring, who moved on to KOVR.

IN PHILADELPHIA . . .

WRCV-TV to make pickups for NBC-TV for week starting Monday (25), including "Close-Up" (26), "Tonight" (26), "Steve Allen" (3) and originations for "Today" (3-4). Jinx McCrary to interview Grace's family, the John B. Kellys, from local studios . . . Bud Brees, WPEN singing deejay, pacted by RKO Unique Records. Brees, an ASCAP member, is a former Art Mooney vocalist . . . Sherry O'Brien returns to the air (March 1) with an evening postcast over WJMJ . . . Bill Mercer, who recently exited WDAS, signed by WHAT. He moves into the Kai Williams spot. Williams switches to WDAS . . . WPEN, to celebrate 28th anni and introduce new lineup of personalities, gave cocktail party for agency reps . . . Wm. B. Caskey, veepee and g.m. of station, attributed big agency and show biz turnout to WPEN's policy of local personality programming for past five years.

IN MILWAUKEE . . .

James G. Haig, general manager for WRIT radio station, has chalked up another first locally airing news 15 minutes earlier each hour daily on the quarter-hour with Jim Wallace, WRIT news editor, doing the chore. That means 23 broadcasts each day, starting at 5:45 a.m., and the windup 11:45 p.m. WRIT's mobile unit participates continually in fast-breaking local news . . . KFBI, Wichita, followed the leader, with other stations nationally doing a switch to quarter-hour news setup . . . WTMJ-TV, Milwaukee Journal Television station, started using its third color camera in regular operation, last week. In Fall of 1956, WTMJ-TV added two color cameras and two black and white studios, after alterations became one large color studio. Station now has two color studios, with much new equipment acquired for maintaining top color programming . . . Charles "Chuck" Lanphier, former vet of local radio and television, has acquired an eatery (on the class side) Red Coach Inn, on Blue Mound Road. Lanphier was general manager of WEMP radio from 1936 to 1946 . . . Onetime Milwaukee (WEST, now WOKY) deejay Tom Edwards, currently spinning disks on WERE,

Cleveland, has a record "What is a Teen Age Girl?" on Coral . . . Sepia deejay Manny Maudlin has a Sunday aft. show going from Thelma's Backdoor, with an assist by Levon McCune . . . WTMJ-TV newscaster John Drury does the news on Sunday's "Newsroom," 9:30 to 10 p.m.

IN SEATTLE . . .

Edna K. Hanna has resigned as promotion-publicity manager of KTVW, Channel 13, to join publicity staff of Greater Seattle, Inc. She was formerly with WLAN, Lancaster, Pa., and is a charter member of American Women in Radio and Television . . . Merlin Fisher of copy department takes over publicity chores at KTVW . . . W. F. Jahn, television editor of the Hearst morning P. I., has added daily radio-television news bit to KIRO's "Northwest News Roundup" at 5:35 p.m. Jahn also is on KNBX Thursdays at 5:15 p.m. . . . KING-TV's children's program, "Wunda, Wunda" have set out to refute average kid's concept of an Indian as "a bad guy with feathers." Director Kit Spier, star Ruth Frins and musician Elliott Brown are doing weekly program on Indians, based on authentic ethnological material. Spier is well-equipped for job. Both his parents are anthropologists and he has lived with several different tribes of Indians and has accompanied parents in the field on research expeditions. Authentic Indian artifacts—costumes, masks, coup sticks, etc.—from the Washington State Museum are being used in the programs.

IN MINNEAPOLIS . . .

Minnesota Associated Press Broadcasters association elected Al Anderson, KLRG, Redwood Falls, president, and Christy Hanson, KNUJ, New Ulm, secretary . . . Campaign started to raise \$200,000 to keep impending Twin Cities' educational tv station, KTCA-TV on air through Sept., 1958 . . . Film actor Robert Wagner, in town for personal appearances, to plug "The True Story of Jesse James," did a KSTP disk jockey stint . . . WTCN disk jockey Don Doty recuperating from a fatigue attack . . . WAVN, in suburban Stillwater, Minn., has applied for power increase from 250 to 1,000 watts and also has purchased new remote broadcast equipment . . . While continuing as sports director, Jack Horner also has joined the KMGH-TV sales department. Station has reduced its sports reporting to a minimum since taking on the pre-1948 M-G-M feature films . . . KSTP-TV presented a 15-minute mental health program, "Minnesota U.S.A." a filmed report on work being done at the state hospital for the mentally retarded and ill.

IN PITTSBURGH . . .

Because this is Gene Kelly's home town, his tv debut on "Schlitz Playhouse" will be premiered here on KDKA-TV Feb. 28, a day before it goes out over the CBS network . . . Ernie Otto, onetime manager for WCAE disk jockey Jay Michael, is now running a record store in Canton, O., and also promoting jazz packages . . . Pete Thornton, publicity director for KDKA-TV, and his wife back from a week's vacation in Fort Lauderdale, Fla. . . . Bruce Rice, former Pittsburgher, has been named sports director for KCMO Broadcasting Co., both its radio and television outlets, in Kansas City. He graduated from UCLA and went to K.C. a year ago from a station in Texas . . . Harris Brehl, outdoor editor of Hearst Sun-Telegraph, has signed a deal with William G. Beal Productions here to appear in and narrate a series of hunting-fishing telepic.

IN CLEVELAND . . .

Joe Mulvihill, KYW all-night diskier, helped crown Perry Come and Dinah Shore in Las Vegas heart fund show . . . Mrs. Grace Weiss, ex-WING, to WJW-TV accounting department . . . Pat Patterson renews "All-Outdoor" show back to half-hour Saturday KYW-TV pitch . . . KYW hosted (15) Rab Clinic . . . WGAR newscaster Jack Dooley renewed at 11 p.m. by Second Federal . . . WEWS expanding its news operation with hiring of Jack Perkins, ex-WGAR, and George Moore, Press photographer . . . WJW-TV adding "Bandstand" with Phil and Mrs. McLean emceeing the hour-long dance studio teenager show when it leaves WEWS.

KYW diskier Wes Hopkins initiating "Operation Weskids" to bring youngsters in Crippled Children's Society Program into limelight by way of programming and trips to area events . . . Skitch Henderson and Helen O'Connell headlined KYW Heart Fund Assn.'s "Twin-Heart Ball" (14) at the Arena in hoopla \$10,000 show in which 4500 attended. Proceed went to the area Heart Fund.

Mutual's New Type Network

Continued from page 23

Hauser" and the twice-weekly "Eddie Fisher Show." Current advertising contract commitments on such shows would be fulfilled, but there would be no renewals if plan goes into effect. The same holds true for talent contracts. Bob & Ray's expires in September and in the interim, if plan is adopted, they would be switched to do net deejay chores.

Under present proposals, net's sponsored religious block would be continued, with affiliates sharing in coin, as well as the sponsored midweek mystery-adventure block, under the present exchange of programming setup, with net feeding affiliates a similar block of programming.

That net would lose out on some sponsor coin—Coca-Cola, American Molasses, McKesson & Robbins—under projected setup is acknowledged. But a floor also is placed on possible losses, it's argued. There are also 17 five-minute news shows opened up to net daily, under contemplated plan, it's pointed out. With the Miles and Kraft biz already in the house riding on five-minute news shows, net could account for about half of its potential news sponsorship. In addition, Gabriel Heater's 130-minutes of news weekly, broken down into five-minute slots, is fully sponsored.

MBS execs say that in about two or three weeks sufficient affiliate sentiment should be sounded out to warrant a decision. The current try represents the net's second attempt within a six months span to alter the traditional network-affiliate programming and contractual setup via a barter formula. This time the key being utilized is news, with net pitching

its world-wide facilities and name commentators as the big bargaining point.

No TV Specs

Continued from page 21

Showcase" next season (out of the now-split-up Jaffe & Jaffe Showcase Productions stable) remains in the area of speculation at the moment. However Henry and Saul Jaffe resolve their divorce and separate packaging operations, it's anticipated they'll both have a stake in the network's future "specials," as with their present production of the Swift 90-minute shows designed for special sponsor campaigns, but the one-every-four-week pattern will be tossed out.

There will, of course, continue to be a "Producers' Showcase," but the frequency and the slotings are yet to be worked out. In view of the two-preemption ceiling the present Monday night every-fourth-week pattern will be discontinued.

Tipoff as to the web's sentiments about specs came when the network program brass met with the key affiliates at last week's meeting (at which time Kintner was officially introduced to the affil executive committee). In detailing the new program exec lineup, great pains were taken to identify veepee Mike Dann as program chief of the "specials," with total blackout on use of the word "spec."

Seattle—Leo Lassen, w.k. Northwest baseball announcer, has parted company with indie KOL here, and for the first time in 26 years will not broadcast Rainier Coast League baseball games.

Philips, Smart Join Grades' British TV In Stepped-Up Roster

London, Feb. 19.

Two major appointments have been made by Incorporated Television Program Co., coinciding with a major stepping-up of their production. ITP is closely linked with Associated TeleVision, the commercial programming outfit, which operates the London station at weekends and the Midlands outlet on weekdays.

Jack Philips, a member of the Philips electrical family, who was formerly controller of their record division in Europe, has been named ITP's European sales controller and will operate from offices in London and Amsterdam. Ralph Smart has also joined ITP as executive producer and his first assignment will be the production of the "William Tell" tv series, which will be filmed at the National Studios, Elstree. This series, budgetted at over \$1,000,000, is now in the casting stage.

ITP is also involved in two Anglo-U.S. co-production deals, both of which are slated to go on the floor, also at the National Studios, next month. The first is the OSS series, being made in association with Joe Harris and Flamingo Films on a budget of around \$1,200,000. Robert Siodmak is to direct and Ron Randall has been assigned the starring role. The other, which is being made in collaboration with Television Programs of America, is the Charlie Chan series, with J. Carroll Nash in the title role. Production begins March 15.

ITP, of which Lew Grade is managing director, is also actively associated with Hannah Weinstein and Official Films in the production of "The Adventures of Robin Hood," "The Adventures of Sir Lancelot" and "The Buccaneers." Two more series, to be produced by Mrs. Weinstein, are now in an advance planning stage.

CBS-TV's Hockey

Continued from page 23

sons watched the Rangers knock off the Montreal Canadiens.

The Boston Garden has had three complete sellouts in recent weekends, including the televised matinee Feb. 9. For the first time in years, they're selling standing room duacs at the Detroit arena.

One of the biggest beneficiaries of the revived interest in the ice sport is the Chicago Black Hawks which have been in a boxoffice tailspin for several semesters as one of the weakest teams in the circuit. On Feb. 10 the last place Hawks drew 12,714 fans for the largest Chicago Stadium crowd since March 22, 1953.

The local club for the first 18 home contests prior to the start of the national telecasts drew 129,106, an average of 7,173. The nine games since have pulled in 81,566, fans, an average of 9,062.

There's a little irony to the welcomed return of the tv cameras to the Chicago Stadium. For three seasons from '46 to '49 the full Black Hawk home slate was telecast locally via WBKB. At that time the team's attendance averaged 16,717 for 90 games over the span. But at the end of the '48-'49 season the club management decided the tv cameras would have to go, lest the continued telecasting weaken the gate.

During the '49-'50 season average attendance slipped to 13,669 and continued to tail off to the low level mark of 7,173 before the start of the CBS-TV exposure this year.

The CBS hockey four-camera remote crew is directed by WBBM-TV's Dick Liesendahl.

SB Hikes Radio Coin

Standard Brands, which already has a heavy schedule on CBS Radio, has purchased an additional chunk of the web's daytime business for a special three-week campaign. Food outfit has picked up 10 seven-and-a-half-minute segments per week for the three weeks beginning March 11 in "House Party" and five soapers for its Royal Desserts. Agency is Ted Bates.

Tele Follow-Up Comment

Playhouse 90

Not since Jack Palance turned in his smashing performance in "Requiem For A Heavyweight" has CBS-TV's "Playhouse 90" witnessed such an outstanding, powerful portrayal as was rendered by Mickey Rooney in last Thursday night's (14) presentation of "The Comedian." This was the Rod Serling adaptation of the novelette written by Ernest Lehman a few years back. As produced by Martin Manulis, directed by John Frankenheimer and with a collaborative assist from such sterling performers as Edmond O'Brien, Kim Hunter, Mel Tormé and Constance Ford, the story of a ruthless tv comedian was translated into an hour and a half of exciting viewing.

Rooney as the crude, adulation-crazed comedian was seldom if ever in better form as he belched his excesses, shouted his power and rubbed the faces and the souls of every one in the swirl of his personal doubts. Even though the remainder of the cast was extraordinarily fine, it was Rooney's understanding and complete control of the sadistic drives with which he whipped up his personal power that dominated this "Playhouse" presentation.

There was, perhaps, one reservation. The noise decibel was so high that it both detracted from the dramatic tension and created an atmosphere of frantic action. Certainly no director could work on so chaotic a stage, where each and every performer, plus technicians and all and sundry were yacking it up like magpies. From the very first scene a viewer could question whether such tensions, such crescendo and hysterical pitch could be maintained. Yet the tempo never flagged; the comedian became more and more obnoxious, overbearing and egotistical; his funnies more brow-beaten and the whining boy, his brother, further stripped of all personal dignity.

Perhaps—it's unfortunate, too, that the punch line was hurried and the magnitude of the complete humiliation of a man mitigated. Lehman's original ending packed a greater wallop.

There were some unusual camera effects, as in the montage of Rooney's "comical" production, and the closeups on the faces crazed with fear, doubts and hatred were used to their fullest power. Edmond O'Brien as the chief comedy writer and the lone satellite who escaped being completely dominated, Mel Tormé as the weakling brother, and Kim Hunter as the latter's rebellious wife distinguished themselves in the key supporting roles. *Rose.*

Alcoa Hour

Philip Barry Jr. has proven himself an able television producer since taking over the Alcoa-Good-year mantle, but he's a long way to go to become a tv playwright. That was amply demonstrated Sunday (17), when the Alex Segal taking over as producer-director, Barry's adaptation of his late father's "The Animal Kingdom" proved out as one of the most disastrous of this season's dramatic entries.

Most of the fault lies with Barry himself, for the adaptation suffered from sketchiness, mawkishness and an absence of establishing scenes and dialog that left the viewer wondering what was going on most of the time. All these, plus a decided lack of characterization of the lead role, made the entire product a running mistake.

The elder Barry's play about an idealistic and egghead young publisher with "integrity" (that's a word from the play) who keeps knocking under the seductive machinations of his wife but finally comes to mean in its Broadway production, but in its television it played like something an overimaginative college sophomore might have written. The publisher had the seeming motivational impulses of a schoolboy without the ingenueness; his wife was as subtle as a hatchet; the publisher's "true" love was a caricature of the Greenwich Village career girl and the friendship between the publisher and his boxer-butler was an embarrassed series of backclaps.

With this in hand, Robert Preston, Meg Mundy, Joanne Linville and Alan Hale Jr. merely foundered about. Preston couldn't pin the character of the publisher down; Miss Mundy could only sink as the wife; Miss Linville looked hurt as the girlfriend. Hale made the most of his role—probably the most clearly delineated—as the warm but bumbling butler. Segal probably would just as

soon forget this one. His direction did nothing to overcome the inadequacies of the script or the lethargy of the players. And as producer, he should have turned down the script in the first place. *Chan.*

Sunday Night at the London Palladium

Guy Mitchell kicked off his short British tour with the top spot on Val Parnell's "Sunday Night At The London Palladium" on Associated Television (10), with an uninhibited performance set to rhythm and blues numbers. He cartwheeled his way onto the vast Palladium stage through the lines of the George Carden Palladium Girls to a roof-raising reception from a packed house of Mitchell fans, and went straight into his opener, a rock number, "Crazy With Love."

His peppy performance, with swaying hips, shaking head and a liberal dose of comedy was an immediate hit. He was one of the first big names to appear on the show when it first began, but there's been a lot of changes since then, and rock 'n' roll has appeared to alter Mitchell's act and provide him with a form of music which has sent him way up onto the British disk hit parade.

In all, Mitchell rendered four numbers during his spot. He sang "Crazy With Love," got down on his knees for "Take Me Back Baby," scored well with "Singing The Blues," (his current disc), and accompanied himself on guitar for his closer, "Knee Deep In The Blues."

The Three Beverley Sisters, who shared top billing with Mitchell, gave a nice relaxed performance, and sang their version of "Green-Sleeves," which was a great success. Their first number, "I Dreamed," was more in the style they've been associated with, and their popularity was obvious from the reception they got.

Tommy Trinder, show's emcee, was his usual slick self, and conducted the "Beat The Clock" part of the program smoothly. The supporting bill featured Scots comedian Jimmy Logan with some amusing patter; Ron Moody, from the current revue success, "Amusement Only," with his very funny Davy Crockett sketch; and the Malta & Fernandes dog act. The London Palladium Orchestra, directed by Eric Rogers, provided good accompaniments, and the George Carden girls came up with good dance routines. *Bary.*

Omnibus

Occasionally "Omnibus" makes too much of a demand on its audience for attention and interest. With complete disregard for entertainment values, and there can be some even with an educational offering, the outing last Sunday (17) over ABC-TV devoted close to 60 minutes to a clinical study of what makes a fighting soldier.

With material organized by the New Yorker's E. J. Kahn, narration by E. G. Marshall and side comments by Senator John F. Kennedy, the segment tagged "Call It Courage," came out more like a training film for G.I. head-shrinkers than something that belongs on a mass audience show. It was a conceit that only "Omnibus" would have the courage to display. Another kind of courage was put on view in the last portion of the program with the film short "White Mane." It was a story of a boy and a horse, familiar to the "Flicka" film fold, but the shots of Southern France made it somewhat rewarding. *Gros.*

Ed Sullivan Show

The modus operandi of Sunday's (17) edition of the Ed Sullivan Show gave a monotonous mien to the proceedings. Jeannie Carson, Hugh O'Brien, Jussi Boerling weaved in and out of camera range and since these citizens generated little excitement, the venture came off like the visit of guests who just wouldn't go away.

O'Brien, who got the bulk of the time, fortunately is a versatile gent, who seems to have the basis for an act. He did a bit of gunplay with Sullivan as the target. There was a lack of timing on this one. One balloon exploded just before the shot was fired. O'Brien sang and sashayed with Miss Carson and provided a pleasant viewing. Presumably the kids got a lot out of this exposure.

Miss Carson similarly a pleasing performer, delivered a placid calypso to start the show, and combined Scotch hop and square dance with the Wyatt Earp portrayer. (Continued on page 38)

CLUB 60

With Mort Sahl, Mello-Larks, Nancy Wright, Mike Douglas, Joseph Gallicchio Orch.
Producers: Harry Trigg, Bob Dressler

Director: Dave Barnhizer

60 Mins.; Mon.-thru-Fri., 12:30 p.m.

CO-OP

NBC-TV, from Chicago (color)

"Club 60" is a midday musical-variety confection whipped up in tint by WNBC in Chicago for its sister NBC-TV stations and those affiliates wishing to tie into the network during this traditionally "station time" period. Premier runoff Monday (18) was a suavely enough produced grabbag of songs and instrumentals, strung together around temporary host Mort Sahl's flickering witcisms. But it lacked that extra bit of excitement and freshness to make it stand out amid the welter of daytime tv fare being dished out for milady.

If his unbridled topical humor could be sufficiently house-broken for daily tv exposure, Sahl might well be the ingredient to give the venture its needed spark of individuality over the long pull. However, he's apparently on a first-week-only pass as an emergency replacement for Frisco's Don Sherwood, who powdered at the last minute. Sahl's drolleries weren't all on target, but enough of them were to indicate why he's building a reputation as a comedy comer. And he has the relaxed composure needed as pivot for this kind of fragmented format.

Balance of show was straight musical fare, pointing up the need for a strong front man. Guests Homer & Jethroe registered with a brace of parodies of pop tunes but they came back for a second try that was too much of the same thing. Mello-Larks, vocal quartet, loom as valuable fixtures with their animated routines to liven up the flashy polychrome settings.

Regulars Nancy Wright and Mike Douglas handled their vocal assignments with skill and polish and the house band under Joseph Gallicchio's baton made with the pretty music. All of which was nice to listen to but not particularly absorbing for the orbs. *Dave.*

Harriman Helps Preem

New York State's TV College Credit Course

The first television college credit course in New York State had Gov. Averell Harriman as a guest, an outspoken advocate of educational video, on its premiere over WRGB, under the guidance of Dr. Howard H. Flierl, associate professor of social sciences at State Teachers College in Albany.

The half-hour program, also out-letted by WPTZ in Plattsburgh, is targeted at high school seniors wishing to get a head start on college. In several phases, interested inmates in hospitals and rest homes. Those completing the 15-week course will receive two units of college credit, applicable to an undergraduate degree at any unit of the State U. of the New York (State Teachers College, Albany, is one). The successful students may qualify for advanced standing in other colleges, depending on individual policies and regulations.

INTRODUCTORY GEOGRAPHY

With Dr. Howard H. Flierl, Gov.

Averell Harriman

Producer: Donald Schein

30 Mins.; Mon., Wed. & Fri., 11 a.m.

MOHAWK HUDSON COUNCIL

ON EDUCATIONAL TELEVISION

WRGB-TV, Schenectady

Possibly, on the basis of the first three originations, exaggerated claims or hopes for the unusual effectiveness of television as a teaching medium may have been raised. The program was hardly outstanding. Dr. Flierl, soloing the appeared on another program conducted by his wife, in the "TV Schooltime" series, impressed as a bit shy of qualifications, the "stimulating" teacher for whom the Governor bespoke in the television medium. Unquestionably competent (Dr. Flierl conducts eight geography courses, including the one here presented, at the college), he was on the dry side, and nervous, when caught. This was particularly so on the second shot, when Dr. Flierl sometimes fluffed and did not have his material as tightly organized as is desirable for good video. The map projection facet presented minor physical problems for him. On the premiere, when Dr. Flierl described geography as "areal differentiation" and talked of it as one of the oldest sciences, helpful in understanding the peoples of the earth, he did quite well. The third salvo was more technical, but handled with reasonable smoothness. *Jaco.*

CLOSE-UP

With Tex & Jinx McCrary; Mary Martin, guest

Exec. Producer: George Heineman

Director: Marshall Stone

Writer: Hank Wexler

30 Mins.; Mon.-thru-Fri., 1 p.m.

CO-OP

NBC-TV, from New York

Tex & Jinx (Falkenburg) McCrary, long the mainstays of the talent pool at WRCA-TV, the NBC flagship in New York, get network exposure via this new half-hour out of Peacock Alley at the Waldorf-Astoria. Originally the intent was to program this show, plus the new hourlong "Club 60" out of Chicago following "Close-Up," to the NBC o&o outlets only, but the scope of the project was subsequently enlarged to a co-op setup on the full network.

As a local tv'er, the Tex & Jinx stanza had always been a pleasant and informative, if sometimes dull, interview session. The o&o brass promised to hype the network stanza with "controversial" interviews in the "Mike Wallace manner." But either the McCrarys don't have stomach or imagination enough to do more than exchange pleasantries with their guests. Who, for example, could be less controversial than Mary Martin, their preem guestar?

The sole effort at controversy came at the very beginning, when Tex asked her about her two non-singing roles, "Kind Sir" and "Born Yesterday," and put it this way: "Was this miscasting a seduction, a rape, or did it have something to do with the star?" Miss Martin looked shocked in a giggly sort of way, Jinx repeated the question and from that point on, apparently frightened by their own audacity, they eschewed anything like a loaded question. It was a pleasant and informative interview—Miss Martin was animated and charming—but it was all trivia.

As for the other ingredients, Tex interrupted a couple of times for two news items per crack, the Hilton Hotels were nicely plugged, and Jinx wore a big-brimmed picture hat that might have been a good fashion filip for the housewife if not for the fact that it kept getting between the camera and Miss Martin. This stanza may well click as a network entry in the daytime—it certainly has values for the housewife, but it's certainly nothing to get excited about. *Chan.*

BOWLING TIME

With Sam Levine, Bud Palmer, other

Producer: Levine

Director: David Epstein

60 Mins.; Tues., 8:30

WABD, New York

The second 13 full-hour telefilms in the "Bowling Time" skein, produced by Discovery Productions, are judging by VARIETY's original review 15 months ago, as good as the first 13. Quality of the show seen last week, as it was carried by WABD, New York, was technically weak in some respects, but the content was strong enough to keep up with the obviously increased demand on tv for kegerling as a spectator sport, or so it seemed. (Station demand for the product is evidently sufficient to justify films 26 through 39, which the producer will release sometime next fall.)

Basic element in the stanza was the games played by two pros from "The National League of Bowling." Over the 13-week span eight prime keglers, at the rate of two a week, will compete for money prizes to be paid the top man at the end of the cycle. Camerawork, on the closeups of the agonized bowlers using "body english" to make that strike and of the ball zipping down the alley, heightened the natural suspense of the competition.

There was also an interview by Bud Palmer with former heavyweight champ Jim Braddock, which was kind of pleasant and made to seem pertinent to the format by having the guest show his bowling form at the windup. There was another video filip, that of the big money contest in which the alley and participated, with a potential \$5,000 prize to anyone of four people per show who was able to knock down certain pin formations. Nobody on show seen achieved more than \$50, but the grand prize still didn't appear to be unachievable.

Gripe with the Sterling TV-distributed program was chiefly in the poor grain film and the abrupt cuts from one seg to another. However, on the whole, this is recommended as excellent fringe time programming, although WABD used it at 8:30 p.m., when network competition in New York is strong. *Art.*

TV 'EMMY' NOMINATIONS

With Steve Allen, Gertrude Berg, Wally Cox, John Daly, Eddie Fisher, Scott Forbes, Tennessee Ernie Ford, Arlene Francis, Peggy King, Ernie Kovacs, Burr Tillstrom, Johnny Mercer, Duncan Rinaldo, Phil Silvers, Danny Thomas, Bill Williams, Clint Walker, Jane Wyman.
Exec. Producer: Alan Handley
Producers: Rick Kelly, Irving Mansfield, Jess Oppenheimer
Directors: Craig Allen, Jack Shea
Writers: Carroll Carroll, Nat Hiken, Milt Josefsberg, Mercer, Oppenheimer, Rod Serling, Leo Solomon

90 Mins.; Sat. (16), 9 p.m.

OLDSMOBILE, RCA WHIRL

POOL-SEGER

NBC, from New York and Hollywood

(D. P. Brothier & Co.; Kenyon & Eckhardt)

The Academy of Television Arts & Sciences had a tough job in trying to make a swinging show out of its first telecast of the coast-to-coast nominations ceremony for the upcoming "Emmy" awards. The inter-network and sponsor intrigue, which led to the banning of some performers on the videocast, was one of the more interesting aspects of the program, but it was strictly an intra-trade item. For the general viewer, the show had to overcome the hurdle of the seemingly endless call-off of nominees as five nominees were selected for each of a dozen or so categories. The latter, incidentally, were not all models of clarity.

There was a studios attempt to break up the nominations with a flock of comedy routines, but these were of uneven calibre. Highlights of the show were Ed Wynn's charade on how television operates, Phil Silver's hep monologuing with an assist from Molly Berg, some amusing commentary by Ernie Kovacs and Steve Allen and a cute skit by Burr Tillstrom via the Kukla-Olle characters.

The opening glue club numbers, with an all-star cast of performers doing trade-slanted parodies of current pop hits, had to force the laughs. Danny Thomas' comedy patter was based on some old material that was rewarmed for the occasion. A takeoff on a cowboy yarn, with five cowboys, Wally Cox and Peggy King was another strained, unsuccessful try to get laughs. There was also some tricky camera superimpositions in a Hollywood-N.Y. jam session but it was technical sleight of hand that added very little to the entertainment values.

The actual naming of the nominees had a "so what?" quality. There were no surprises in the long list of classifications and there was no glamour touch in having some of the nominees take a bow from the theatre audiences in both Hollywood and N. Y. The nominees who showed up appeared to be somewhat poker-faced in accepting the "honor" almost as if they had been tipped in advance about the nominations. In any case, it was only the nominations in which virtually everyone was named, whether deservedly or not. For instance, Nanette Fabray being nominated as the "best supporting actress" on the Caesar show on which she didn't appear this past season, while Leonard Bernstein was named as "best male personality in a continuing performance" although he has no regular show. There was no explanation of the logic involved. *Herm.*

PROFESSIONAL HOCKEY

With Bud Palmer, Fred Cusick

Producer: Peter Molnar

Director: Dick Liesendahl

Approx. 200 Mins., Sat., 2 p.m.

CARTER

CBS-TV, from Chicago

(Ted Bates)

Saturday afternoons on tv are a boon to sports fans, and with both NBC-TV and CBS-TV competing against each other this winter, each with an exciting and fast spectator sport, viewers get a matinee double bonus. NBC-TV provides the hotshot basketball played in the National Basketball Assn. and CBS-TV is airing for the first time on a network hookup the high-sticking collisions of the National Hockey League.

CBS-TV, unfortunately, has been iced until now insofar as sponsors are concerned, but for the last few weeks of the season, Carter is bankrolling one of the three periods per game in some 80 markets. Rest of game is co-op. On Saturday, with Bud Palmer handling the play-by-play and Fred Cusick doing mid-period color, the Boston Bruins took on the Chicago Black Hawks and lost a close one at the wire, 6-5. Palmer is one of tv's pleasant play-by-players, and he did a fine job following the speed of the hockey play, but he should be warned about the slightly annoying habit of describing every goal attempt as a "great save," especially when most of them seen were (Continued on page 38)

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM STA.	RATING
NEW YORK								
Approx. Set Count—4,525,000			Stations—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)					
1. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	18.4	47.5	38.7	7 O'Clock Report	WCBS 8.0
2. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	16.8	44.4	37.8	Terrytoon Circus	WOR 6.8
3. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	16.2	40.9	39.6	Terrytoon Circus	WOR 7.3
4. Popeye the Sailor (Ch)	WPIX	AAP	Sun. 4:30-5:00 Mon.-Fri. 6:00-6:30 Sat. 5:30-6:00	13.1	39.4	33.2	CBS News—D. Edwards	WCBS 7.3
5. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	11.9	32.1	32.1	CBS News—D. Edwards	WCBS 7.8
5. Brave Eagle (W)	WPIX	CBS	Sun. 5:30-6:00	11.9	36.2	32.8	CBS News—D. Edwards	WRCA 16.3
7. Looney Tunes (Ch)	WABD	Guild	Mon.-Sat. 6:30-7:00	11.8	37.8	31.2	Wide Wide World (Sun.)	WRCA 11.3
8. Sheena of the Jungle (Adv)	WPIX	ABC	Sat. 6:30-7:00	10.8	39.8	27.1	Early Show (M.-F.)	WCBS 9.3
9. Celebrity Playhouse (Dr)	WRCA	Screen Gems	Tues. 7:00-7:30	10.2	29.8	34.3	Late Matinee (Sat.)	WCBS 3.8
9. Waterfront (Adv)	WABD	MCA	Tues. 7:30-8:00	10.2	19.5	52.4	7 O'Clock Report	WCBS 8.0
							CBS News—D. Edwards	WCBS 6.8
							Wide Wide World	WRCA 11.3
							Early Show (M.-F.)	WCBS 9.3
							Sheena of the Jungle (Sat.)	WPIX 10.8
							Looney Tunes	WABD 6.5
							Terrytoon Circus	WOR 8.0
							Name That Tune	WCBS 22.2
CHICAGO								
Approx. Set Count—2,900,000			Stations—WBBM (2), WNBQ (5), WBKB (7), WGN (9)					
1. Sheriff of Cochise (W)	WNBQ	NTA	Fri. 7:30-8:00	16.8	30.5	55.2	Crossroads	WBKB 19.7
2. Superman (Adv)	WGN	Flamingo	Fri. 6:00-6:30	16.7	53.0	31.5	Kukla, Fran & Ollie	WBKB 8.2
3. Championship Bowling (Sp)	WNBQ	Schwimmer	Sun. 9:30-10:00	16.3	23.6	69.1	News—John Daly	WBKB 6.6
4. I Led 3 Lives (Adv)	WGN	Ziv	Tues. 9:30-10:00	16.2	24.6	65.8	What's My Line	WBBM 38.4
5. Annie Oakley (W)	WBBM	CBS	Sat. 5:30-6:00	15.9	66.3	22.6	Do You Trust Your Wife	WBBM 34.7
6. Stu Erwin (Co)	WGN	Official	Mon. 7:30-8:00	14.7	25.1	58.8	Frontier Playhouse	WGN 4.2
7. Buffalo Bill Jr. (W)	WGN	CBS	Thurs. 6:00-6:30	13.7	43.4	31.5	Godfrey's Talent Scouts	WBBM 29.9
7. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	13.7	40.9	33.5	Kukla, Fran & Ollie	WBKB 8.9
9. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	13.3	20.0	66.6	CBS News—D. Edwards	WBBM 7.6
10. San Francisco Beat (Dr)	WGN	CBS	Tues. 9:00-9:30	13.2	19.2	68.9	Telephone Time	WBBM 9.7
							Best of MGM	WBBM 42.4
							\$64,000 Question	WBBM 34.9
LOS ANGELES								
Approx. Set Count—2,313,000			Stations—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)					
1. Life of Riley (Co)	KTTV	NBC	Mon. 8:30-9:00	21.5	33.1	65.2	Godfrey's Talent Scouts	KNXT 16.2
2. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	19.2	29.1	66.0	Burns & Allen	KNXT 20.9
3. Annie Oakley (W)	KABC	CBS	Thurs. 6:00-6:30	16.7	40.8	40.9	Report; Stout; Sports	KNXT 6.8
4. Buffalo Bill Jr. (W)	KABC	CBS	Fri. 6:00-6:30	16.4	41.1	39.9	CBS News—D. Edwards	KNXT 9.2
5. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	15.9	22.3	71.2	Report; Stout; Sports	KNXT 7.5
6. Jungle Jim (Adv)	KTTV	Screen Gems	Mon. 6:00-6:30	14.3	33.6	42.6	CBS News—D. Edwards	KNXT 9.9
7. Dr. Christian (Dr)	KTTV	Ziv	Mon. 7:30-8:00	13.7	24.5	55.8	I Love Lucy	KNXT 33.2
8. Frontier (W)	KRCA	NBC	Sat. 7:00-7:30	12.6	24.1	52.3	Report; Stout; Sports	KNXT 9.2
9. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	12.5	20.9	59.8	CBS News—D. Edwards	KNXT 12.3
10. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	12.1	20.2	59.9	Studio One	KNXT 16.9
10. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	12.1	21.5	56.4	Globel Zobel	KTTV 15.0
							Alfred Hitchcock Presents	KNXT 34.3
							People Are Funny	KRCA 32.1
							Studio 57	KABC 11.4
CLEVELAND								
Approx. Set Count—1,900,000			Stations—KYW (3), WEWS (5), WJW (8)					
1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	32.2	65.2	49.4	Break the \$250,000 Bank	KYW 10.1
2. Soldiers of Fortune (Adv)	KYW	MCA	Thurs. 7:00-7:30	27.4	61.8	44.4	Dr. Christian	WJW 9.4
3. Sheriff of Cochise (W)	KYW	NTA	Sun. 10:30-11:00	26.8	48.4	55.4	What's My Line	WJW 24.3
4. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	22.4	42.4	52.8	You Asked For It	WJW 17.4
5. Science Fiction Theatre (Adv)	KYW	Ziv	Tues. 7:00-7:30	20.9	45.6	45.9	San Francisco Beat	WJW 16.6
5. Sheena of the Jungle (Adv)	KYW	ABC	Wed. 6:00-6:30	20.9	54.3	38.5	Gene Autry	WEWS 14.7
7. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	19.9	60.6	32.9	Gene Autry	WEWS 7.9
8. Crunch & Des (Adv)	KYW	NBC	Wed. 7:00-7:30	19.2	45.1	42.6	Western Marshal	WEWS 14.6
8. Waterfront (Adv)	WEWS	MCA	Mon. 7:00-7:30	19.2	40.2	47.8	Hey Mulligan	KYW 17.0
10. Frontier (W)	WJW	NBC	Sat. 10:30-11:00	19.0	31.6	60.0	Your Hit Parade	KYW 35.4
ATLANTA								
Approx. Set Count—565,000			Stations—WSB (2), WAGA (5), WLW-A (11)					
1. Badge 714 (Myst)	WSB	NBC	Mon. 7:00-7:30	28.5	69.1	41.3	Rosemary Clooney	WAGA 9.3
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	28.0	68.3	41.0	Star Performance	WAGA 8.1
3. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	24.6	48.6	50.6	Rin Tin Tin	WLW-A 21.4
4. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	22.0	59.9	36.7	Search For Adventure	WSB 9.6
5. State Trooper (Adv)	WAGA	MCA	Fri. 7:00-7:30	20.5	53.8	38.2	Dr. Christian	WSB 12.0
6. City Detective (Myst)	WLW-A	MCA	Wed. 6:30-7:00	20.0	69.8	28.7	Sports & Weather; News	WAGA 4.7
7. Amos 'n' Andy (Co)	WAGA	CBS	Thurs. 7:00-7:30	19.7	43.3	45.5	CBS News—D. Edwards	WAGA 6.2
8. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	18.9	62.9	29.9	Lone Ranger	WSB 22.4
9. Annie Oakley (W)	WLW-A	CBS	Mon. 6:00-6:30	18.0	59.4	30.3	Clubhouse Gang	WSB 9.0
10. Man Called X (Myst)	WAGA	Ziv	Sun. 7:00-7:30	17.7	37.4	47.3	Clubhouse Gang	WSB 8.8
							Lassie	WLW-A 21.7

CBS' SYNDICATION 'RATE CARD'

Censorship Down on The Farm

Washington, Feb. 19.

A charge of censorship by the Department of Agriculture over tv films produced with its assistance was made last week by Rep. John E. Moss (D-Calif.), chairman of the Information Subcommittee of the House Government Operations Committee.

In a letter to Secretary Ezra Benson, Moss called for a "full and complete" explanation of a directive requiring producers to obtain advance approval of scripts for product in which the Department cooperates and requiring the films to be "in good taste" and "not in conflict with the published viewpoint" of the agency.

Moss asserted the directive permits "censorship" of films being produced "for the information or entertainment of the public."

Issuance of the directive was followed by a clarification by the Department emphasizing that it does not apply to newsreel, tv and motion picture producers making film of Department of Agriculture activities without Department collaboration.

Martha Graham's 'Dancer's World'

20G Half-Hour Film Financed by Pitt Educ'l TV Station

"A Dancer's World," film starring Martha Graham, has been completed at her Manhattan school of contemporary dance at a cost of \$20,000. Financing was by Station WQED, Pittsburgh, commonly regarded as America's most affluent educational telecaster. Station, which has foundation backing, has previously bankrolled special films of poet Robert Frost and atomic scientist Harold Urey.

Producer of the dance film, which runs 30 minutes, is Nathan Kroll, musical conductor-arranger who produces the "Indictment" series on CBS. He will next do a half-hour color film for WQED of the now semi-classic "Appalachian Spring" folk tale with music by Aaron Copland. For this the budget will run to \$65,000. Production is being scheduled for next fall in N. Y.

Kroll and Miss Graham own the print to "A Dancer's World," described as a documentary of dance technique but not an instructional film. WQED retains an interest plus a 10-year exclusive of the educational broadcasting rights.

Pittsburgh station is headed by Leland Hazard of the Pittsburgh Plate Glass Co. and managed by John F. White. Its experiments in building art subjects for video are already evoking the comment that a local station is front-running on the networks in educational program materials.

"A Dancer's World," although plighted to tv premiere, is expected to be shown in film theatres, especially outside the States where Martha Graham is highly rated as an exponent of modernity in American culture.

Jane Powell Set With Niven, Boyer

Hollywood, Feb. 19.

Jane Powell has been signed for alternating star roles with David Niven and Charles Boyer in an untitled vidpix series projected for a fall start. Telefilms to be produced under the Dayton Productions aegis, will be patterned after the formula established by "Four Star Playhouse," whereby each star, while not playing opposite the other, will have a continuous characterization throughout the series.

Signing of Miss Powell marks the actress-singer's first appearance on a regular basis on television. Dayton Productions, in addition to using the production facilities of Four Star Films, will shoot the telefilms both here and abroad.

Daniel Boone, Houston Series for Briskin

Hollywood, Feb. 19.

Briskin Productions will do two new series for Screen Gems, "Daniel Boone" and "The Man from Texas," latter based on the life of Sam Houston.

Headed by Irving Briskin, the production outfit announced plans to get started immediately.

WPIX's Feature Bundle

WPIX, N. Y., has bought 60 features from Screen Gems, Major Television and Governor Television, all reruns in the New York market, for its daytime slotting of theatricals. Station accents telefilm series for nighttime programming.

Titles include "Anna Karenina," "Spitfire," "Meet John Doe," "My Son, My Son," and "Of Mice and Men."

Flock of New Telefilm Series Set in Britain

London, Feb. 19.

Sapphire Films, already making three British telepic series, has two more in the works. They are now filming a pilot for "The Highwayman," starring Louis Hayward and Ardienne Corri, and will follow with a pilot for another series with Edmund Purdom in the lead. The latter will be set in 16th Century Florence.

Edmund Purdom arrived from New York last Saturday (16) for discussions with Hannah Weinstein, Sapphire's executive producer. The three Sapphire series, now on the floor, are "The Adventures of Robin Hood," "The Adventures of Sir Lancelot" and "The Buccaneers."

Bernard Luber has lined up a new telefilm series, which will be produced by Ardleigh Films in Britain this summer. The series entitled "Ace of Diamonds," has a suspense-action theme.

Kieron Moore has already been assigned the nominal lead and will be featured throughout the series. The scripts, now being readied, will call for occasional locations outside Britain.

ABC-TV has an approximate 20% stake in the production of the "Overseas Press Club" telepic series, now being filmed at Elstree, and in return get the entire British territory and a share in the Commonwealth, other than Canada. They do not participate in the U. S. earnings.

SG INKS RUDOLPH FOR 90 TELEFILMS

Hollywood, Feb. 19.

Director Oscar Rudolph has been inked to guide 90 telefilms for Screen Gems over a three-year period, a contractual load believed to be unprecedented in the vidpix field.

Rudolph, who directed SG's "Clipper Ship" for "Playhouse 90," as his first picture under the new contract, will helm 30 telefilms each year for three years. His services will be used in the making of various Screen Gems programs, including Ford Theatre. Rudolph also directed two new shows being prepared for the new season, "Dr. Mike" and "Tom, Dick and Harry."

A CITY-BY-CITY PRICE PRORATING

First procedure ever approaching anything like a "rate card" for syndicated program pricing is now being worked out by CBS Television Film Sales and will be utilized with the next new first-run syndication show the CBS subsidiary brings out. Naturally, it's nothing like a formal, published rate card, but for the first time the method of pricing a series will be a matter of record with stations and sponsors able to argue price on a statistical basis instead of an emotional one.

New "card"—which will vary from show to show with the production cost involved—will be based on an overall national figure which CBS Film Sales feels is equitable to cover negative costs, distribution and overhead on first-run. The overall price will then be prorated on a market-by-market basis according to market size and set count, as determined in the Second Nielsen Coverage Survey published recently.

This "price-out" procedure will thus assign each market to a fixed percentage of the overall national price. The percentage will remain constant for the market, but since the overall national price will vary according to the cost of the show involved, different prices will obtain for different shows, but with the ratio of the market to the national picture remaining the same. CBS will not deviate from that market-price, regardless of which station is buying or which advertiser.

Ready for Beefs

Tom Moore, CBS Film Sales' general sales manager, anticipates some beefs over the plan, particularly from larger markets which because of competitive factors have been paying less for film than some smaller cities. He said that CBS would be willing to sit down with stations and sponsors in markets where it's felt that the ratio of the market to the national total is unduly high, and work out an equitable apportionment if CBS estimate is unjust, but that once a price is fixed for a market, no deviation from that price will be allowed.

The total price is figured on the basis of first-run of 39 films plus 13 repeats. In other words, it's CBS' feeling that a healthy syndication industry must break even on the first time around. Any subsequent runs would constitute profit. As strictly a hypothetical example, a show with a negative cost of \$30,000 would be priced out to about \$45,000 for the country taking \$10,000 or about 33% as distribution costs and \$5,000 as overhead (actually, the per-week figure would be lower, since the 13 repeats are generally sold at half-price). New York, with a 4,900,000 set count, or about 15% of the (Continued on page 38)

COL SHUTTLES 'BORNE' TO 'PLAYHOUSE 90'

Hollywood, Feb. 19.

In another pic-property deal, "Homeward Borne," unproduced Columbia story property, was assigned for vidfilming for CBS-TV "Playhouse 90" series by Screen Gems, Columbia's tv arm. Linda Darnell was set to topline, with Charles Korvin and Rex Reason co-starring. "Borne" has been in Columbia vaults for past five years. Eva Wollas will produce and Arthur Miller will direct.

Unusual feature of the deal, agent by Bill Shiffrin, calls for heavy residuals to Miss Darnell in "Borne" is shown outside U. S. as a theatrical feature. Miss Darnell recently collected \$5,000 for showing of the TCF-TV (20th-Fox) telefilm, "Deception," in that manner.

More TV Film News
On Page 31

Screen Gems' \$3,000,000 Foreign

Billings; Exposure in 21 Countries

Ziv as Cadet Pied Piper

Since Ziv's "West Point" skein went on the air last fall via CBS-TV, mail from prospective cadets to the academy has increased 300%.

Prior to network airing, the normal quota of letters from students and from members of the Armed Forces seeking information about the school and its opportunities ran around 250 letters. Average monthly rate today is 800 or more letters.

Perhaps some idea of the vast foreign potentials on tap for tv film companies can be gleaned from the current full-blown status of Screen Gems' "Operation Overseas." Through the combined auspices of the three SG offshore subsidiaries (Screen Gems, Canada; Screen Gems, Latin America; and Screen Gems, England) even at this stage of the game there is a cumulative total of 200 hours of SG shows per annum playing outside the U.S. Of this amount, SB is showing 100 hours of film in Spanish, spreading out to Mexico, Cuba, Peru, Venezuela, Colombia and Argentina.

Perhaps of all the SG properties abroad, "Rin Tin Tin" is getting unprecedented exposure and is currently netting the company \$100,000 in Latin America alone.

At its present speed, Screen Gems is grossing \$3,000,000 annually from the release of its product in foreign markets. All told, the SG shows are now getting into 21 countries.

Unlike Television Programs of America or Ziv, which are among the other companies with bigtime pretensions in terms of foreign exposure and billings, SG has yet to designate a chieftain to head up the overall foreign setup. Its Latin America, Canada and Britain subsidiaries operate pretty much on their own, but it's anticipated that in the near future the company will designate a No. 1 man to oversee the entire foreign setup. It's a major job in the scheme of SG's future planning and it's likely that the nod will go to one of the three men currently in charge of the Latin, Canadian, Britain subs.

Disney to Shoot 2 Series Abroad For 'Mouse' TV'er

Hollywood, Feb. 19.

Plans are afoot for Walt Disney to lens two vidfilm series abroad, in England and the Continent, for his half-hour ABC-TV "Mickey Mouse Club" format next season. This will make a minimum of four quarter-hour serials for the program, since plans have already been disclosed to resume production on "Hardy Boys" and "Spin & Marty" series.

Meanwhile, Disney has started local additions to fill out his Mouseketeer kiddie performing troupe. Cadre of seven youngsters remain from last year's group of 21—Annette Funicello, Darlene Gillespie, Sharon Baird, Cubby O'Brien, Karen Pendleton, Bobby Burgess and Doreen Tracey. Strength will probably be replenished to last year's level, with rehearsals for the upcoming season to start next month. At present, plans to take the youngsters on extended public appearance tours seem quiescent.

Also under his new pact with ABC-TV, Disney has assigned Tom Blackburn to adapt the Stewart Edwards White "Andy Burnett" stories. So far, three hour-long segments are slated for the ABC-TV "Disneyland" series, with possibility of expansion to six. Lensing starts early in May.

Also, William Tunberg has been set to adapt the Johnston McCulley "Zorro" tales for still another ABC-TV vidpix series, with filming on 39 stanzas to get underway in June for October airing.

Disney execs disclosed that "Disneyland" telefilms are currently airing in 10 foreign countries; England, Canada, Australia, Germany, France, Puerto Rico, Mexico, Venezuela, Guatemala and San Salvador, dubbed into the appropriate language where necessary. Additionally, specially-edited editions of "Mickey Mouse Club" are being seen in six foreign countries; Puerto Rico, Mexico, Venezuela, Guatemala, San Salvador and Australia.

'WHIRLYBIRDS' GROSS UP TO \$1,300,000

Demonstrating the red-hot qualities of the first-run syndication field, CBS Television Film Sales' "Whirlybirds" series has racked up another eight sales over the past two weeks to bring its total market level to 116 and its total gross so far on the series to \$1,300,000. That's in only a matter of two months.

Nabisco, which already has the show in several midwest markets, picked up three more in the east, setting it in Providence, Buffalo and Johnstown, Pa. Five station sales include KTTS-TV, Springfield, Mo.; WTVT, Tampa; WDM-TV, Hattiesburg, Miss; WREX-TV, Rockford, Ill.; and WHYN-TV, Springfield, Mass. CBS Film Sales claims the coverage on the show is now up to 73% of national viewership.

\$9,000,000 Issue

On Tap for NTA?

National Telefilm Associates, which about a year and a half ago became a publicly-owned company with a \$1,500,000 stock issue, is now exploring the possibility of additional financing through an issue of convertible debentures. NTA has had preliminary discussions with Bache & Co., major Wall St. brokerage, about the issue.

Though no details have been set—and according to Bache senior partner A. Charles Schwartz, there "won't be anything to talk about for 30 or 40 or 50 days"—it's understood NTA has been talking in terms of an issue of about \$9,000,000. That figure, of course, is subject to considerable change, since NTA and Bache haven't yet sat down to detailed discussions. Schwartz simply stated that Bache had been approached by NTA on the matter. NTA prez Ely Landau refused to comment at all on the report of the issue.

Since NTA's original issue, the company has expanded at a terrific rate. Firm acquired the David O. Selznick pictures, then the first group of 52 20th-Fox films, and subsequently set a deal for an additional 390 20th ptx. It also established the NTA Film Network, which is two-thirds sold as of April 1, with 20th as a partner, set co-production deals with 20th and Desilu and only last week set up its first foreign affiliate, NTA Telefilms (Canada), Ltd. All of which appears to necessitate additional financing. Initial selling price on the first issue was \$5 a share—stock currently is between 8½ and 9 on the American Exchange.

Metro's Knick Beer Com'ls

Knickerbocker Beer inked as the first account for Metro-TV's newly-organized film commercial division. Deal, set via Warwick & Legler for Jacob Ruppert, calls for a series of 10 one-minute commercials.

Films will be shot at Metro's studios. Metro's Barbera and Hanna, creators of the Tom and Jerry cartoon characters, will handle special animation version of Knickerbocker trademark.

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

ATLANTA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. COMMAND DECISION — Clark Gable, Van Johnson; 1948; MGM; MGM-TV	MGM Playhouse Sun. Jan. 6 12:15-2:30 p.m. WSB	29.0	32.1	19.1	85.9	Let's Take a Trip.....WAGA.....2.4 Wild Bill Hickok.....WAGA.....5.3 Renfro Valley.....WAGA.....2.7 Stars of Tomorrow.....WAGA.....2.7 Ramar of the Jungle.....WLW-A.....2.7 Movietime, U.S.A.....WLW-A.....3.4	
2. DAISY KENYON — Joan Crawford, Dana Andrews; Henry Fonda; 1947; 20th Century Fox; NTA	20th Century Playhouse Sun. Jan. 6 10:30-12:00 a.m. WSB	17.0	18.5	13.9	62.5	What's My Line.....WAGA.....28.8 World News.....WAGA.....7.9 This Is the Life.....WAGA.....2.0	
3. ADDRESS UNKNOWN — Paul Lukas, K. T. Stevens; 1944; Columbia; Screen Gems	Late Show Sat. Jan. 5 11:03-12:30 a.m. WSB	15.2	16.2	14.6	82.9	World News; Sports.....WAGA.....3.8 Wrestling.....WLW-A.....2.7	
4. HOME SWEET HOMICIDE — Peggy Ann Garner, Randolph Scott, Lynn Bari; 1946; 20th Century Fox; NTA	Armchair Playhouse Sat. Jan. 5 1:00-2:30 p.m. WSB	13.5	15.2	11.5	72.2	TV Ranch.....WAGA.....2.9 This Is Your Town.....WAGA.....2.1 Pro-Hockey.....WAGA.....8.4	
5. GAY RANCHERO — Roy Rogers, Tito Guizar; 1948; Republic; MCA-TV	Movie Matinee Thurs. Jan. 10 5:00-6:00 p.m. WAGA	8.7	9.1	8.5	24.2	Mickey Mouse Club.....WLW-A.....18.3	
6. ROUND-UP TIME IN TEXAS — Gene Autry; 1937; Republic; MCA-TV	Movie Matinee Mon. Jan. 7 5:00-6:00 p.m. WAGA	8.6	8.8	8.5	22.8	Mickey Mouse Club.....WLW-A.....17.6	
7. HUNGRY HILL — Margaret Lockwood, Dennis Price; 1947; Universal- International; ABC-TV	Famous Film Festival Sat. Jan. 5 7:30-9:00 p.m. WLW-A	7.8	8.8	6.8	12.7	People Are Funny.....WSB.....34.9 Perry Como.....WSB.....43.7	
8. HIDDEN VALLEY OUTLAWS — Wild Bill Elliot, Anne Jeffreys; 1944; Republic; Hollywood Television Service	Action Theatre Sat. Jan. 5 4:30-5:30 p.m. WSB	7.7	9.1	6.2	42.7	Purple Sage Playhouse.....WLW-A.....8.5 Foreign Legionnaire.....WAGA.....5.8	
8. COLORADO — Roy Rogers; 1940; Republic; MCA-TV	Movie Matinee Tues. Jan. 8 5:00-6:00 p.m. WAGA	7.7	7.9	7.6	24.6	Mickey Mouse Club.....WLW-A.....16.2	
10. TWILIGHT ON THE RIO GRANDE — Gene Autry; 1947; Republic; MCA-TV	Movie Matinee Fri. Jan. 11 5:00-6:00 p.m. WAGA	7.0	7.1	6.8	19.3	Mickey Mouse Club.....WLW-A.....18.7	

COLUMBUS

1. DRUMS ALONG THE MOHAWK — Claudette Colbert, Henry Fonda; 1939; 20th Century Fox; NTA	Armchair Theatre Fri. Jan. 11 11:15-1:00 a.m. WBNS	19.1	20.4	16.2	88.1	Broad & High.....WLW-C.....3.9 Tonight.....WLW-C.....1.9	
2. GOD IS MY CO-PILOT — Dennis Morgan, Dane Clark; 1945; Warner Brothers; Associated Artists Productions	Something Different Sat. Jan. 5 10:30-12:15 a.m. WTVN	18.7	20.7	15.6	42.6	Your Hit Parade.....WLW-C.....28.6 Alfred Hitchcock Presents.....WBNS.....16.2 Championship Bowling.....WBNS.....8.4	
3. ACE OF ACES — Ralph Bellamy, Richard Dix; 1933; RKO; C&C	First Run Theatre Sun. Jan. 6 1:30-2:30 p.m. WLW-C	14.8	15.4	13.4	71.9	Columbus Town Meeting.....WBNS.....4.6 Sermons In Science.....WBNS.....3.5 Appliance Preview.....WTVN.....2.5 Sunday Showboat.....WTVN.....3.9	
4. GEORGE WASHINGTON SLEPT HERE — Jack Benny, Ann Sheridan; 1942; Warner Brothers; Associated Artists Productions	Sunday Showboat Sun. Jan. 6 2:45-5:00 p.m. WTVN	13.4	15.4	3.9	44.1	First Run Theatre— Ace of Aces.....WLW-C.....15.4 Meet the New Senators.....WBNS.....5.6 This Is Our Town.....WLW-C.....5.0 Wide Wide World.....WLW-C.....17.3	
5. CENTENNIAL SUMMER — Jeanne Crain, Cornel Wilde; Linda Darnell; 1946; 20th Century Fox; NTA	Armchair Theatre Thurs. Jan. 10 11:15-1:15 a.m. WBNS	12.9	14.5	9.8	82.3	Broad & High.....WLW-C.....4.2 Tonight.....WLW-C.....3.0	
6. LIFEBOAT — Tallulah Bankhead, John Hodiak; 1944; 20th Century Fox; NTA	Armchair Theatre Mon. Jan. 7 11:15-1:15 a.m. WBNS	12.7	14.8	7.0	86.4	Broad & High.....WLW-C.....4.7 Tonight.....WLW-C.....2.2	
6. FOUR JILLS IN A JEEP — Martha Raye, Phil Silvers, Carole Landis; 1944; 20th Century Fox; NTA	Armchair Theatre Wed. Jan. 9 11:15-1:00 a.m. WBNS	12.7	14.0	10.3	81.4	Broad & High.....WLW-C.....4.5 Tonight.....WLW-C.....2.2	
8. BOOMERANG — Dana Andrews, Jane Wyatt, Lee J. Cobb; 1947; 20th Century Fox	Armchair Theatre Tues. Jan. 8 11:15-1:00 a.m. WBNS	12.2	13.4	8.7	79.7	Broad & High.....WLW-C.....5.0 Tonight.....WLW-C.....2.6	
9. THE BLACK SWAN — Tyrone Power, Maureen O'Hara; 1942; 20th Century Fox; NTA	Armchair Theatre Sun. Jan. 6 11:30-1:00 a.m. WBNS	10.8	12.0	8.9	76.7	Premier Playhouse.....WTVN.....8.1 Family Playhouse.....WLW-C.....2.8	
10. THE PETRIFIED FOREST — Humphrey Bogart, Bette Davis, Leslie Howard; 1936; Warner Brothers; Associated Artists Productions	Best of Warner Brothers Sat. Jan. 5 7:30-9:00 p.m. WTVN	10.4	11.2	9.8	18.2	People Are Funny.....WLW-C.....34.4 Perry Como.....WLW-C.....40.0	

DEMAND FOR FEATURES GROWS

New King-Shore Distrib's % Deal With Seaboard Drugs on Errol Flynn Pix

Newly-formed King-Shore Films distribution outfit has set up an unusual 150-market deal with Seaboard Drug Co. in which instead of a regular program charge for "Errol Flynn Theatre" the new distribution outfit would share in Seaboard's sales on a new drug product. Under the deal, King-Shore gets a percentage of the gross sales on Seaboard's new Mericin brand drug for the term of the 52-week contract.

There have been variations on such deals before, but always as a subsidiary factor to a deal. Matty Fox, for example, has as part of his C&C Super deal with International Latex, a limited participation arrangement on Latex sales in markets showing the RKO library. But the King-Shore deal is believed to be the first where the only income to the distributor is out of a portion of the sales of the product being advertised.

Under the deal, Seaboard will place the "Errol Flynn Theatre," produced in England by Canadian interests, in 150 cities beginning March 1. As of that date, and for the duration of the 52 week period (longer, if Seaboard exercises options), King-Shore participates in all sales of Mericin. There are 26 "Flynn" films, and the pattern will be 26 first-runs and 26 repeats. Charlie King, board chairman of the new company, said that King-Shore has a maximum take under the deal of \$4,000,000. While there's no maximum guarantee to the distrib, King said that his participation was sure to hit the \$4,000,000 ceiling.

Apart from the Seaboard deal—which incidentally marks the first time the drug outfit has used tv—King said he's dickering for new product. His distribution deal on the Flynn show, produced by Canadian distributor Marcel Leduc, runs for five years. King is a former Mutual sales exec and producer, and has latterly been in the telefilm field via Television Programs of America and other outfits. Sig Shore, prexy of the new outfit, is former prez of Cavanaugh & Shore agency and v.p. of Buchanan & Co.

RKO Production Of Telepix in '57

RKO Television, with an expanded catalog of fresh syndicated product, also plans to enter telefilm production this year.

Decision was reached at the recent Palm Beach, Fla., meeting of top execs of RKO Teleradio, the parent company of the tv subsid and motion picture company. Projects include half-hours and hour formats, based on material in the RKO vaults and fresh scripts. Exploratory talks have been held with a number of top personalities, including Bing Crosby for a feature, plus possible telefilm series deal, but RKO execs say that the Crosby deal, like others, are top nebulous for comment at this point.

RKO Teleradio currently is kicking off the "Aggie" series and has a backlog of the following for the syndication market: "Screen Directors Playhouse," "Schlitz Playhouse of Stars," "Sailor of Fortune," and others.

Ziv Sales Expansion

Three news sales execs have been appointed to Ziv's national sales division.

They include William Flynn an ad exec with U. S. Rubber and Dell Publishing; Raymond L. Fuld, previously with Metro-TV and NBC-TV; and Robert M. Lethbridge, formerly with Weed Television. Flynn and Fuld have been assigned to the eastern division, headquartered in N.Y. Lethbridge will work out of Ziv's midwestern office in Chicago.

ROLL 2 PILOTS ON 'MICHENER PRESENTS'

Hollywood, Feb. 19. Two pilots of the proposed "James Michener Presents" series, on which the writer will host several of his own stories, go before the cameras in Honolulu this week. Two half-hour telefilms will be "Alua," starring Gloria Talbott and Lyle Bettger, and a second possibly to star Steve Brodie.

Series is being produced by Orville Hampton in Honolulu, with Jack Skirball lining up casts and handling production details here. Project is financed by Hawaiian and Samoan coin, under the South Seas Production Ltd. banner.

Ziv's W. Germany Production Gleam

Possible telefilm production in West Germany by Ziv will be explored by Ed Stern, head of Ziv's international division, now touring Europe on a number of Ziv projects.

The West German telefilm production possibility will be discussed by Stern in visits of Munich and Frankfurt, where he also discusses a program of German dubbing. The particular production project for West Germany which he may have was not disclosed.

In Paris, European headquarters for Ziv's overseas operation, Stern will oversee stepped up dubbing of Ziv shows in the French language. He also will meet in London with execs of both commercial and government tv systems. Ziv currently has four shows on the air in British tv, with deals pending for others.

9 Metro Pix a Week On Buff. Station, Clients Don't Mind Spot Hikes

Buffalo, N. Y., Feb. 19. WHEN-TV, which kicked off its Metro feature unreeled recently, has boosted its one-minute spot rate for its vintage pix from \$80 to \$150. While advertisers who have previously been using the time slots now occupied by Metro cinematics are being given 30 days protection at the old rates, the station has already sold 40 new spots weekly at the increased rate.

Meredith station is running Metro theatricals beginning at 11:30 p.m. nightly, in addition to presenting a double feature Saturday nights, and a Sunday matinee at 1:30 p.m. Sunday matinee, offered on "spec" basis with four advertisers rotating sponsorship, is tagged at \$2,000 weekly and the first advertiser to be signed is Syracuse's Netherlands Dairy.

Station plans to use nine Metro films weekly, with close to a two-year period seen for the payoff of the first-runs of the 723 Metro pix. Library was kicked off with large-scale ad-promotion campaign.

'Union Pacific' Series

Hollywood, Feb. 19. Pilot for railroading series entitled "Union Pacific" is being prepped by NBC-TV film syndication, but the series is not connected to Cecil B. DeMille's 1939 theatrical pic for Paramount, of the same title.

Milton Geiger has been assigned scripting duties on the plot by George Cahan.

Ziv's 'Sea Hunt'

Hollywood, Feb. 19. Producer Ivan Tors is prepping a new series for Ziv TV, entitled "Sea Hunt."

Pilot lensing is slated next week, from an Ellis Marcus script.

EVEN THE LESSER PRODUCT SELLING

In a curious turn of events, the feature film industry has taken on the aspect of a seller's market in the major cities. This despite—or actually because of after analysis the immense unloading of major studio backlogs during the past year. Superficially, the impression is that with the enormous product flow, the stations could call their shots, but things haven't worked out that way.

The plain and simple fact is that the enormous impact of studio backlogs on station programming has resulted in a self-generating demand for even more feature product. And because of this, even medium-quality pictures which were lying on the shelf two years ago and even a year back are demanding and receiving tall coin.

Whether it's the station that after years of eschewing film has come to the conclusion that he needs features to compete (like WRCA-TV, N. Y., and other NBC o&o's like WNBQ in Chicago), or the stations which are loaded with feature backlogs but still want to command more, such as Westinghouse Broadcasting (which in spite of the RKO and Warner libraries is sparking the collector-station drive to acquire the Paramount library), good film is very much in demand and commanding higher prices. A few examples fill out the picture:

Item. Less than a year ago, WATV, the New York indie, paid about \$10,000 a picture for NTA's first package of 52 features from 20th-Fox. Couple of weeks ago, the station paid an average of \$14,000 a film for the same number of runs for NTA's new "Rocket 88" 20th-Fox package, with little appreciable difference in quality of the product. This despite the unloading of the Warners, Metro and RKO libraries between the two purchases.

Item. WRCA-TV, the prime example of the Johnny-come-lately in the area of major feature film programming from the competitive aspect, has been averaging about \$10,000 a subject on a seven-run basis for its recent feature acquisitions. This includes some product that's been around for some time but for one reason or another (such as English dubs on foreign pix) hasn't been moved. Comparable product one to two years ago would have commanded a price of \$6,000 to \$8,000 a subject at best. That \$10,000 is an average price—the lower-priced items couldn't be moved at all at that time.

Item. United Artists, with its package of 39 post-'48 films, few of which could be classed as Grade A product, has racked up over \$2,200,000 in only about three months of selling.

Item. The 35 Pine-Thomas pictures, which prior to the advent of the major libraries never got off the ground, is now starting to move quickly in the sales area, with WRCA-TV a major purchaser.

Civil War Documentary For TV, Then Theatres

Television will get first crack at a new half-hour Civil War documentary, even though the short has already won an Oscar nomination from the Academy of Motion Picture Arts & Sciences. Film is "The True Story of the Civil War," one of two documentaries produced by the recently established Coast production firm of Camera Eye Pictures (both have topped nominations; the other is "The Naked Eye" and will be distributed exclusively as a theatrical entry) and narrated by Raymond Massey.

Civil War film is based on the stills of photographer Matthew Brady, and is being handled for network sale by Cy Donegan of Woods, Donegan & Co., who is representing Camera Eye in N. Y. for television. Idea is to show the documentary as a one-shot, then distribute in theatres and thereafter syndicate it to stations as a library feature.

Food Products Top Beer Clients As No. 1 Buyer of Syndicated Pix

'EXPLOSION' PILOT IN 'STUDIO 57' SNEAK

Hollywood, Feb. 19. Pilot film entitled "Explosion," based on "Gunga Din," will be aired on Revue's "Studio 57" series on ABC-TV. Revue lensed the pilot, starring Jack Kelly, with Richard Lewis producing and Byron Haskin directing.

Practice of airing pilots of "57" as a tryout is by no means a Revue "policy," according to Lewis, who also produces that series. However, this season at least three of the 26 "57" stanzas will be pilots for other series, Lewis admits.

'Rosary' Telepix In Global Spread

"The 15 Mysteries of the Rosary," the telefilm religious series shot in Spain, is now ready to be dubbed in seven languages, with world wide tv distribution set in about another year.

Rev. Patrick C. Peyton, creator of the series, who also created Mutual's "Family Theatre" series, was in N. Y. last week, when he received the American Legion's Outstanding Service Award for "Family Theatre," which celebrated its 10th anniversary Thursday (14). Attending the taped celebration was the Legion's national commander, Rev. Bernard Gerdon, and Rosalind Russell, one of the 350 Hollywood stars associated with the drama dedicated to keeping the family intact.

Regarding his new series, shot in Eastman color and directed by Joseph Breen Jr., Father Peyton estimated that the cost will run about \$1,000,000 before skin is ready for market. Each episode consists of a straight dramatization of a particular "mystery," with a two-minute talk by the Catholic clergyman at the finale. Series, three-and-a-half years in preparation, consumed 140 shooting days. Financing was via contributions. Father Peyton returns to Spain in another week.

Catholic Laymen Mag Joins in Protest Over WGN-TV 'Luther' Nix

Chicago, Feb. 19. Commonweal, weekly magazine published by Catholic laymen, "deplores" in the lead editorial of its current issue the cancellation of the Martin Luther biographical film on WGN-TV. The editorial is being distributed by the Action Committee for Freedom of Religious Expression, a group of Protestant and Lutheran leaders organized to fight WGN-TV's refusal to screen the feature as scheduled last December.

Magazine asserts "there can be little doubt, whether the Catholics were organized or not, their pressure caused a television station to cancel the showing of Martin Luther."

"They have damaged the fabric of our society because they have placed in jeopardy the still undefined 'freedom' of the tv screen. Television does not yet enjoy the guarantees that have been defined for speech, the press and, increasingly, for the screen. TV stations have shown that they are peculiarly susceptible—all too susceptible—to pressure from the audience."

"Those Catholics in Chicago who objected to the showing of Martin Luther took advantage of these weaknesses to deprive other citizens of the film. Even if the decision in this case is reversed and the film is shown on tv, every television studio will tread more warily in scheduling programs in the future."

Food products, swelled by a variety of new customers and added coin from old clients, have emerged as the No. 1 sponsor group of syndicated shows in the U. S., outpointing beer as the leading spenders on syndicated skeins.

Close on the heels of food products and beers are the telefilm program buyers falling under the headings of gas and oil and automotive. Other leading skein sponsor groups include retail outlets; soft drinks; furniture and appliances; and banks and financial institutions. Beyond that the field is wide open to a wide range of advertisers.

Information was culled from leading syndication outfits, including Ziv, Screen Gems, Official Films, ABC Film Syndication, Television Programs of America. While data on the whole was sparse on subject, it clearly indicated the drift to food products as the top syndication spender over the past year.

The most recent and detailed data was furnished by Ziv and the experience of Ziv, with its large amount of syndicated sales direct to advertisers, is indicative of what has occurred during the past 12 months. In the Ziv array, food products account for more than 20% of the advertisers sponsoring an average skein. Beer follows with about a 15%, gas and oil with about 10% and auto dealers with over 5%. The others roughly 50% of advertisers sponsoring Ziv shows fall into the wide range of categories as previously indicated.

Not included in the survey are advertisers purchasing participations in local telefilms, an exclusion stemming from the scattered nature of such information. But participation revenues account for a sizable bulk of revenues riding on syndication programming.

The swelled No. 1 food products category includes such large regional sponsors as Carnation Milk, Mueller's Macaroni, S. W. Foods, National Biscuit Co., Sunshine Biscuits, Royal Cup Coffee and others. In terms of numbers, the food product sponsors are way above the number of beer advertisers. In terms of individual companies, though, beer companies have a bigger syndication program outlay.

Circumstances are such now, that food product companies and beer find themselves the top competitors for a regional deal on a good syndicated show.

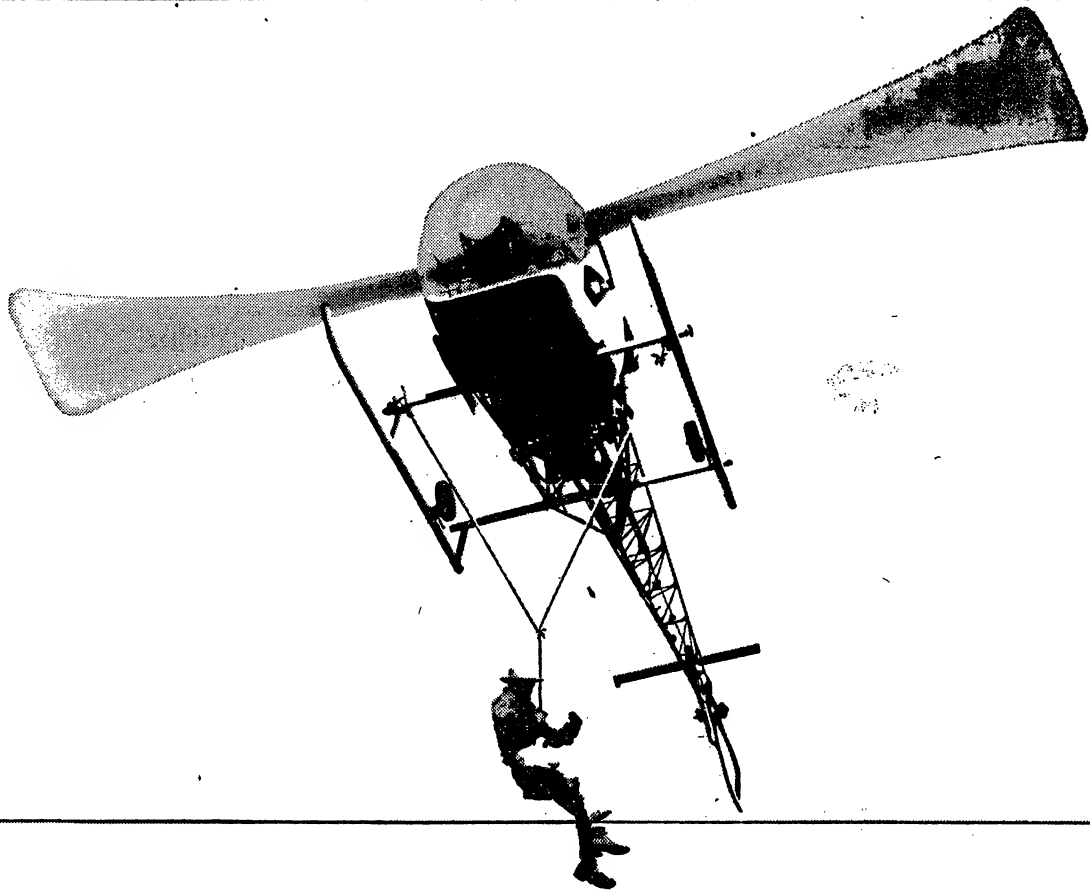
Banner SG Cross On Tap, Sez Cohn

The syndication department of Screen Gems, which has 10 shows aired network, as well as a large feature film operation, was described as "the backbone" of the Columbia subsid's biz by Ralph M. Cohn, v.p. and general manager.

Cohn, referring to the absorption of Hygo and Unity by Screen Gems with the former's catalog added to the company's portfolio, looked forward to the largest gross in the company's history for the coming season. Addressing the amalgamated conclave of Hygo-Unity-Screen Gems sales force, he told them that some of the 18 new Screen Gems half-hour properties for the new season would be syphoned off for first-run syndication, a fresh field for the Columbia subsid. Screen Gems amalgamated portfolio now consists of 466 features; 679 episodes and 53 serials; 334 Western features; 369 half-hour syndicated programs; and 130 quarter-hour programs.

Jerry Hyams, director of syndication, and Robert Seidelman, sales manager, presided over the series of meetings which concluded Friday (15), the first such meeting

(Continued on page 36)



LIVE WIRE:

WHIRLYBIRDS! Packed with high-voltage adventure, CBS Television Film Sales' dynamic new action series is generating plenty of excitement. First rating, in Omaha, was a high-flying 42.5, with 68.9% share of audience. On WPIX, "Whirlybirds" got the highest rating ever won by a regularly scheduled nighttime program on a New York independent station. Lots of sponsor action, too! Added to the 85 markets originally sold in just six weeks' time, are a score of big new sales...to such advertisers as Pepsi-Cola, Winston Cigarettes, National Tea Company, Duffy-Mott. Juice up sales in *your* market. For details, call or wire

CBS TELEVISION FILM SALES, INC.



"... the best films for all stations"

Conte Gets Sex-Appeal Buildup

NBC Envisions TV's First Full-Fledged Matinee Idol As Campaign Rolls

Hollywood, Feb. 19.

Television appears to be on the verge of successfully creating its first matinee idol. Appropriately, he's John Conte, host-star of NBC-TV's "Matinee Theatre."

Network is launching an unprecedented sex-appeal buildup for Conte in a widespread campaign starting at the trade level and reaching all the way to fan publications. Results indicate he's well on his way, particularly with the aid of such organizations as the Men's Apparel Guild which has selected him as "Best Dressed Man in TV."

What makes the campaign unusual, however, is that Conte is best-known as a salesman in his capacity as host on the show. A skilled and veteran Broadway actor, his thespian appearances on the program are extremely limited; he's done about eight in the 16 months the five-a-week show has been airing. With this in mind, the NBC pitch is to make him a super-salesman and the web is utilizing expensive brochures tagged "It Takes a Good Man," figuratively comparing Conte to Don Juan, Lothario and Casanova in his appeal to distaff audiences.

Lending validity to the network's contention is Conte's 6,000-member national fan club, a rarity for a personality whose chief function is to "host" a telenovela. Group is a militant organization of dues-paying members who pressure retailers to stock the product of "Matinee" sponsors and back up Conte's sales pitches with unprecedented response. The network points to the fact that Armour & Co. sold out its entire supply of turkeys in a two-day period as a result of a Conte spiel. At one time, he sold more than 200,000 ice cream scoops as a result of a single pitch.

Conte has all the physical attributes of a matinee idol and registers solidly as a talent. On Broadway, he appeared in such shows as "Carousel," with top billing, and is now dicker a disk deal. His pact with NBC is exclusive for television but permits him eight weeks annually for film or summer theatre work. This summer, he and his wife Ruth—who sometimes subs for him as "hostess" when Conte is appearing in a "Matinee" show as star—will probably do "The

Guardian" on a silo trek calling for a \$4,000 guarantee.

Unusual aspect of his "Matinee" operation is that Conte has his own unit (which operates from a separate studio—dubbed "satellite one"), including cameramen and technicians.

Conte recently formed his own corporation to begin tieing in with his mushrooming popularity as a merchandiser. First aspect of the new setup is a line of high-grade sports shirts which will be manufactured by California Holiday, local soft-goods firm. Other similar tieups are in the making for which he will receive 5% of the retail selling price.

Mayor Wagner Okays Fourth Year Go-Round On TV 'Conferences'

New York Mayor Robert F. Wagner has okayed the fourth year of "Mayor's Conference" on local tv and radio outlets. New video cycle begins in March with WABC-TV picking up the news confab built around Wagner. In succeeding months, WOR-TV, WCBS-TV, WRCA-TV, WABD and WPIX, in that order, will air the half-hour show. After August, they will rotate the program again.

Arnold Cohan, the Mayor's radio adviser, said that the city's radio stations do not have exclusive rights each month to the program as do the rotating tv stations. He said that any and all of the audio outlets can do a simulcast or a delayed broadcast from the tv sound, and that an average of half-a-dozen radio stations each month participated.

Last year, the Room 9 reporters from the metropolitan dailies, who appeared on the televised "Mayor's Conference" objected to the alleged ineptitude of the regular tv reporters in asking questions about the city. An official explained that "this problem no longer exists."

Cincinnati — Robert Schlunkert, WKRC-TV general sales manager, has assumed added duties of assistant general manager, under David G. Taft, executive vice president and general manager. It's a new position.

Cal Nat Names Ames

Louis B. Ames has been named director of the theatrical division of NBC's California National Productions. He replaces Alfred R. Stern, who had been holding down the post but who was recently named director of international operations for NBC. Spot involves directing the operations of the NBC Opera touring company, legit investments, etc.

Ames has been feature editor and production manager on the "Home" show for the past two years. Before that, he was an associate producer on "Today," was program manager of WPIX, N. Y., and produced "Opera Cameos" on the N. Y. Daily News indie.

Classroom TV For Hub Kids Pushed

Boston, Feb. 19.

A bill to put tv in the school rooms is being aired at the State House in Boston. Hearings started Monday (18) before the education committee on the proposal to permit all towns within a 50-mile radius of the Hub to pool money and talent for a series of daytime educational tv programs.

Under the bill, a series of daytime tv programs would be telecast into Greater Boston classrooms, educational, but entertaining. They could be picked up on any tv set in the area so that children home ill could watch the same program the class had and handicapped children could share the same programs.

Funds would be used to finance programs for classrooms through facilities of a central educational tv station. Programs would be scheduled for schooltime hours.

Both the House and Senate must approve the bill. Sponsors of the bill say cooperative telecasting has been done successfully in other states.

The proposed classroom tv would work this way: A fifth grade is studying geography. A teacher could tune in at a certain time of day to a program that might include film clips, objects from the land the pupils are studying and a lecture on the history of said country with slides.

Wile Shifts to Coast

Sheldon Wile of the William Morris Agency literary dept., will shift to the Coast office Feb. 23 where he'll work with Stanley Colbert.

Inside Stuff—Radio-TV

The years seem to catch up not only with television's comedians but also with its moppets. Pud Flanagan and Ginger MacManus, who have been Sonny Fox's companions on CBS-TV's "Let's Take a Trip" since it started in 1955, are leaving the show. Reason is they've become too old; they'll concentrate on dramatic parts now and on some more schoolwork.

Last performance for the pair, aged 12 (Pud) and 11 (Ginger) will be April 21. CBS is launching a "nationwide search" for successors, with auditions already called for Monday (25) in N.Y. at the office of the web's casting director, Robert Dale Martin. Fox is old enough—he continues on the show.

Closed circuit television, via the facilities of TelePrompTer Corp. will be employed for an inter-city hookup of the annual stockholders' meeting of the American Machine & Foundry Co. on April 16.

Aim, according to AMF, is to give the company's midwestern stockholders an opportunity to participate more actively in the annual meeting. The shareholders' meeting will be held at the Sheraton-Blackstone Hotel in Chicago, with board chairman and proxy Morehead Patterson presiding. Simultaneously a meeting of AMF stockholders will be held at the Sheraton-Astor in N.Y., with vice chairman Gen. Walter Bedell Smith presiding.

There will be two-way audio-video transmission connecting the two cities so that stockholders will be able to see the activities at both locations and direct questions at the management.

A host of prizes and special shows will keynote WOR's, N.Y., 35th anniversary, to be celebrated Friday (22).

All listeners whose birthdays or wedding anniversaries fall on that day will be eligible for special gifts. Also eligibles are listeners, the initials of whose names are "WOR." Other prizes will be given to listeners who guess the weather temperature throughout the day. Special contests are being held for the press and ad agencies.

Congratulatory messages from figures such as Gov. Harriman and Mayor Wagner will be read on the air and the tunes on the "Bob Smith Show" and "Music from Studio X" on Thursday will be culled from circa 1922.

Television Bureau of Advertising held the first of 12 plans and progress meetings annually in New York last week. Purpose, in effect, was to give members a chance to benefit from TV's "detective work."

Promotion org told 55 Gotham station managers, network execs, station reps and officials of N.Y.-based broadcast chains which of the national advertisers had quietly begun "testing" national spot campaigns. Members were then told how and when they might go after orders from the testers. Similar meetings will be held quarterly in N.Y., L.A. and Chicago.

First of a series of mother-and-son dances on tv has been inaugurated by Herb Sheldon's "Studio Party," WABD, N.Y.

Idea stemmed from an interview Sheldon had with a teenager on his show recently. Sheldon invited him to bring his mother to the show when he learned the youngster's mother had taught him to dance. Soon thereafter over 500 phone calls from mothers flooded the studio asking if they could come with their sons. DuMont studio only holds 20 couples so Friday (15) launched the first of a series of mother-and-son dances on tv, to be held from 5 to 5:30 p.m., the "Studio Party" sloop. Coming up next will be father-daughter dances as well.

F. E. Jensen, director general of the Danish Broadcasting Co., is due in N.Y. on March 7, for a look-see at U.S. television and other matters.

Slated to be here for about two-and-a-half weeks, he will confer with NBC officials, as well as visiting Washington, and taking a cross-country tour with many stopovers in large cities such as Chicago, Milwaukee, San Francisco and Los Angeles.

N.Y. Chapter of the Radio Pioneers is partying tomorrow (Thurs.) night at the Columbia U. Club. Lanny Ross and Nelson Case are among those entertaining. Hooker for the bash is the consolidated celebration of the three holidays, St. Valentine's Day, Lincoln's and Washington's Birthdays.

WJBK-TV Series On Unsolved Det. Crimes

Detroit, Feb. 19.

WJBK-TV will debut a live 30-minute documentary series on unsolved crimes from the files of the Detroit Police Department under the title "1300 Beaubien"—address of local central police station.

Program will feature actual detectives who worked on each case, telling how they conducted the investigation and urging viewer's to furnish any clues they may have. Producer is Standard International Productions, headed by Granville Ryan.

★ **THE BIG 3 ON TV** ★
WAR AND PEACE — MAYERLING
BALLAD OF BABY DOE
All Costumed by
BROOKS

EAST 63rd STREET
Park and Madison, New York
Garden Duplex, 4 Rooms, 1½ Baths
Partly Furnished
Short or Long Term—\$475.
MU 7-5427



...AND I
THOUGHT
I WAS
THE ONE
WHO
INVENTED
MOVABLE
TYPE!

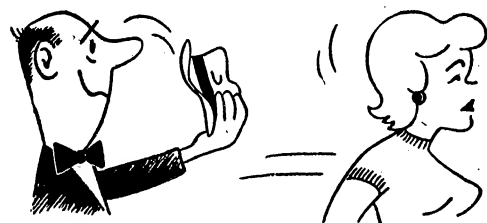
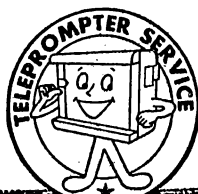
More than One Million hours of TelePrompTer performances . . . Now Provided Weekly on Over 150 Network Television and Film Shows.

Call Don Redell, Sales Manager, TV and Film Services.

TELEPROMPTER CORPORATION

411 West 43rd St., New York 36, N. Y. • JUdson 2-3800

LOS ANGELES • CHICAGO • WASHINGTON, D. C. • PHILADELPHIA
DETROIT • MIAMI • TORONTO • LONDON



LIKE TO MAKE FRIENDS?

The technique above works on just one person at a time . . . if it works at all. It could earn you a fat eye.

KSTP-TV, the Northwest's first TV station, has made friends with 615,000 TV families in a market commanding nearly four billion dollars in spendable income.

To make them your friends—and to sell them your product—KSTP-TV is your best buy.

KSTP-TV CHANNEL 5 MINNEAPOLIS SAINT PAUL
Basic NBC Affiliate "The Northwest's Leading Station."
Edward Peiry & Company, Inc., National Representatives



Yours...on a golden platter!

**MGM-TV OFFERS THE WORLD'S GREATEST
STUDIO AND ITS FABULOUS FACILITIES FOR
THE PRODUCTION OF TV COMMERCIALS!**

For the first time—all under one roof—the tremendous physical and technical resources of M-G-M's 185-acre Culver City lots are yours to command.

Here is a city within a city—giant stages and sets, prop and make-up departments, story development, research experts—and much more.

The most modern camera equipment and M-G-M's own laboratory are geared up and ready-to-go to give you split-second action on the production, processing and "on-time" delivery of black-and-white or color TV film commercials.

The personnel and artisans employed on your commercials or industrial films are the same people that have made M-G-M the most famous trademark in the history of entertainment.

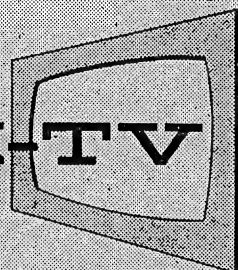
The same animation department which has consistently won awards for its "Tom and Jerry" and other cartoons can now create characters for you.

All this at competitive prices. Your inquiries are cordially invited—today!

MGM-TV

A SERVICE OF LOEW'S INCORPORATED
1540 Broadway, New York 36, N.Y.
JUdson 2-2000

✓ Virgil "Buzz" Ellsworth
Director of the Commercial and Industrial Dept.
M-G-M Studios, Culver City, Calif., TEKas 0-3311



Benny's Friar Friends

Continued from page 2

a partner, say the word." He brought the house down with Sammy Cahn's parodies of "On the Street Where You Live" and "Mr. Wonderful." Tony Martin sang "Love in Bloom," the Benny theme song, as it was originally written. Introducing Sinatra, Jessel said, "I give you the man who lost a continent."

Bob Hope Cracks

Bob Hope, one of the last speakers, said, "It's so late my clothes and material are out of style. You know it isn't every comic who'll turn out for a rival disease. Jessel, by the way, fell in love with this hotel when he found out it has 12 banquet rooms. He's been behind more plates than Yogi Berra. The last time Jack Benny paid \$100-a-plate, was at Dr. Pincus—his dentist." Hope looked at his femme dais members, asked: "Who ever expected Irene Dunne to turn into a Cass Daley?"

Although Jerry Lewis, playing the Palace, was absent, he received his share of the barbs. Hope said "I'm thrilled Jerry Lewis has taken to singing. His new album will be 'Music to Make Dean Martin Flip By' on the 'So there' label." About Governor Knight, Hope said he'd make good Presidential timber. "He plays lousy enough golf; he passed the Max Factor makeup test, and if he can convince Robert Montgomery, he may be in."

Art Linkletter, who followed Hope: "I'm only here by chance—if I had a chance to see the list of speakers who went on ahead of me, I would have been 300 miles from here. I do the kind of show," said Linkletter, "Jack would never bring himself to do—the give-away."

Linkletter explained the success of Untvacs in choosing proper mates for lonely-hearts, then demonstrated how Jack Benny's bride could have been chosen by the machine, if he had not met and married Mary Livingstone. Gorgeous starlet Pat Sheehan walked on stage—only to present a card with the name of the lucky girl—Vampira. Miss Livingstone's presence didn't bother Vampira who suddenly fired a couple blanks in Mrs. B's direction.

Linkletter, recalling the comic's



Mgt. J. William Morris Agency

favorite charities, said Jessel's is "St. Anne's home for unwed mothers." Jessel, turning to the NBC contingent said, "It's very difficult to get a check signed at NBC—hardly an executive is there nowadays to wet a pen."

The LA airport was alerted to hold Jessel's eastbound plane as he prepared to introduce the guest of honor. "Benny," said Jessel, "is a man of thoughtful and gentle laughter."

"I was 39," Benny said, "when the first speaker got up. The last time I attended a \$100-a-plate dinner, Monte Blue was the toastmaster. I've never been on a dais with so many Gentiles."

"The Jack Warner of Sacramento"

About Gov. Knight, Benny said, "He's known as the 'Jack L. Warner of Sacramento.'" In recalling the most exciting nights in his life, Benny listed: his opening at the Palace, as a monologist; the night the Friars gave him his first testimonial dinner. "And," he added, "I think I can say without fear of contradiction that my wedding night was more exciting than tonight—I didn't have to sit on a dais three hours waiting—and nobody bought tickets, and nobody gave the story to the papers."

Benny took occasion to give tribute to Hope, who, said Benny, was the first one of the comics to visit troops during wars and peace, anywhere.

Benny turned to Deborah Kerr, announced he had been interested in doing "Tea and Sympathy." "However," he said, "I thought I was too old for the boy—and the studio thought I was too old for the husband. They weren't looking for that much sympathy."

Miss Kerr earlier contributed a story about Benny's talent—doing "nothing on stage." She related an incident at a Benny performance at the Palladium when a man seated next to her expressed constant surprise at the fact Benny did nothing. "A few days later, Miss Kerr related, 'I noted the marquee at the Palladium: This Week Nothing!—and the only one waiting at the boxoffice, was the little man who had been sitting next to me.'"

Benny was plagued by the Heart Association which will realize upwards of \$50,000 from the birthday party.

"I'm not really 39," Benny concluded. "And I'm glad—I don't think I could have quite so many friends in only 39 years."

Maley's Censor Slot

Robert Maley, a vet radio and tv scripter and program manager, has been named director of continuity acceptance for Mutual and WOR, WOR-TV, N. Y.

He succeeds Walter Law, resigned. Maley, who joined MBS' New York flagship WOR three years ago, has been net's assistant continuity acceptance director.

One Flight to Fame

Pittsburgh, Feb. 19. A young Negro baritone who sings for a few minutes every morning on KDKA-TV and then drops downstairs a floor in the same building and becomes a parking garage attendant for the remainder of the day won the Great Lakes division finals of the Metropolitan Opera Auditions of the Air in Cleveland last week. He is Robert Mosely, featured singer on Ch. 2's daily "Home-town" hour and regularly employed by the Gateway Plaza in the building which houses the tv station.

Mosely got \$300 for his win in Cleveland and will go to New York in the spring to compete in the national finals.

AUSSIE TV CAN'T USE BRITISH FILMED COM'LS

London, Feb. 19.

A bar on the use of British filmed commercials for Australian tv has been imposed by British Actors' Equity. Although the standard contract limits the use of commercials to the UK, they have, in the past, approved ad hoc deals for their use overseas on payment of extra fees.

The union has now been advised by Australian Equity that their negotiations for a commercial contract have reached deadlock. Hence the instruction from British Equity.

ABC Radio

Continued from page 25

ty of negative comparison's to Beckman's status.

With the timetable for promotions originally written to include Jason Rabinovitz, business manager of tv, and Don Coyle, tv research chief, top network management found it advisable to provide advances of a similar nature for their radio counterparts. Steve Riddeberger, ABC Radio biz boss, and Dean Shaffner, radio research head, will get stripes at the same time, it was disclosed.

George Comtois, ABC Radio sales director, will get his vice-presidency. Radio side has had only one veep for some time, that being Don Durgin, veep in charge. Remaining men to get upped to veep are Gene Accas, newly hired administrative assistant to Oliver Treyz, tv network boss, and Robert Stone, manager of ABC-TV's flagship in New York, WABC-TV, later having been officialized along with Beckman and DeGray last week.

Louisville — Berry Smith of WAVE sales staff takes over manager post at WFIE-TV, Evansville, Ind., succeeding Ted Nelson, who has bought a new station at Kendallville, Ind.

Emmy Nominations

Continued from page 22

Whedons, Louis Peterson, Rod Serling, Elick Moll, Reginald Rose. Best direction one hour or more: Lewis Allen, Bob Banner, Kirk Browning, John Frankenheimer, George Ray Hill, Ralph Nelson.

Best direction half-hour or less: George Archainbaud, Herschel Daugherty, Sheldon Leonard, William Russell, Clay Yurkin.

Best musical contribution: Leonard Bernstein, Sid Fine, Nelson Riddle, Walter Schumann, Oliver Wallace.

Best actor in a dramatic series: James Arness, Charles Boyer, David Niven, Hugh O'Brian, Robert Young.

Best continuing performance by a comedienne in a series: Edith Adams, Gracie Allen, Lucille Ball, Nanette Fabray, Ann Sothern.

Best actress in single performance: Edna Best, Gracie Fields, Nancy Kelly, Evelyn Rudie, Claire Trevor.

Best actor in single performance: Lloyd Bridges, Fredric March, Sal Mineo, Jack Palance, Red Skelton.

Best male personality in continuing performance: Steve Allen, Leonard Bernstein, Perry Como, Tennessee Ernie Ford, Alfred Hitchcock.

Best female personality in continuing performance: Rosemary Clooney, Faye Emerson, Arlene Francis, Gisele MacKenzie, Dinah Shore.

Best comedian in continuing performance on a series: Jack Benny, Sid Caesar, Robert Cummings, Ernie Kovacs, Phil Silvers.

Best actress in continuing performance in a dramatic series: Jan Clayton, Ida Lupino, Peggy Wood, Jane Wyman, Loretta Young.

Best single show of the year: "Victor Borge Show"; "A Night to Remember"; Leonard Bernstein on "Omnibus"; "Requiem For a Heavyweight"; "Secret Life of Danny Kaye."

Best supporting actor: Art Carney, William Frawley, Paul Ford, Carl Reiner, Ed Wynn.

Best supporting actress: Pat Carroll, Ann B. Davis, Audrey Meadows, Mildred Natwick, Vivian Vance.

Sherwood

Continued from page 21

KROW, Oakland, and KSFO and KYA, Frisco, after breaking in with KCBS. He had given KGO notice last fall that he was leaving Feb. 1, and did, though the station's new general manager, ABC vice-president John Mitchell, tried to convince him to stay on.

While in Chicago, he talked by phone to Mitchell, who suggested Sherwood return to Frisco and resume negotiations with ABC.

"He probably didn't mean it," said Sherwood, "but I don't care. I'd rather cut lawns in Golden Gate Park than stay in Chicago."

He added that he and his bride had driven around Chicago and suburban Evanston, and found:

"The snow was brown, the day was cold, the clouds were gray, the people were gray. They don't know what San Francisco living means."

Whereupon, knowing NBC would be plenty sore, he planed west.

Screen Gems

Continued from page 31

held since the merger. Hyams announced the formation of a new regional area in the sales department, that of north central, U. S., with Stanley Duddleson, formerly midwestern regional sales manager for Hygo, named manager. He will headquarter in Detroit. With this addition, Screen Gems now has five regional sales areas in the U. S.

Pat Rastall, formerly with ABC Film Syndication, has been appointed midwestern area sales rep, working out of the Chicago office with Henry Gillespie, midwestern area manager.

Speakers included John H. Mitchell, v.p. in charge of sales, and Henry S. White, director of advertising and promotion. Other topics discussed included new techniques regarding residual film sales, servicing problems both to stations and advertisers, foreign operations and publicity and promotion.

Denver '40 Top Tunes' Contest Brings Another Postal Fraudulent Rap

Denver, Feb. 19.

Denver has had its second case of folks trying to beat a contest through fraudulent use of postoffice cancellations. The first was when a lad, working extra at the postoffice, used the gimmick to beat the weekly football contest of the News by picking the 20 winners. The second was when a young couple tried to win the \$10,000 that radio station KOSI was offering to the first one that could pick correctly and place in order the 40 top tunes of the week as announced by KOSI.

The couple, Mr. and Mrs. Robert E. Griswold, wrote a letter to themselves, addressing it in pencil. Getting it out of their box at the postoffice they erased their name, wrote KOSI in ink, waited until KOSI had announced the list, then copied it and handed the letter to the clerk at the postoffice, telling him they had just gotten it out of their box. The clerk, suspecting nothing, tossed it into KOSI's box, so the postmark stood. The man has been charged with using the mails to defraud, and the wife, being only 16, was charged under federal juvenile delinquency act in connection with the same scheme. The man could receive a sentence of five years and a fine of \$1,000. The wife, if found guilty, could be subject to imprisonment until she is 21 as well as a \$1,000 fine.



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked THE winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WGKV, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Put ACTION in your slide presentation with... CELLOMATIC PROJECTION!

We point with pride to the A.B.C. presentation at the Waldorf Astoria on February 13th as an example of what the Cellomatic Corporation can do for you and your clients.

Whatever your visual and production needs... sales meetings large and small or exciting television animation... the Cellomatic organization is better equipped to serve you.

SCRIPT • DIRECTION • SOUND • PRODUCTION • STAGING • SLIDES • STRIP FILM • MOTION PICTURES •

And that big PLUS...

CELLOMATIC PROJECTION! the only animated slide projector available. Imagine the animation of motion pictures on a slide budget. You must see it to believe it. Call for a personal demonstration.

Cellomatic CORP.

NEW YORK CHICAGO HOLLYWOOD
756 SEVENTH AVE. 556 W. MONROE ST. 7313 SANTA MONICA BLVD



FED 'EM SERIALS!

They're eating 'em up daily across the board
In Frisco, Chicago, Tampa and 21
other top TV markets!

OREGON TRAIL

SCOUTS to the RESCUE

JUNGLE QUEEN

RIDERS of DEATH VALLEY

SCARLET HORSEMAN

MASTER KEY

SCREEN GEMS

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

presents **679** episodes of
53 exciting serials!

IDEAL STRIP PROGRAMMING FOR THE JUVENILE AUDIENCE!

For information call

NEW YORK
711 Fifth Ave.
Plaza 1-4432

DETROIT
709 Fox Bldg.
Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beechwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4096

Tele Followups

Continued from page 27

Other returnee, Bjoerling of the Metopera, is an excellent tenor, who dwelt lyrically on segments from "Rigoletto." With a female foil for him, he gave out with "La donna e mobile" and with an assist from Hilde Gueden duetted another sector from the Verdi work.

Ricky Lane & Velvel provided a brief dialect ventriloquy turn and for other comedy, there was a brief display of basketball passing by the Harlem Magicians. Peter Gennaro & Ellen Ray did a charming terp best described as a jazz version of flamenco. Although, it's an attractive new track that Gennaro is following, his terping seems to follow the same style that distinguished his duetting with Carol Haney in the "Stem Heat" number from "Pajama Game."

Ex-pug Lou Nova, who came up from the audience recited "The Highwayman" in the manner of a fighter and it did have some laughs. There was a meaningless trailer from "Jesse James" used as an intro for Robert Wagner. *Jose.*

Garry Moore Show

Moving out of the studio, Garry Moore took his troupe to Winter Haven, Fla., last week, accepting an invitation of the citrus growers association, convening during the same week. Judging from Wednesday's (13) half-hour, the decision was a smart one.

The locale, fronting a lake, lent added color, accented by the Bermuda shorts worn by Moore and his sidekick Durwood Kirby. The guests headlined on show caught were a group from Sarasota High School's Sailor Circus, all of whom performed well on the trampoline.

The combination of new surroundings and fresh guests daily also appeared to spur Moore's spontaneity. He showed good showmanship in his duet with Kirby, his clowning on the trampoline, his crack "meet one of our sponsors" when a dog wandered on the outdoor stage. Alert, nothing seemed to miss his eyes. Across the lake, the local chamber of commerce put up a sign in a hurry only to have



MAURICE SEYMOUR

Photographer

BROADWAY at 54th St.
NEW YORK CO 5-3133

GAG COLLECTIONS!

Trunkful of bound, unpublished gag collections. Tremendous source of material for TV or radio.

MR. WENIEL,

2904 N. Keating Ave., Chicago, Ill.

"welcome" read "ewelcome," with Moore bringing attention to it by some long-range camera work.

One minor weak spot was vocal team of Ilene Wood and Ken Carson, who did well with "Bumpy Road to Love," but their duck boat "stand" drifted too far from the camera, lessening their effect.

Slotted 10 to 10:30 a.m. Monday through Thursday and Friday 10 to 11:30 a.m., the show from its Florida locale—marking the first time the CBS program has been moved out of the studio in its seven years—added up to solid, easy-going entertainment. *Horo.*

Kraft Theatre

A farce that had many funny moments was served up by "Kraft Theatre," NBC-TV, Wednesday (13) night. Calling it "The Man Who Couldn't Say No," scripter Don Witty indicated the potentiality in his name. He appears to have an aptitude in broad, bold strokes to build comic situations, showing also a flair for some smart dialog.

But only the potential was shown in Wednesday's serving. For after a good first act, the play bogged down in the second, and the viewer could call the turn in the situation thereafter. Witty was given a solid assist by the cast, headed by Barbara Cook, Robert Culp, Peter Turgeon and Jane Heller, and director David Alexander who kept things moving at a good, comic clip.

The broad plot lines have been used before on screen and stage. Story of a rich man's daughter left at the altar by an adventurous beau who feels entrapped by wealth and flees to Europe only to be caught in a blackmarketeering web. But author, cast and director combined their talents on this one for some fresh twists.

Story had beau Robert Culp joining forces with Belgium lass Barbara Cook, one of the most fetching blackmarketeers, with a flair for rationalizing her activities in terms of good business sense. To her, it's the "pink market," supplying luxuries to people who can afford it, at only a profit margin of 100%. Jilted Jane Heller carried off her role very well, tramping to Brussels to find her man, and learning the womanly wiles to finally capture him. Peter Turgeon as an American Embassy official who alternatively goes for the rich damsel and then the fetching "pink" marketeer, also registered nicely. Everyone played it broadly in keeping with the spirit of the script, which kept things moving via a series of hijinks and elements of danger and suspense. *Horo.*

This Is Galen Drake

Galen Drake's forte is the home-ly and the homiletic and on his new ABC-TV stanza they spell out strong commercial values. But, as he slushes comfortably around in his half-hour field of corn, he might give pause to the thought that the Saturday night program, though it's only a few weeks old, is already teetering on the verge of excess.

"This Is Galen Drake" is so darn folksy that some people might begin to consider it a bore. Drake employs two singers, Rita Ellis and Stuart Foster, to complete the crew, and he has obviously gone to great pains to assure that both of them are the type they could pass unnoticed on Paducah's main street. Miss Ellis, an ordinary looking femme, nonetheless handles her songs moderately well,

apart from a slight nervous tendency to gush. Foster, who looks just as ordinary, is, on the other hand, a fully accomplished vocalist. Drake put him to work last Saturday (9) singing "Soliloquy" from "Carousel." A long piece, it doesn't of itself offend. However, show is so anxious to prove its institutional value, that the strength of Foster's rendition is glooped up with superimposed scenes of handsome, healthy, happy moppets, included to promulgate the glories of parenthood hinted at in the song.

Drake normally has a guest whom he guides through a verbal exchange of sweetness and light. He forewent the human kind last Saturday to do instead a bit with Zippy, a learned chimpanzee.

Where the aura of sincerity best serves the show is in the commercials. Drake spreads Nucoa and Skippy with perfect smoothness. *Art.*

CBS' Rate Card

Continued from page 29

national total, would then carry a 15% ratio on the overall price, or in this case \$6,750. For a show priced out to \$35,000, the N. Y. price would come to \$5,250, etc. This of course, employs hypothetical figures and CBS hasn't released the apportionment figure for N. Y. yet, or for any market.

The new "rate card" setup was exposed to the CBS Film Sales staff this week in a three-day sales clinic in N. Y. which is due to wind up today (Wed.). Also unwrapped was a new discount plan under which stations buying either strips or packages of several series will earn discounts on their prices up to 50%. Station qualifying for the maximum 50% is the one which uses six half-hours of CBS Film Sales product a week. Station can run them in any pattern—a five-a-week strip plus a single once-a-week showing of a second series would earn the discount, for example. Discount plan will apply only to product that's been on the market for the past year or so—it won't involve new first-run syndication entries.

Sales clinic, involving reps from nine regional offices and Canada, also was exposed to new product being planned by the company. Five new series are in the works, but CBS is keeping them under wraps until the first couple of prints are in for agency exposure in a couple of weeks.

Bill Berns

Continued from page 25

the news-special events sphere, he's had an entertainment background, having been a producer at ABC and Kenyon & Eckhardt and also having grown up in Philadelphia in a theatre family.

Berns starts his new stint March 1 and WRCA-WRCA-TV will probably replace him from the current news & special events staff at the station. He'll continue his teaching activities, courses in tv programming at Columbia and Barnard. Appointment, incidentally, sprang out of several television and radio projects Berns did with Long Island businessmen, who recommended him to Moses for the post.

Tele Reviews

Continued from page 27

standard blocks by one of the two goals.

Cusick's a knowledgeable hockey buff, who took to skates between the first and second periods to give an on-the-ice education on the rules of the game. Of particular worthiness was the near-perfect manner the CBS-TV used in following the cameras. Director Dick Liesendahl sacrificed total continuity of the game in order to switch cameras to afford better closeups, but he couldn't have done better under the circumstances. *Art.*

TINKER'S WORKSHOP

With Gene London

Producer-Director: William Beal

60 Mins.; Mon.-Fri., 8 a.m.

Participating

WABC-TV, New York

WABC-TV has been struggling for sometime to find that right 8 to 9 a.m. formula, some years ago with a studio show typed for adults, and then with a kiddie predecessor to the recent "Tinker's Workshop." Whether the answer in the new Gene London stanza would be hard for an adult to determine, though it can't be the least rewarding for grownups.

Actor London has had previous experience in the kiddie area, having come from WRCA-TV where he was behind-the-scenes as a Herb Shriner puppeteer. He has that slow, carefully elocuted manner of speech that marked Dr. Francis Horwich on the defunct "Ding Dong School" at NBC-TV. However, London doesn't have the lady teacher's naturalness. His hesitant talk has a singsong quality and a certain superiority that the network performer's didn't. If this doesn't annoy children, it probably will annoy adults.

On the other hand, London, as Tinker, is excellent at the tangible aspects of his business and in the "clean-living" attitudes he brings to his work. When viewed Friday (15) aym, he demonstrated to moppets the art of making cardboard masks. It was simple and, it's assumed, interesting to the littler kids but unless the under-fivers, at whom this show is pitched, are geniuses they couldn't have finished their masks at the rate of speed he did. Puppet work done in relation to visualizing a kiddie record played on the show was good. Cartoon material was not at all educational; if anything it was subpar video animation. *Art.*

DONNA DOUGLAS SHOW

Producer: Donna Douglas

Participating

20 Mins., Mon. thru Fri., 1:10 p.m.

WTOP-TV, Washington, D.C.

Something new has been added to the fashions-recipes-chitchat formula for femme shows. This is a weekly feature on the regular, across-the-board Donna Douglas show. La Douglas, a tall, rangy, blonde of the glamor variety, has dared to approach intimate problems concerning women's health, their relationships to their husbands and children, and their personal problems with frankness and dignity. Mincing no words, and facing up to problems generally in whispers, experiment has paid off in terms of rating, newspaper attention and civic acclaim.

Former model Douglas has come a long way from her faltering beginnings on tv three years ago. Accenting novelty even in the more standard portions of show, she frequently spoofs fashions, shares jokes with her viewers, and even lets them in on the secret of her own shortcomings at times. With this technique of establishing rapport with her femme audience has come increased self-confidence, improved diction, and a style of her own.

Her most bell-ringing effort, however, is the seven-eight minute weekly interview with an expert—always a woman except for one show—on an intimate medical problem. Working in close cooperation with D.C. Department of Public Health, feature has emerged as an informative, factual, completely serious discussion of such problems as infertility, hysterectomy, drug addiction, and intimate relations of husband and wife. Medical and anatomical terms are used in their correct application, and no attempt is made to sugarcoat either the facts or the terminology. Treatment is sympathetic, albeit frank, and aim is information for the worried, ill, and often confused housewife.

Show, which has six weeks remaining in its six month schedule, has won attention from medical departments throughout the country, as well as an overwhelming mail response from viewers. *Flor.*

AFTRA, Indies

Dicker Chi Deal

Chicago, Feb. 19.

American Federation of Television-Radio Artists started talks last week on new contracts with eight Chi indie radio stations. Union is seeking a \$30 weekly pay hike for staff announcers and an extension of pension and welfare coverage to freelance talent. Staff gabbers were given p.w. coverage under the current pacts.

Meanwhile, AFTRA's two-year local contracts with the network stations go to the printers this week and will be formally signed shortly.

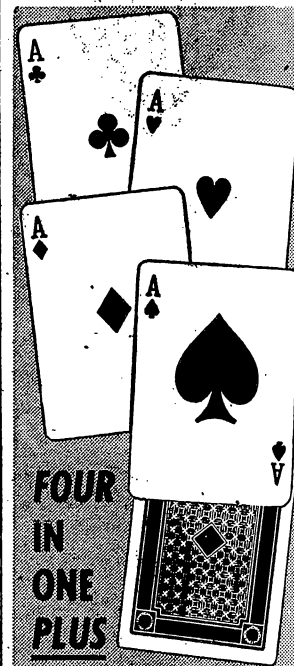
Indies meeting with AFTRA exec secretary Raymond Jones and counsel Sanford (Bud) Wolf are: WIND, WJJD, WCFL, WAAF, WAIT, WHFC, WGES and WSBC.

NBC-TV's 'Sis' Series

Hollywood, Feb. 19.

New situation comedy package for NBC-TV, "Sis," created by net producer Jess Oppenheimer, is in the casting stages, with Virginia Martin, Broadway comedienne, planning in for a test.

Pilot is tentatively slated to roll next month at California National Studios.



This one television station delivers four standard metropolitan area markets plus

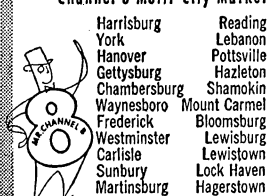
- \$17,320 TV sets
- 999,605 families
- 215 million people
- \$334 billion retail sales
- \$54 billion annual income

WGAL-TV

LANCASTER, PENNA.

NBC AND CBS

Channel 8 Multi-City Market



316,000 WATTS

STEINMAN STATION

CLAIR McCOLLOUGH, Pres.

Representative

the MECKER company, Inc.

New York Chicago Los Angeles San Francisco

"Mr. DISTRICT ATTORNEY"

STARRING DAVID BRIAN



#1 SYNDICATED SHOW IN BIRMINGHAM **28.3** PULSE, SEPT. 1956

BEATS NETWORK SHOWS INCLUDING:

Disneyland	21.0	Climax	22.4
This Is Your Life	23.0	Jackie Gleason	15.8
Dragnet	19.3	... and others.	

NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!

ZIV TELEVISION PROGRAMS, Inc. Cincinnati, Chicago, Hollywood, New York

NOTHING HOLDS 'EM

...LIKE A
 **HIT!**

...and it's the Warner Bros. smash hits that lure the big audiences... and hold 'em... from the first scene all the way through to the final fade-out!

Just take a look at what happened in Portland, Oregon:

Station KOIN's Warner Bros. feature raked in almost double the combined November ARB ratings of both competing stations... and what's more... these ratings held up as late as 12:45 A.M.!

**keep 'em
viewing with
WARNER BROS.
feature films!**

In short, KOIN's viewers proved what millions of viewers are proving night after night from coast to coast: People Just Don't Walk Out In The Middle Of A Top-Notch Motion Picture!

November ARB ratings for KOIN WARNER BROS. features
(10:30 or 11:00 P. M. to past Midnight... 5 nights a week)

		SAT.	SUN.	MON.	TUES.	WED.	AVERAGE
KOIN	WARNER FEATURES	14.8	7.2	10.7	9.8	15.7	11.7
KLOR		6.8	6.9	2.2	1.3	5.8	4.6
KPTV		2.6	0.7	0.7	0.7	5.3	2.0

write or call **d.a.p.** Inc.

345 Madison Ave., N. Y. C. MUrray Hill 6-2323

CHICAGO

75 E. Wacker Drive • DEarborn 2-4040

DALLAS

1511 Bryan Street • RIVERSIDE 7-8553

LOS ANGELES

9110 Sunset Boulevard • CREstview 6-5886

Saudek Takes Over 'Omnibus'

Continued from page 21

lectual firm which "designs" programs for specific clients; it has a creative corps on hand, unlike most package houses.

As to the status of "Omnibus" for next season, Saudek, at a press conference yesterday (Tues.) said that preliminary discussions have begun with the three networks over a time period. There is "warm" sponsor interest, including that from the show's two present bankrollers, Union Carbon & Carbide and Aluminum Ltd. Question of a specific time slot and specific program length (possibility of 60 minutes instead of the current 90) haven't come up yet, Saudek said.

Transfer or rights to "Omnibus" to the Saudek group would encompass all rights, including negatives, kinescopes, secondary rights and the syndicated series "Under the Sun." Transfer is still in negotiation and the amount of the transaction isn't known. Saudek said that the consideration involved is not "nominal" but based on the value of the properties; however Ford Foundation prez Henry T. Head emphasized that the Foundation wishes to do everything possible to make the new venture succeed and conceded that the terms of the transaction would be generous.

Seeks Financing

Besides assembling new properties and trying to set up "Omnibus" for next season, Saudek is on the prowl for financing for his new company. While he hasn't settled on any particular pattern of financing, he estimated he'd require about \$500,000 to get the company in the kind of financial shape he'd like. Incidentally, he received his first dollar of financing last week from Leonard Bernstein, who told him he'd like to appear on "Omnibus" "every year for the rest of my life." Similarly attorney Joseph Welch, who happened to be present at the press conference, said he expects to confine all his future television work to the program. While it wasn't spelled out, it's likely that a large talent pool a la Bernstein and Welch, Agnes de Mille and others who have debuted on tv via "Omnibus" will be available to the new company.

Series, which was launched in 1952, has turned out 128 programs of 90 minutes each, with about 400 different features in all. As of March 31, the last show of the season, the Ford Foundation will have

spent \$8,900,000 on the program, of which \$5,785,000 has been offset by income from sponsors, leaving a net grant of \$3,115,000 by the Foundation. Head stated that it had been the intent of the Foundation to drop the show after its current season.

'10 Plan' Beefs

Continued from page 25

elsewhere." (WRCA has the highest spot charge of New York's seven tv stations, by its own admission.)

Stamler said that WABC-TV has advised agencies to consider the WRCA-TV plan on two bases only: If WRCA-TV offers time-buyers the pick of the best available spots for his nine bonus ads, and if, in combination with this, the advertiser is only looking for a short-term buy, on less than a 30-day basis.

Stamler said there is a great chance that in offering nine free spots for every one paid-for Triple-A spot, the station could limit the bankroller to the lower-rated spots in a given time classification. WRCA-TV is giving one Class A, one Class AA, one Class B or C and six Class D breaks of equivalent length for every 10 or 20-second break bought.

Straight rate sponsors, under the new WRCA-TV selling setup, can preempt a "10 Plan" buyer, who gets only 30 days protection from day of signing with WRCA. Stamler said that to buy WRCA-TV on this basis rather than another New York station might shortly leave the buyer out in the cold, with other stations selling out in the meantime and thereby eliminating spot vacancies to which the "frozen" advertiser can turn.

'Good Morning'

Continued from page 25

quit because of the downbeat on news in the show; Cronkite was followed by Jack Paar, in turn succeeded by Dick Van Dyke. Rogers took over, complete with a new title, about a year ago.

Show almost folded earlier this fall, when CBS came up with the hillbilly idea, but a sudden ratings

spurt, plus a desire to see what changes Jim Fleming, who was brought in as producer, could effect, saved it. Ratings have since slipped again—a 1.8 average Nielsen in the first January report, against "Today's" 3.2—and CBS is about ready to call it quits.

Web has been auditioning hillbilly stanzas with the idea of selecting one and making it a 45-minute series to be followed by 15 minutes of news. This would lead into "Captain Kangaroo," the 8 to 9 kiddie stanza which has proved highly successful against the second half of "Today" and which will stay right where it is. Major factor holding up a decision is the fact that Columbia execs haven't yet screened all the hillbilly auditions it's ordered. Program would originate from Chicago, Nashville or Philadelphia or Washington, depending on which package is selected. Web feels that several early-morning hillbilly shows have been successful on a local basis, both on radio and tv, and also that it would prefer to program something completely different from "Today" in the time spot.

WKAT

Continued from page 23

on remand from the Court even though no stay is issued, then National may well end up with a station but no license. Its tv expenditures would then be a complete waste to be borne entirely by the public.

Through its counsel, Arnold, Fortas & Porter, WKAT further argued for a stay on grounds that National will see "very little" of its president, G. T. Baker, during this "crucial period" in its history if he lives up to his commitment to the Commission to devote at least 75% of his time to the station.

National, it pointed out, has made commitments for over \$100,000,000 in equipment during the next four years for expansion of service and development of new routes. It will take some time to obtain additional revenues and "further losses can be anticipated in the immediate future," said WKAT.

"At a time when an important air carrier faces financial disaster," WKAT asserted, "at a time when it has a tremendous expansion program in process, it would seem that the public interest would not be served by depriving the airline of its management."

DST Tape

Continued from page 25

to 8 music-and-news shows will be taped for midwest standard time stations and transmitted at 8:30 N. Y. time for use in the same time as presently scheduled, 6:30-7. And the "Tonight" stanza will be taped at 11-12 and transmitted to midwest outlets at 1-2 a.m. N. Y. time. For the eastern time affils, there will be 90 minutes of taped "Tonight," the 11:30 to 1 a.m. segment. Grand total comes to 10 hours a week, two-and-a-half of music and news and seven-and-a-half of "Tonight."

In the case of "Tonight" and the news show, a standby will be used to insert late news items. Plans for the web's 8 to 9 p.m. weekday programs are for repeats for standard time stations, but these won't be taped. Some are on film, so there's no problem; live shows, with a three-hour time spread, will be hot-kinned.

TV Feeling Oaters

Continued from page 1

Ashley-Steiner agency, is "Pony Express," and next month, another MCA package, "Wells Fargo," moves into the Monday at 8:30 period. At CBS, three half-hours are in the works in pilot form—"Have Gun, Will Travel," with Richard Boone, out of the Julius Claman production stable; "Cavalry Patrol," created by Charles Marquis Warren ("Gunsmoke") and starring Dewey Martin, and "Lone Woman," starring Kathryn Grayson. This last-named will be one of this season's filmed "Playhouse 90" entries, but the web will then take the film and use it as a pilot for a projected series with Miss Grayson. A fourth entry at Columbia is actually an "eastern," "Ethan Allen," which is being produced with Goodson-Todman.

Emphasis on the westerns comes primarily because of two reasons, both stemming from the perplexity encountered by the programmers in seeking successful new formats. One is the track record notched by this season's entries, particularly "Wyatt Earp," which bounced into third place in the February Top 10 Trendex list, and "Cheyenne," which has consistently dominated the Tuesday 7:30-8:30 time for ABC. This season's new entries, "Zane Grey Theatre" and "Broken Arrow" have reinforced this track record.

A second reason is that the oaters are both "safe" programming and acceptable (as contrasted with the usual critical reaction to a new quizzer, for example). The old motion picture saw that "a western was never made that lost money" appears to dominate the thinking of the program boys, who feel that not only can they play it safe but that the potential exists for programming darkhorses at minimum risk.

Carnival Week Sparks Saranac Fund-Raising For Trudeau Conversion

Saranac Lake, N. Y., Feb. 19.

Since the Trudeau experimental labs closed about two years ago, this town has been sliding into the doldrums. It took a network radio performer's anticipated appearance here last week for Carnival Week to give Saranac Lake something of a new lease on life.

Technicians and doctors were forced to leave in the search for new jobs when Trudeau shuttered. For Carnival Week, Jacques de Mattos, owner of WNBZ, wanted to invite ABC's Don McNeill, emcee of the "Breakfast Club," but the guarantee for musicians and line charges was tough to meet, so the town raised \$10,500 on its own in three days. McNeill became Carnival King and Fran Allison Carnival Queen.

Amazed at their own ability to raise \$10,500, townsfolk began taking pledges for a fund to establish a college on the empty Trudeau grounds. In approximately a week, town collected \$90,000, but at the same time, American Management Assn. coincidentally announced purchase of the grounds to open a college for training of biz execs. It launches this spring in this town of 7,000.

Dance Parties

Continued from page 22

made guest appearances from time to time.

When school started, WLOL went along. Its disk jockies have been contributing to the properly chaperoned Twin Cities' high and junior high schools' extra-curricular functions, making themselves available for all types of events. Personal appearances have been made to boost WLOL at week-night twilight dances, canteen nights, dances after football and basketball games and extra special affairs involving "couples only."

The WLOL disk jockies furnish the entertainment complete with the records that rate high on the Teen Age Hit Parade, portable turntables and a hi-fi sound system.

Dan Anderson, head of WLOL public relations, points out that these locally planned programs don't strain the sponsoring group's budget, the only cost involved being a rather nominal fee to compensate the disk jockey for duty beyond the regular on-the-air performances.

YOU NEED—

An intelligent young woman who should know better, is seeking a job in TV-Radio Publicity or Production. Established company preferred. Much experience. Excellent knowledge world events.

Box V-216-57, VARIETY, 154 West 46th St., New York 26

Nominated for an "Oscar" "A City Decides"

The Dramatic Story of How St. Louis Integrated Its Schools

See It On
NBC-TV
Saturday, February 23

On WRCA-TV at 2 P.M., EST

On NBC Network at 5 P.M., EST

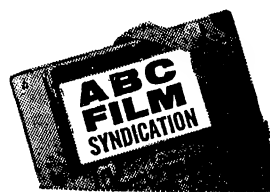
Produced for the Fund for the Republic by Charles Guggenheim & Associates and Presented on TV Under the Auspices of the National Conference of Christians and Jews

nice
going,
Dick



DICK MOORE
KTTV,
LOS ANGELES

CODE 3 on your station increased its audience share 32.8%* in one month.
Sponsor: Rheingold Beer



*ARB, Nov.-Dec.

for your market availabilities, call, write or wire ABC Film Syndication, 1501 Broadway, New York • LA 4-5050

ASCAP-TV POT-O'-GOLD TALKS

Coast Musicians Warn Defendants On Halting Payments to Trust Fund

Los Angeles, Feb. 19. A warning that any further payments to the Music Performance Trust Fund constitute "constructive fraud" and will be made at their "own peril" has been sent to some 200 defendants in the twin lawsuits brought by Coast musicians seeking more than \$13,000,000 in damages. Litigation stems from the battle against the existence of the Trust Funds which operate from royalties collected on recordings, the sale of old theatrical films to television and the use of music in films.

Telegrams were sent the defendants by attorney Harold A. Fendler, representing the plaintiffs, demanding that all payments to the Trust Fund be halted pending final determination of the litigation. Some of the defendants involved were scheduled to make payments this month, particularly on royalties from the sale of features to tv.

Litigation has been set for a hearing Thursday (21) on requested injunctions and a receivership, the Appellate Court having ruled that the California Superior Court "probably does have jurisdiction" in the issue despite the fact that Samuel R. Rosenbaum, trustee of the Fund, is not in California.

Fendler's warning also notified recording companies that payment to the Trust Fund of royalties based on existing pay scales of musicians constitutes "violation of the labor code."

Meanwhile, Superior Judge Leon David took under submission motions by Paramount, 20th-Fox and Universal seeking to be dismissed as defendants in the \$4,468,950 suit involving pix-to-tv royalties. Studios claim they were not signatories to the contract involved in the dispute. Last month, Judge David dismissed Warners as a defendant on a similar motion.

Guy Mitchell's Col Disk Of 'Take Me Back, Baby' Sparks BVC Suit Vs. Joy

"Take Me Back, Baby," Guy Mitchell's current release for Columbia Records, has sparked a legal hassle between two publishers, Bregman, Vocco & Conn and Joy Music. BVC filed a suit against the Joy company in N. Y. Federal Court last week claiming that the Mitchell-recorded tune, published by Joy, was lifted from a 1941 number copyrighted by BVC.

The Joy Music version was written by Claude Demetrius, while the BVC number, also titled "Take Me Back, Baby," was composed by Jimmy Rushing and Count Basie. BVC contends the Demetrius number was patterned, both lyrically and melodically, after the Basie-Rushing number. Joy execs claim that there are several dozen numbers in public domain titled "Take Me Back, Baby," and that the melody is based on an old blues refrain.

BVC has also notified Columbia Records that the Mitchell disk allegedly infringes on one of its copyrights. Such a notice will result in the tieup of the disk royalties until the case is adjudicated. BVC also informed Columbia that the diskery recently issued an album of old Basie-Rushing sides in which "Take Me Back, Baby" was the lead tune.

Ray McKinley Taking Miller Orch Overseas

The Glenn Miller orch, under the direction of Ray McKinley, heads overseas for the first time March 4 for a four-week trek. Orch is set to play France, Italy, Germany and North Africa.

Deal for the overseas junket was set by Jackie Green, Willard Alexander veepee, who recently returned to his New York desk after a European quickie. Orch winds its current stand at New York's Hotel Statler Feb. 28.

Mitchum's 'Have Voice, Will Travel' (For Cap)

Hollywood, Feb. 19. Robert Mitchum starts recording for Capitol this week to launch a five-year contract as a vocalist with the label. His sessions will be produced by Lee Gillette. Mitchum has sung only rarely in films.

Capitol expects to tie in his initial release with an extensive deejay tour around the country by the film star.

Keys-Hansen In March 1 Merger

In a move to develop a stronger production unit and a higher concentrated level of sheet music sales, Nat Tannen has merged his Keys Music firm with Chas. H. Hansen. The new Keys-Hansen operation will kick off March 1.

K-H will handle all the sheet music selling agencies of the former Keys firm, consolidating its activities at the Hansen h.q. in New York. Additionally, the publishers using the K-H operation will get special jobber and dealer service through Hansen Publications depots in N. Y., Miami, Dallas and Los Angeles, as well as the travelling fleet of Volkswagen display and sales trucks.

Keys, under Tannen's aegis, currently acts as selling agent for 248 music publishers. Phil and Don Tannen will move over from Keys to handle the K-H operation along with Mike Cimino, Hansen Publications' coordinator.

Hansen Publications, parent company of Chas. H. Hansen, currently acts as selling agent for the catalogs of Walt Disney Music, Wonderland Music, Rylan and Valry Music, Kapp Records' publishing affiliates, and Fred Raphael's publishing interests, among others.

Hansen's opens its new Coast depot March 1 in Hollywood on the site of the former VARIETY building, with Dwight Latham in charge. Cimino just returned from a three-week tour of firm's depots in Hollywood, Dallas and Miami.

In addition to preparing the sheet music for print and sale, the new K-H firm will enlist the facilities of Hansen's art, copyright and promotion departments.

Norman Newell Back At Brit. EMI as A&R 'Indie'

London, Feb. 19. Norman Newell rejoined the EMI organization last week as an independent artists & repertoire manager. His job is a novel one, in that he will not be working solely for one label but will scout recording talent to be released on any one of the company's seven labels.

Newell quit his job as EMI's Columbia label a&r manager four and a half years ago to take up a similar appointment at Philips. Later he left for the States where he wrote music for stage and motion pictures.

His appointment has been linked with the resignation of Ray Martin, who was until recently joint a&r manager for Columbia Records.

Rumors current in Tin Pan Alley of a complete reorganization inside the EMI group, involving the folding of the Parlophone label, were strongly denied by company general manager C. H. Thomas.

Leonard W. Schneider, Decca's exec v.p., left for Hollywood Monday (18) to powwow with Coast execs on the diskery's operation there.

APRIL HUDDLE'S 'SINK OR SWIM'

By HERM SCHOENFELD

The shape of the music biz to come will be decided this year in the new deal between the American Society of Composers, Authors & Publishers and the television networks. The current pact runs out at the end of this year and, while no negotiations have as yet taken place between ASCAP and the webs, talks are slated to begin in the spring.

Television now represents the biggest single source of performance coin to publishers and writers, accounting for over 50% of ASCAP's total income, which now ranges over \$20,000,000 from domestic sources. The importance of maintaining and increasing the performance take has now become a life-or-death matter for the publishers and writers who have been hit by the vanishing sheet music market and the 2c. maximum rate on disk royalties.

Legal and U. S. Fronts

The bargaining for a new ASCAP-video pact to replace the expiring four-year deal will take place in a surcharged atmosphere of various legal actions and Congressional investigations which, di-

(Continued on page 50)

Latin-Land Disks In Col's Future As 2-Way Road

Columbia platters are going to travel on a two-way street between South America and the U. S. That's the blueprint set up by Col prexy Goddard Lieberman during his recent powwows with the diskery's affiliates in Brazil and Argentina.

The disk traffic, in the past, had been on a one-way southern-bound street, with such U. S. Col names as Doris Day and Johnnie Ray going over strongly in the S. A. belt. Now, however, Lieberman, is planning a northern-bound route to release albums (and eventually singles) manufactured by the companies in Brazil and the Argentine in the U. S.

The S. A. to U. S. program is expected to start rolling within the next few months with the release here of an instrumental album by Waldo De Los Rios, Argentine arranger-conductor. The platters of Hector Varelles, a top Argentine artist, are also being screened for U. S. release. Upcoming from the Brazilian plant will be the etchings of Sylvio Caldes, Louis Claudio and Lana Bittencourt.

Lieberman also reports that the overall disk biz on the Col operation in the Argentine jumped 100% in 1956 over 1955, while the Brazilian biz climbed 50% in '56.

'BIRDLAND' FAT 64G IN 6 N. Y.-HUB SHOWS

"Birdland Stars of '57," jazz concert package, got off to a fast start over the weekend (15-17), racking up a smash \$64,200 in six performances.

Package, which stars Sarah Vaughan, Billy Eckstine and Count Basie, teed off in White Plains, N.Y., Friday night with a \$9,200 take, almost capacity. Show went clean since. Two midnight performances at New York's Carnegie Hall pulled in a total of \$22,400, with standees at each performance. The gig in Newark early Saturday evening pulled in \$11,600 while two performances in Boston the following night racked up a socko \$21,000.

First leg of the tour runs four weeks. Package will lay off until after the Easter holidays and then head out again for another month.

BMI Jockeying for Position Vs. ASCAP in Showtune Sweepstakes; Tune Teams to Pave Way for Hypo

By MIKE GROSS

SELLvis Presley's Rock 'n' Roll-Call

Here's the latest Elvis Presley platter sale boxscore:

As of Feb. 1, Presley's single sales for RCA Victor reached 13,200,000 and his album sales, both LP and EP, were at 3,200,000. His latest release, "Too Much," already has topped the 1,600,000 marker and his "Don't Be Cruel" is now over 4,000,000. Presley's "Hound Dog" has slowed down to 15,000 platter sales a week.

Mills Music Sale For \$4,000,000?

Understood that a deal is hot for Jack and Irving Mills to sell their Mills Music for \$4,000,000 tax-free. Samuel Jesse Buzzell, secretary of and attorney for the corporation—and also a limited partner in the music firm—is supposedly handling the details.

Dickers for Mills have been on the agenda for two or three years. In every instance prexy Jack Mills has been insouciant until he became convinced "they were really serious." This deal, with an anonymous investor, said to be not in the amusement industry although this may be camouflaged by the negotiations through a third party, is regarded by both Mills freres as "serious." They had turned down \$3,000,000 offers on more than one occasion and Jack Mills was frankly "tough" because he's not as anxious to sell and "take it easier," as may be said of Irving Mills who resides on the Coast and likes the casual BevHills life.

Tooter Sues Universal On '5th Amendment' Axe

Hollywood, Feb. 19. Musician Victor Gottlieb filed a \$3,000 damage suit against Universal Pictures in Municipal Court here last week charging he was dismissed solely because he invoked the Fifth Amendment before the House Un-American Activities Committee. Action was filed by attorneys Wirin, Rissman & Okrand, counsel for Local 47 of the AFM, which supported the suit.

Complaint said Gottlieb had never been given a specific reason for his discharge, but merely was told it was for "good and sufficient reason." In the suit he maintains that his unwillingness to testify at the Red probe doesn't constitute "good and sufficient reason" under terms of AFM contract.

The AFM International Executive Board gave him permission to sue. Eliot Daniel, newly-elected prexy of Local 47, pointed out that the union's only interest is preventing contract violations. He cited several labor unions which have decided that refusal to testify at the Red probe is not sufficient grounds for discharge.

Ned Herzstam to A&R On Coast for Urania

Ned Herzstam has been assigned to the Coast to handle artists & repertoire for Urania Records. Herzstam is a veepee at Allied Records Sales Corp. Both Allied and Urania are subsidis of American Sound Corp.

Herzstam will produce packages for the longhair as well as the pop field. He has been with Allied since 1951. Before that he was sales promotion manager of children's products at Capitol Records.

Broadcast Music Inc. is intensifying its drive to nail showtune writers. Although the org has been holding a strong position in the straight pop field, it continues to yen representation in the musical production areas of the theatre and television.

BMI publishers have been cued to stress the buildup of new writers for musical production exposure. The drive, it's understood, is to be concentrated on the development of writing teams, the primary sore spot in the BMI show-writer campaign.

BMI has been losing lyricists and composers with legituner potential to ASCAP because of their writers' squawks that there's no one in the org's orbit with whom they can collaborate on production scores. Carolyn Leigh, who's been repped on Broadway with some of the songs in "Peter Pan" and who is now working on a musicalization of "I Can Get It For You Wholesale," was a BMI originally who shifted to ASCAP for a wider choice of musical collaborators. A few months ago, Norman Gimbel shifted from BMI to ASCAP for the same reason. Gimbel now has some songs in the off-Broadway "Shoestring '57" revue.

First writing team up in the BMI pitch is Jerry Boch & Sheldon Harnick, who've been set to write the score for "The Body Beautiful," upcoming Broadway entry. The score will be published by Sunbeam Music, publisher Tommy Valando's BMI firm.

Sidebar to the Boch-Harnick-BMI tieup is that Boch's first Broadway try (in collaboration with Larry Holofcenger and George Weiss) was

(Continued on page 50)

New A&R Song: Here Today, Gone Tomorrow; Tap Maxin for Epic

The record companies' artists & repertoire picture is continuing to rumble. Latest shift, following on the heels of changes at RCA Victor and Mercury, is the exiting of Marv Holtzman from the pop a&r post at Epic Records. Arnold Maxin moved into the top pop spot Monday (18).

Holtzman had been pop a&r chief at Epic since the label's formation as a Columbia Records' subsid three years ago. He's now mulling a move into the disk biz on his own as well as other diskery affiliations.

Maxin joined Epic about a year ago to assist Holtzman in the a&r activities. He had been concentrating on the Okeh line, Epic's rhythm and blues subsid, as well as pop album production.

Other a&r changes in recent few weeks were the exiting of Henri Rene from the Coast spot for RCA Victor (although he stays with the label) and the switchover of Hugo Peretti and Luigi Creatore from Mercury to the new Roulette label. Bob Shad took over at Merc.

Capitol's Calypso Catch: Lord Flea; Renew Waring

Hollywood, Feb. 19. Tying in with the burgeoning calypso, Capitol Records signed Lord Flea & His Calypsonians, current at the Jamaican Room in New York, to a five-year contract. Initial sides, placed on a rush basis by the label, were "Shake Shake Sonora," b/w "The Naughty Little Flea," both of which Lord Flea showcased on the Perry Como tv show recently.

Capitol also inked a new three-year contract with Fred Waring & Pennsylvanians and re-signed the Four Freshmen for an additional six years.

Jocks, Jukes and Disks

By MIKE GROSS

Joe Reisman Orch: "Pamela Throws a Party" (Navajo Nocturne) (RCA Victor). "Pamela" is a lulu of an instrumental headed for a big commercial spin. It's also bound to make a big name for Joe Reisman, who turns it into a happy musical side. There'll be solid teenager acceptance for the danceable beat and it will even please

Lucy Roberts: "Ten Little Trees" (Bitter Sweet Lies) (Vik). Lucy Roberts should make a strong impress on the deejay and juke markets with "Ten Little Trees." Thrush has a power-packed set of pipes and knows how to take a lively and energetic number like "Ten Little Trees" for an eventful ride. She switches to an okay

Best Bets

JOE REISMAN ORCH **PAMELA THROWS A PARTY**
(RCA Victor) Navajo Nocturne

TONY BENNETT **SOLD TO THE MAN WITH THE BROKEN HEART**
(Columbia) One Kiss Away From Heaven

GEORGIA GIBBS **PRETTY PRETTY**
(Mercury) Silent Lips

the oldsters. "Navajo Nocturne," on the back side, is a fair instrumental in the film background music vein.

Tony Bennett: "Sold to the Man with the Broken Heart" ("One Kiss Away From Heaven") (Columbia). There's enough melodic and lyric power in "Sold to the Man with a Golden Hair" to turn the side into another hot shellac property for Tony Bennett. It's a top-grade piece of dramatic material which Bennett delivers with an effective vocal punch. Crooner also is in good form on "One Kiss Away From Heaven," another big-styled ballad. It, too, will nab spinning play.

Georgia Gibbs: "Pretty Pretty" ("Silent Lips") (Mercury). Georgia Gibbs has a powerhouse platter in the coupling of "Pretty Pretty" and "Silent Lips." The contrasting styles of the tunes gives the disk a wide appeal and a double-barrelled spinning choice for the jocks as well as the coinboxes. The warmly melodic "Pretty Pretty," is a change of pace from Miss Gibbs' previous driving etchings, and she comes through so effectively that it's bound to win her a new and while holding on to her previous devotees. (Billy Eckstine, too, has a fine reading of "Pretty" on the RCA Victor label.) "Silent Lips" is a far cry from the lullaby on the reverse, but it shows the thrush off in a familiar rockin' form and should go a long way with the spinning fraternity.

Eddie Cochran: "Sittin' in the Balcony" ("Dark Lonely Street") (Liberty). "Sittin' in the Balcony" is strictly for the teenage trade but the group is strong enough to turn into a commercial click. Eddie Cochran puts a lot more zing into it than Johnny Dee's original on Colonial (purchased by ABC-Paramount) and should pick up most of the marbles. "Dark Lonely Street" is moody piece that won't mean much anywhere.

hillbilly groove on "Bitter Sweet Lies."

David Rose Orch: "Calypso Melody" ("Theme From The Wings of Eagles") (MGM). There's a carefree lilt to "Calypso Melody" that will get the David Rose slicing a good spinning ride. It's a bright and inventive instrumental which utilizes the calypso flavor effectively. "The Wings of Eagles" theme on the flip side is just par for the background music course.

Dean Martin: "The Man Who Plays The Mandolino" ("Captured") (Capitol). "The Man Who Plays The Mandolino" is the kind of song that Dean Martin knows how to play with best. It has an easygoing lilt that's perfectly suited to his ambling vocal style. Tune is from Metro's "Ten Thousand Bedrooms" and the pic promotion should help it along the deejay route. Martin switches to a sombre ballad groove on "Captured" and develops it into a good spinning bet.

Mills Bros.: "The Knocked Out Nightingale" ("In De Banana Tree") (Decca). The happy spirit of "The Knocked Out Nightingale" gets added zest from the Mills Bros. energetic delivery. It's a cute item that could catch on for sizable returns. Combo switches to a calypso mood on "In De Banana Tree" and the gay treatment makes it a worthwhile side.

Ann Gilbert: "He Thinks I'm Wonderful" ("Johnny") (Vik). Ann Gilbert has the vocal equipment to crack through the disk market, and "He Thinks I'm Wonderful" may help her get started. It's a pleasant romantic ballad which she delivers with understanding and care. She's in a similar groove with "Johnny" and it, too, will rate some deejay action.

The Wanderer: "The Man In The Phone Booth" (Flair-X). This is one of those offbeat items that be-

(Continued on page 50)



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
Thesaurus Transcriptions
87th Consecutive Week
Dodge Dance Party
ABC-TV—Sat. 9-10 P. M. E.S.T.
Sponsored by
Dodge Dealers of America
Top Tunes and Talent
ABC-TV Mon. 9:30-10:30 p.m. EST
Sponsored by
Dodge and Plymouth Dealers of America

British Pop Disks

Jimmy Parkinson: "But You" ("Together") (Columbia). Parkinson sings "But You," an up-tempo number from a new British film, "The Secret Place" competently, with a solid assist from Eric Jupp's orch. "Together" is a smooth ballad, and gives the Australian a chance to display his versatility.

Ronnie Hilton: "Amore" ("The Wisdom of a Fool") (HMV). "Amore" has a Neapolitan lilt, and Hilton's robust vocalizing makes the title a likely candidate for top honors. "Wisdom of a Fool" is excellent.

Ivor & Basil Kirchin Band: "Rock Around the World" (Parlophone). This outfit makes a big sound in this set of six titles on one disk. Singer Shani Wallis turns in a smart selection of accents, including "See You Later Alligator" in Chinese and a German version of "Rock Around the Clock" ("Einz zwei drei o'clock, vier o'clock rock . . ." and so on. A nicely worked out novelty.

Pip.

CHRISTIAN'S SALEM SINGLES

Chicago, Feb. 19.

Bobby Christian has been signed by Salem Records here to cut two singles. This will be Salem's first venture out of the albums and into the singles market. Sessions are scheduled for March 5-6.

Album Reviews

Paris apparently is a bottomless musical pit for the packaged product producers. The Parisian motif already has inspired a flood of albums and they're still coming in. The latest batch, given a once-over-lightly treatment last week, offers a fair sampling of the diskeries' romance with the Gallic theme. **Sketch Henderson's** "Paris At Midnight" (Decca) showcases the pianist with a romantic orch backing working over Parisian originals and such U.S. inspired themes as the Kern-Hammerstein "The Last Time I Saw Paris," the Duke-Harburg "April In Paris," the Gordon-Revel "Paris In Spring" and the Rodgers-Hart "Mimi." All colorful and easy on the ear. **Boris Sarebek's** "A Touch of Paris" (Epic), recorded in Europe by Phillips is a melodic tour of the city that hugs the ear. **Line Renaud's** "Paris" (Capitol) is a slick showcase for the chanteuse's vivid vocal styling. She intones the tunes en anglais and then gives out in her native lingo for smash results. **Orchestre de Moulin Rouge** under the direction of Marcel Gillemain has a bright melodic entry in "Dream of Paris" (Urahia). It's all delivered with an authentic flavor. Urahia, incidentally, has tied up with Lion paperbacks and is throwing in a copy of **Art Buchwald's** "Paris" with every platter purchased. **Harold Spina's** "Springtime in Paris" (Liberty) gets into the proper mood with six Spina originals. He's got the right touch in both composition and delivery.

Frank Sinatra has been running at a bestselling album pace for Capitol ever since turning out "Songs for Young Lovers" several years ago. His new package, "Close To You," is another Sina-

tra natural for a big commercial take. Still working with Nelson Riddle's orch and arrangements, the crooner this time has added **The Hollywood String Quartet** to back up the sustained intimate approach he uses throughout the set. The mood is warm and effective throughout.

Much of Decca's big album biz can be attributed to its film soundtrack sets and the late **Victor Young's** "Around The World In 80 Days" is a sock addition to its catalog. The film is apparently headed for big returns for a long time to come and the soundtrack set can't help but cash in on the results. Young's score is attractive, melodic and picturesque. His "Around The World" theme takes hold effectively and his musical portrayals of Passepartout, Paris, Bullights, India, etc., stand up without the aid of a visual assist.

By wrapping up the scores from "Happy Hunting," "Li'l Abner" and "Bells Are Ringing," **Lawrence Welk** has another surefire seller in "Show Time" (Coral). It's all presented in the unadulterated Welk style with the obvious bounce that's won him his latterday tv and in-person popularity. The vocals are handled pleasantly by all of the Welk warriors.

Another album newcomer who is sure to score is **Abbey Lincoln**. Her first set, "Affair" (Liberty), puts in a warm romantic mood that holds tightly through the dozen numbers in the package. Her wax savvy is in evidence all the way. The repertoire is set up in the form of a love story beginning with "Love Walked In" and closing with "No More" and with plenty happening in between. Gros.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV. Survey Week of Feb. 8-14, 1957

Almost Paradise	Peer
Anastasia—†"Anastasia"	Feist
Ballerina	Jefferson
Banana Boat Song	Marks-B
Bean Song	American
Calypso Melody	Cromwell
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Cinco Robles	Warman
Day-O	Shari
Don't Forbid Me	Roosevelt
Hey, Jealous Lover	Barton
Holiday For Trombones	BVC
I Could Have Danced All Night—*†"My Fair Lady"	Chappell
I Dreamed	Trinity
I Thought It Was Over	Remick
It Looks Like Love—†"Hollywood or Bust"	Paramount
Just In Time—*†"Bells Are Ringing"	Stratford
Long Before I Knew You—*†"Bells Are Ringing"	Stratford
Marianne	Montclare
Money Tree	Frank
Moonlight Gambler	Morris
On The Street Where You Live—*†"My Fair Lady"	Chappell
Party's Over—*†"Bells Are Ringing"	Stratford
Round and Round	Rush
Singing The Blues	Acuff-R
Ten Thousand Miles	Wood
True Love—†"High Society"	Buxton Hill
Una Momento—†"Three Violent People"	Famous
Who Needs You	Korwin
Wind In The Willow	Broadcast
Young Love	Lowery

Top 30 Songs on TV

(More In Case of Ties)

Banana Boat Song	Marks-B
Blueberry Hill	Chappell
Chantez, Chantez	Chantez
Cinco Robles	Warman
Cindy, Oh Cindy	Marks-B
Don't Forbid Me	Roosevelt
High Heels	Jungnickel
I Dreamed	Trinity
Kid Stuff	Gil
Long Before I Knew You—*†"Bells Are Ringing"	Stratford
Love Me Tender—†"Love Me Tender"	Presley
Marianne	Montclare
Mi Casa, Su Casa	Sequence
Moonlight Gambler	Morris
On My Word Of Honor	Antler
On The Street Where You Live—*†"My Fair Lady"	Chappell
Repeat After Me—†"Manhattan Tower"	Leeds
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Sadie's Shawl	Roncom
Snake, Snake, Senora	Sparrish M
Singing The Blues	Acuff-R
Someday Soon—†"Bundle Of Joy"	Lamas-R
Spring In Maine	Morris
Too Much	South, Bell-P
True Love—†"High Society"	Buxton Hill
Una Momento—†"Three Violent People"	Famous
Watermelon Song	G & G
Wisdom Of A Fool	Planetary
Wrinkle, Wrangle—†"Westward Ho, The Wagons"	Disney
Young Love	Lowery

VARIETY 10 Best Sellers on Coin Machines

1. YOUNG LOVE (6)	Tab Hunter Dot
	Sonny James Capitol
	Crew-Cuts Mercury
2. THE BANANA BOAT SONG (6)	Harry Belafonte Victor
	Fontane Sisters Dot
	Tarriers Glory
3. DON'T FORBID ME (5)	Pat Boone Dot
4. TOO MUCH (3)	Elvis Presley Victor
5. MARIANNE (2)	Terry Gilkyson Columbia
	Hilltoppers Dot
6. ROCK-A-BYE YOUR BABY (10)	Jerry Lewis Decca
7. SINGING THE BLUES (15)	Guy Mitchell Columbia
8. MOONLIGHT GAMBLER (5)	Frankie Laine Columbia
9. CINCO ROBLES (4)	Russell Arms Era
	Les Paul-Mary Ford Capitol
10. HEY, JEALOUS LOVER (10)	Frank Sinatra Capitol

Second Group

I DREAMED	Betty Johnson Bally
YOU DON'T OWE ME A THING	Johnnie Ray Columbia
SINCE I MET YOU, BABY	Ivory Joe Hunter Atlantic
	Mindy Carson Columbia
PARTY DOLL	Steve Lawrence Coral
	Buddy Knox Roulette
JAMAICA FAREWELL	Harry Belafonte Victor
WRINGLE, WRANGLE	Bill Hayes ABC-Par
	Fess Parker Disneyland
BLUEBERRY HILL	Fats Domino Imperial
BALLERINA	Nat (King) Cole Capitol
LOVE ME TENDER	Elvis Presley Victor
BLUE MONDAY	Fats Domino Imperial

[Figures in parentheses indicate number of weeks song has been in the Top 10]

1 Man in 2 Phone Booths

The recording business, noted for dippy doodles in the past, came up with a corker last week when a disk artist covered his own etching on another label.

After "The Man In The Phone Booth" began to stir up some noise in the midwest for Flair-X, the indie Herald label latched on to the same artist, Bob Kornegay, to cut the same song in the same style. On the Flair disk, Kornegay is known as the Wanderer while his nom-de-deck for Herald is The Happy Wanderer.

According to Kappy Jordan, Flair's new proxy, the deal for Kornegay was made before she joined the firm and called for a one-shot deal for which he was to be paid \$100 advance against a 1c. per-disc-sold royalty. Miss Jordan claims that Kornegay was a free agent and had the right to go to Herald, if he so desired. (The contract between Flair and Kornegay failed to include the regular five-year waiting period stipulation prohibiting an artist from cutting the same song for another company.)

Her big squawk, however, is based on reports coming in from the road that the Herald boys are claiming that the Flair side is "pirated."

"Man In The Telephone Booth," which has a different lyric version on each side, "Hello Mama," and "Hello Baby," is published by Edward Kassner.

Non-Kissing Cousins

For Biz Reasons, RKO (Music) Not Talking to RKO (Unique) When It Comes to Songs

The newly created RKO Music firm is virtually disowning its recording relative, RKO Unique. Both companies are divisions of RKO Teleradio Pictures.

According to Irving Deutch, the music firm's general professional manager, no songs published by RKO Music will be shown to the RKO Unique label. The move is being made to give the RKO publishing subside a better bargaining position with the other disk companies.

The split between the RKO publishing operation and the disk outfit also puts the music firm in the catbird seat on the scores from the RKO filmicals. The soundtrack album rights, which heretofore had been earmarked for the RKO Unique label, will now be put on the open market by the publishing subside. Here again, Deutch feels that by making the soundtracks available to all comers, he has an extra wedge in opening artists' and repertoire doors at other disk companies.

RKO Music already has acquired the scores for several upcoming RKO musicals as well as the background themes from the studio's non-musical product. The Lamas Music catalog, handled in the past in conjunction with RKO Unique, has now been signed over to RKO Music as one of its subside catalogs and will be run through the new music division completely independent of the-disk outfit.

Top Longhairs in Mills'

'Concerts on Film' Dates

Irving Mills' longhair film library, presented as "Concerts on Film," will get a Carnegie Hall, N. Y., showcase March 31. Impresario Harry D. Squires is presenting the filmed layout which will binstein, Jascha Heifetz, Jan Peerce, Nadine Conner, and Dimitri Mitropoulos conducting the N. Y. Philharmonic with Deems Taylor as narrator. House top for the filmed concert will be \$2.75. Squires is planning to tour the filmed concert packages into colleges and other cities.

Mills, as head of the Mills Picture Corp., is distributing the films in 16m and 35m gauges. The library, including performances of some 20 top longhair musicians, was acquired from various major studios.

Casa Loma's 2d for Cap

Hollywood, Feb. 19.

Glen Gray Casa Loma Band has begun recording a second album for Capitol as result of encouraging sales reaction on the initialer, "Casa Loma in Hi-Fi." Latter reprises many of the great disk hits of the dance outfit that was a prime favorite in the '30s. New package also will consist of Casa Loma standards.

Kenny Sargent, longtime vocalist with Casa Loma and now a Dallas deejay, has signed a new two-year contract with Capitol, beginning with the new album. In the "Hi-Fi" package, he sang two numbers. He'll do about six in this new album and will also do some singles for the label.

'Joe's' 2d Big Hold

Harry Belafonte now knows the value of right timing.

A couple of years ago, RCA Victor's release of a calypso number by him, "Hold 'Em, Joe," sold 100,000 copies when all the returns were in. Victor reissued the disk a couple of weeks ago as part of its Gold Standard series and the tune went over 100,000 the first week.

Avakian Heads Col's Pop Aubums

In a move to consolidate the operation of its pop package line, Columbia Records has set up a special pop album department with George Avakian as topser.

Avakian will head up an east-west team consisting of Paul Weston and Lowell Frank on the Coast and Irving Townsend, Nat Shapiro and Al Ham in New York.

Avakian, who's been with Columbia since 1946, helped develop the label's 12-inch pop LP program when the 33 rpm speed was introduced in '48. More recently, he's been artists' and repertoire head of Col's jazz division.

4 ALFREDDO SIDEMEN IN CLEVE. DOPE PINCH

Cleveland, Feb. 19. Four musicians in Alfredo's Latin orch, appearing at Herman Pichner's Alpine Village, here, were arrested last week for possession of narcotics and one was jailed for a string of burglaries in Cleveland.

Charged with burglary was Peter Fortier, alias Augustin Sanchez Deliz, of N. Y., who was playing in the band. Detectives found in his suitcases a quantity of heroin with a potential value of \$21,000, as well as a stolen mink coat. Fortier, an addict who admitted he was stealing to get money for dope, allegedly offered two policemen \$1,000 apiece if they would let him escape.

Arrested with Fortier were an unidentified woman, who claimed to be his wife, and several of Alfredo's bandmen who bore needle scars showing them to be heroin users.

Pichner cancelled the second week of the six-piece orchestra. He said the Latin crew gave "such sloppy, poor performances during the first week, particularly in its opening shows, that I threatened to throw them out if they did not improve." He also registered complaints against the band's N. Y. booker, Mercury Artists, and Stan Scotland, who set the booking here, for misrepresentation.

O'Seas Market Widens As Prices Drop; RCA To 'Globalize' Packages: Rady

'Hit Parade's' Clean Sweep

In a clean sweep of the cast on the NBC-TV "Your Hit Parade" show, singers Jill Corey, Virginia Gibson and Tommy Leonetti and musical director Don Walker will be the spotlighted performers on the series starting next fall. The new lineup replaces conductor Raymond Scott and singers Dorothy Collins, Gisele MacKenzie, Snooky Lanson and Russell Arms. Miss MacKenzie previously had decided to quit the show at the end of the current season.

Format of the show, according to the agency for American Tobacco, BBD&O, will remain unchanged.

ASCAP Sets Slates For March Board Elections; Cunningham Shoo-In Again

With balloting for ASCAP's board of directors set between March 1 and 22, the Society's nominating committees have lined up the slate to run for the organization's top directing body. At the first meeting following the election, the board will elect ASCAP's prexy and, according to all indications, incumbent prexy Paul Cunningham will again be named. Under ASCAP's bylaws, the board members are elected for two years while the prexy spot is filled on a one-year basis with a maximum of three consecutive one-year terms.

All incumbent members of the board are automatically renominated. Additional nominees named by the writers committee in the popular-production field are Richard Adler, Leroy Anderson, Bennie Benjamin, Johnny Burke, Phil Charig, Betty Comden, Kim Gannon, Adolph Green, Albert Hague, Bob Hilliard, Jack Lawrence, Bob Merrill, Ogden Nash, Harold Rome, Kay Swift, Ned Washington, Mabel Wayne and George D. Weiss. From the standard field, nominees are (Continued on page 50)

Jan Peerce to Tour Aussie and Zealand

Metopera tenor Jan Peerce is heading for his first tour of Australia and New Zealand in May under Sol Hurok's concert banner. He'll appear in solo recital and as soloist with orchestra during the six-week trek Down Under.

First date is set for May 25 in Auckland, New Zealand. Following this tour, Peerce will go to Rome to record "Lucia" with Roberta Peters for RCA Victor.

Full tapping of the European disk market potential will take place with price cuts which will take platters out of the luxury class, according to Si Rady, RCA Victor's artists' and repertoire liaison with Continental and English affiliates. Rady, currently in the U.S. for homeoffice huddles, reported that price cuts of about 25% have already taken place in Germany and France with additional reductions in the offing. One of the pressures forcing the price drop is the operation of disk clubs on the Continent which offer special discounts much as their counterparts in the U.S.

RCA, which is operating under its own label in Europe and will start to do so in England in April under the new British Decca reciprocal deal, is also "universalizing" its packaged goods output. Rady and George R. Marek, Victor v.p. over the album division, stated that Victor is planning to release identical albums in various countries with the same jacket design. It's expected that there will be a cumulative impact as tourists make the rounds from one country to another and see the same album with a readily identifiable cover. Victor is all set to put this packaging idea into operation shortly.

Rady reported that Victor has signed a couple of artists aboard for release in the U.S. A 21-year-old pianist, Andruy Czajkowski, winner of a longhair contest in Brussels, has been recorded and has now been set for a tour of the U.S. with the N.Y. Philharmonic next season under Sol Hurok's banner. Another young pianist, Robert Browning, also has been signed to Victor. Browning is an American who has been concertizing extensively in Europe.

Rady stated that the belief that it's cheaper to record in Europe than in the U.S. is largely fallacious. For one thing, he said, that tooter scales have been hiked in France and are going up in England. Although musicians' rates are still 50% less than the AFM scale, the U.S. majors have to add steep studio and engineering charges to their recording costs.

Although Europe is generally regarded to be more cultivated musically than the U.S., disk statistics on the sale of longhair disks here and abroad show a different picture. Rady stated that as against a 25% share of the U.S. market for longhair works, classical records account for only 12% in Germany, 15% in England and 20% in France. It's believed that the high prices for classical disks overseas results in the proportionately lower ratio.

Victor Delays Nod on Coast Singles A&R'er

Hollywood, Feb. 19.

Selection of a successor to Henri Rene as Coast manager of the singles artists' and repertoire department has been postponed, at least temporarily, and RCA Victor a&r execs will shuttle coast to coast for recording sessions in the next few months. Rene, who departs the a&r post at the end of the month to launch a longterm as a Victor contract artist, will also be available for sessions as needed.

Joe Carlton, singles a&r topser, interviewed several likely candidates here last week and then returned to New York over the weekend, accompanied by maestro-arranger Hugo Winterhalter. They'll make frequent trips back here to record artists based on the Coast. Dennis Farnon, named Coast album head last year, will continue as the label's a&r chief for packaged goods, setting film soundtrack deals in addition to signing and recording talent.

Col's Own Hub Office

Boston, Feb. 19.

Columbia Records opens a new Hub office April 1. Label has been distributed here by Allied Appliance Co., but the new office will handle all promotion and distribution.

Fred Wilmut, district sales manager, heads the new setup with Al Parker as sales manager and Bob Crites as promotion and publicity director. Location of the new office has not been set and the disk firm may rent space from Allied.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last

wk. wk.

Title and Publisher

			New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†Young Love (Lowery).....	1	3	2	2	2	1	2	1	2	3	1	1	6	117
2	2	†Banana Boat Song (Marks-B)	2	2	1	2	3	2	1	2	1	2	5	3	2	105
3	4	†Singing the Blues (Acuff-R)	8	4	9	3	7	5	3	3	4	1	7	4	..	74
4A	3	*True Love (Buxton Hill)	..	4	..	6	5	8	6	6	4	5	10	4	..	75
4B	7	†Too Much (Southern Belle-P)	3	..	4	..	4	4	7	8	6	4	..	..	3	56
6	6	†Love Me Tender (Presley)....	..	..	7	6	6	8	9	7	3	7	3	..	..	43
7	5	†Cinco Robles (Warman).....	6	..	..	4	..	10	5	..	..	..	2	9	1	40
8	..	†Marianne (Montclare).....	5	1	..	..	1	..	..	..	..	9	..	..	5	34
9	9	*Moonlight Gambler (Morris)	9	..	..	8	..	3	10	10	8	..	5	..	..	24
10A	8	*Anastasia (Feist).....	..	6	3	..	..	..	9	9	..	..	6	..	..	22
10B	..	†Too Much (Southern Belle-P)	7	9	..	..	..	4	..	..	..	2	..	..	..	22
12	10	†The Green Door (Trinity)....	..	..	7	..	..	10	..	8	6	8	..	..	..	16
13	10	*Wriggle, Wriggle (Disney)...	10	..	..	10	..	8	5	..	..	..	8	14	..	14
14	14	*Gonna Get Along (Kellam)...	..	..	..	..	7	..	6	..	..	10	..	..	..	10
15	..	†I Dreamed (Trinity).....	..	7	8	..	..	..	..	..	..	..	9	9	..	9

Buenos Aires' 'Aqui Se Habla Rock 'n' Roll'

Buenos Aires, Feb. 12.
Rock 'n' Roll has hit Buenos Aires with incredible impact since Columbia Pictures released "Rock Around the Clock" at the Monumental cinema seven weeks ago.

What is astonishing film distributors is that the impact is just as big in the provinces. Quick to latch on to the trend, Warners released a couple of features dealing with r&r in Rosario and Mendoza and found the slow summer boxoffice recuperating.

In B. A., teenagers and oldsters curious to see this sensational jive, have packed the 1,600-seat Monumental for seven weeks. Cops have had to be called in several times to dissuade enthusiasts from rolling in the aisles or out on crowded Calle Lavalle. Lisa Gaye clubs are forming and the niteries are eager to climb on the bandwagon by hiring groups which specialize in the r&r.

The Luna Park Stadium has started rock 'n' roll sessions that run Thursday, Friday and Sunday, from 10 p.m., with contests to pick the 20 best dance-pairs. The prizes total 100,000 pesos. The 20,000 seat stadium was jampacked at the first session, which had Lalo Schiffrin & His Jazz providing the music, with Eddie Pechenino, Mrs. Roll & Her Rockers, and a dance team dubbed Rock & Roll, Italian, Cuban and Japanese. "Roller champs" Guido Rebba, Daniel Antonio Uscar and R. Inoue are also billed as attractions.

The Casino Theatre, which had converted to film exhibition this summer, with poor boxoffice results, is trying to recoup by presenting a rock & roller in two parts, one featuring trumpet player Alberto Rodriguez Jurado & His Hot Jammers, and 12 juve dancers called The Big Rockers.

The approach of Carnival on March 2 to 5 and 17, with the traditional dances at all the big athletic and sports clubs, points to a battle between the rock & rollers and tango enthusiasts, with some fears of rowdiness resulting.

BUKETOFF'S SWAP DATA ON U.S.-EUROPE SCORES

Igor Buketoff, conductor of the Ft. Wayne Philharmonic, is just back from a European trip financed by the Alice Dilton Fund. His purpose was to compile a list of modern works in all the principle countries which are considered "best" by the natives thereof. In turn he touted America's own serious composers.

Buketoff it is who adds to each of his Ft. Wayne concerts a "bonus" piece of modern music. The point is that he first "ends" the concert proper and those who don't care for untried stuff can quietly decamp before musicians return for the experiment.

Robbins Longhair Rep Of No. 1 Italo Pubbery

London, Feb. 12.
Robbins Music Corp. has arranged to represent the classical catalog of Italy's largest publishing house, Edizioni Curci, representatives of the Big Three (Robbins, Feist & Miller) in Italy.

Paddy Crookshank, European manager for Robbins Music, negotiated the deal, and during his visit also acquired the music rights to the new Sophia Loren-John Wayne picture, "The Pride And The Passion," which is being made in Italy.

Set Basie's Brit. Dates

London, Feb. 12.
Count Basie orch will open its British tour with a concert, April 2 at the Royal Festival Hall.

At conclusion of the Basie tour, George Shearing Quintet, plus Gene Krupa and his quartet, are due here as a double attraction for concert dates. Reciprocal exchange arrangements are in process of being worked out.

RETAIL DISK AND ALBUM BEST SELLERS

NATIONAL RATING THIS LAST WK. WK.		Artist, Label, Title	New York—R. H. Macy Co.	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Musher Music Co.)	Albany—(Van Currier Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedford's Music)	Birmingham—(Loverman Music)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Dallas—(Titcher-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Rendezvous)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods Co.)	Seattle—(Sherman Clay Music Co.)	TOTAL POINTS
1	2	TAB HUNTER (Dot) "Young Love"	4	1	1	2	3	1	1	2	3	1	2	1	2	1	3	1	3	1	1	1	1	1	121
2	1	ELVIS PRESLEY (Victor) "Too Much"	1	7	5	4	9	4	5	6	4	3	3	1	3	6	4	3	2	117					
3	4	SONNY JAMES (Capitol) "Young Love"	2	1	1	1	1	4	2	1	2	1	2	1	2	3	1	3	1	102					
4	3	HARRY BELAFONTE (Victor) "The Banana Boat Song"	6	5	7	8	2	1	2	1	2	1	8	1	6	2	2	5	98						
5	5	PAT BOONE (Dot) "Don't Forbid Me"	3	8	2	6	3	9	5	4	2	8	8	4	3	78									
6	6	GUY MITCHELL (Columbia) "Singing the Blues"	5	5	5	6	5	3	5	3	9	2	7	7	64										
7	7	FATS DOMINO (Imperial) "Blue Monday"	9	8	10	4	5	7	3	7	7	9	10	5	56										
8	9	TERRY GILKYSON (Columbia) "Marianne"	2	2	8	2	10	10	2	6	7	9	52												
9	8	FRANKIE LAINE (Columbia) "Moonlight Gambler"	7	4	5	6	7	4	10	7	4	10	45												
10	10	TARRIERS (Glory) "The Banana Boat Song"	8	2	1	2	10	5	9	9	10	40													
11A	11	MICKEY & SYLVIA (Groove) "Love Is Strange"	4	6	6	7	9	2	8	35															
11B		TOMMY SANDS (Capitol) "Teen-Age Crush"	3	7	8	8	4	5	7	35															
13	16	HILLTOPPERS (Dot) "Marianne"	3	3	1	6	1	6	31																
14	16	CHARLIE GRACIE (Cameo) "Butterfly"	6	3	6	8	4	28																	
15A	23	HARRY BELAFONTE (Victor) "Jamaica Farewell"	10	7	7	5	3	10	10	25															
15B	12	LAVERN BAKER (Atlantic) "Jim Dandy"	2	5	1	25																			
17		GEORGE HAMILTON (ABC-Par) "Only One Love"	9	3	1	9	22																		
18	1	BILL HAYES (ABC-Par) "Wriggle, Wriggle"	10	6	2	15																			
19		BUDDY KNOX (Roulette) "Party Doll"	4	5	4	14																			
20A	14	BETTY JOHNSON (Bally) "I Dreamed"	7	9	4	13																			
20B	19	FESS PARKER (Disneyland) "Wriggle, Wriggle"	7	5	8	13																			
22A	12	JERRY LEWIS (Decca) "Rock-a-Bye Your Baby"	5	9	10	12																			
22B		FOUR LADS (Columbia) "Who Needs You"	8	8	5	12																			
24	19	IVORY JOE HUNTER (Atlantic) "Since I Met You, Baby"	7	4	11																				
25	15	JOHNNIE RAY (Columbia) "You Don't Owe Me a Thing"	9	9	9	8																			
1	2	3	4	5	6	7	8	9	10																
CALYPSO	MY FAIR LADY	KING AND I	ELVIS	JERRY LEWIS	CLOSE TO YOU	OKLAHOMA!	EDDY DUCHIN	THIS IS	BELAFONTE																
Harry Belafonte	Broadway Cast	Film Soundtrack	Elvis Presley	JUST SINGS	Frank Sinatra	Film Soundtrack	Film Soundtrack	Frank Sinatra	Harry Belafonte																
Victor	Columbia	Capitol	Victor	Jerry Lewis	Capitol	Capitol	Decca	Capitol	Victor																
LPM 1248	OL 5090	W 740	LPM 1382	Decca	W 789	SAO 595	DL 8289	T 768	LPM 1150																
EPA 1248	OL 5090	EAP 740	LPM 1382	DL 8410	W 789	SDM 595	DL 8289	T 768	EPA 1150																

'How Green Was My Valley' As Gordon MacRae Oatune

Hollywood, Feb. 19.
A new western ballad may get a chance to achieve some stature shortly because Gordon MacRae was relaxing at home and watching television one night.

Singer saw a tv screening of the film "How Green Was My Valley" and was intrigued by the love theme in the background score written by Alfred Newman. Next morning, he called Newman, got permission to use the music and signed Paul Francis Webster to do the lyrics.

Just 48 hours after MacRae had seen the film, he was recording the ballad "How Green Was My Valley" as one of 12 oatunes in a new Capitol album backed by Van Alexander. Package, taking advantage of MacRae's click in the film version of "Oklahoma!," will probably be tagged "Curly Sings."

Garlock GPM for Torch

Mickey Garlock has been named general professional manager of Torch Productions, ASCAP music firm.

Garlock's own firm under his own name will be incorporated into the Torch setup as a BMI affiliate.

IVY BENSON'S BELGIAN BAND-TV BOOKINGS

London, Feb. 19.
Ivy Benson's all-girl band has been signed for a stand at the Ancienne Belgique, Brussels starting April 6. Outfit will double on that engagement with a 40-minute tele session.

Miss Benson's crew recently filmed a tele show for impresario Jack Hylton which included Bud Flanagan, Eddie Gray, Radio Revellers and the Tiller Girls.

Belgium Disk Bestsellers

- Antwerp, Feb. 12.
1. Que Sera, Sera.....Day (Philips)
 2. Heimweh.....Quinn (Polydor)
 3. Don't Be Cruel... Presley (RCA)
 4. Only You.....Platters (Mercury)
 5. Pinten, Pinten...Fluwijn (Ronnex)
 6. Girl Can't Help It Richard (Ronnex)
 7. Song of Songs.....Como (RCA)
 8. Que Sera, Sera. Leemans (Philips)
 9. Beyond Mombasa...Calvert (Columbia)
 10. Don't Knock Rock...Dale (Coral)

Inside Stuff—Music

Tennessee Governor Frank G. Clement's speech in behalf of country music and Broadcast Music Inc., delivered at the National Disk Jockey Festival in Nashville last Nov. 9, is being distributed by BMI. BMI prexy Carl Haverlin has a note attached to the booklet which explains that the distribution is being made "in view of statements made about Broadcast Music Inc. in the course of the recent hearings before Congressman Celler's subcommittee." Clement vigorously attacked what he called attempts "to stifle competition" on the part of some "powerful monopolists in New York and Chicago." Reference is to the group of ASCAP songwriters who have an antitrust suit pending against BMI and the major broadcasters.

The gag about everybody making money but Tchakowsky on pop song adaptations moved closer to home last week with the addition of the pop song, "Tonight We Love," to a Russian museum at Klin, a town 60 miles from Moscow. Song was adapted from the Russian composer's Piano Concerto No. 1 by Freddy Martin and Ray Austin. Dan Schorr, CBS correspondent in Moscow, suggested the addition to the museum, which has mementos honoring the Russian classicist. George Davidov, director of the museum and only living relative of the late composer, said the pop adaptation was "well done." He pointed out that the composer himself had taken many of his themes from Russian popular songs.

Music publisher Lou Levy (Leeds Music) did a Mohamet-to-the-mountain recently by going to the Coast, providing ideas for LP albums to the many diskery artists residing or working in Hollywood, and even if the LP includes part-Leeds music he felt this was sound song exploitation for his standard catalog. Major regret is that the relatively young publishing house hasn't the wealth of backlog copyrights as some of Leeds' colleagues.

It dramatized anew how meagre is the replenishment of popular standards in recent years, and of course, including the current crop.

Boston's history-teaching songwriter, Lee Morris, always a fast man with a quip, is traveling the women's clubs circuit with a lecture, "Con-

(Continued on page 48)

Ventura's Versailles Venture

Maestro-Producer-Publisher Yens Place in France's \$40,000,000 Disk Sum

Ray Ventura is after a piece of France's \$40,000,000 annual disk take. The bandleader, film producer and music publisher now has a recording company, Versailles Records, added to his list of activities.

Although the firm is six months old, as revealed by Ventura on a recent trip to the U.S., it's just beginning to get underway. Deals have been set with Dot and Atlantic to release some of their material in France under the Versailles banner, while Atlantic will take over some of the French diskery's product for U.S. release.

Since the bulk of France's disk business is in EPs and LPs, Ventura will stress packaged goods product. Popularity of EPs over single disks, Ventura pointed out, was due to price differential. A single pop disk costs 500 francs (\$1.25) while an EP, with two additional songs, costs 700 francs (\$1.75).

For the jazz package field, Ventura has brought in guitarist Sacha Distel to head the operation. And for the longhair market, the maestro-pub already has nabbed such artists as Darius Milhaud, Lucette Descarves and the Paris Opera Orch. Marc Lanjeau will take charge of the longhair product and George Lourier will oversee the pop category.

In the U.S., Ventura is continuing with the buildup of his two publishing firms under the management of Duke Niles. The firms, launched 18 months ago, are Rayven Music (BMI) and Paris Music (ASCAP).

Making a Lady Out Of 'Army Goes Rolling Along' After a Nine-Year Try

Washington, Feb. 19. After years of searching, trial and error, the Army finally has its official song—"The Army Goes Rolling Along." It is based on the "Caisson Song," long the hymn of the Field Artillery. The original has a few changes in its music and a whole new set of lyrics.

"The Caisson Song" was written in the Philippines in 1908 by the late Brig. Gen. E. L. Gruber, then a young artillery lieutenant.

In the course of its efforts to find a song, the Army conducted a nationwide contest in 1948. Five contest winners were tried out but none caught on with the men. Then, in 1952, the Army appealed to the nation's songwriters and publishers. They submitted more than 800 compositions, from which five were selected. These, too, failed to make the grade with the men.

A check with Army commanders disclosed that the melody of "Caisson Song" was a great favorite with the Infantrymen. A new call for lyrics brought more than 140 sets of them. The best parts were culled and patched together; some changes were made in the melody; and the Army got its song.

FORETASTE OF '57-'58

Florentine Music Group And Black Watch Unit Due In

Troy, N. Y., Feb. 19. Attractions tentatively offered the R.P.I. Field House for the 1957-58 season include the Florentine Music Festival Group and the Black Watch Guard unit. Columbia Artists is handling the former; S. Hurok, the latter.

H. L. (Jack) Garren, managing director of the college arena, has booked concert attractions, since 1950, from Columbia and from Hurok, as well as from other organizations.

The Field House closed its Celebrity Series for 1956-57 with the presentation of the Boston Symphony Orchestra before an audience of about 2,300.

The Air Force Band will be an April offering. Several local or area shows are also slated for presentation.

S. F. Symph Resumes Victor Disk Schedule

The San Francisco Symphony, in recording obscurity over the past few years due to an internal reorganization, has resumed its disk schedule with RCA Victor. Diskery cut two Prokofeff works at the San Francisco Opera House, with Gary Graffman as soloist.

With this session, conductor Enrique Jorda, a Spanish maestro, made his recording debut in the U. S. It's his second season as the Frisco orch's conductor.

AFM, Fantasy & 'Fatha'

San Francisco, Feb. 19. AFM has upheld protest of Fantasy Records, Frisco, over Earl (Fatha) Hines, who had exclusive contract with Fantasy, recording a band album for Tops Records.

Fantasy pact runs until November, when Tops will be free to issue Hines' sides. Meantime, however, Hines must stand costs of musicians and studio.

Gene Krupa quartet booked for Univ. of Florida April 5-6.

British Disk Bestsellers

- London, Feb. 12.
1. Garden of Eden... Vaughan (Philips)
 2. Singing Blues... Mitchell (Philips)
 3. Friendly Persuasion Boone (London)
 4. True Love... Crosby-Kelly (Capitol)
 5. Singing Blues... Steele (Decca)
 6. Don't Rock Me... Donegan (Pye-Nixa)
 7. St. Therese Roses... Vaughan (HMV)
 8. Cindy, Oh Cindy... Fisher (HMV)
 9. Blueberry Hill... Domino (London)
 10. Hound Dog... Presley (HMV)

ED SAUTER TO REICH FOR RADIO JAZZ SPOT

Ed Sauter, co-leader of the Sauter-Finegan orch, planned to Germany last week to discuss a deal under which he would become musical director of Radio Southwest-funk at Baden-Baden. Job would entail heading up a jazz program, involving writing, arranging and conducting, for the station.

If he accepts, the Sauter-Finegan orch would continue under the baton of Bill Finegan. Band's latest album, "Under Analysis," is set for RCA Victor release next month.

Epic's 'Hit of Month' on Bi-Monthly Basis 'Cause Dealers Need Breather

Lombardo to Kick Off Most Extensive Tour

Guy Lombardo took off from his regular location at the Hotel Roosevelt, N. Y., Grill to open another nationwide tour with his band. Trek starts at Hotel Syracuse, Syracuse, with a one-week stand today (Wed.).

Tour, booked through Music Corp. of America, will be Lombardo's most extensive of the past 10 years.

Monarch's 2d Album

Joseph Liebowitz, Monarch Records proxy, is starting to roll with his newly set up pop album program. Already lined up to follow the label's first album release, Emil Coleman's "Strictly for Dancing," is a calypso package featuring Caribbean folk singer Russell Daville.

Daville cut his first sessions for the diskery in New York last week. Liebowitz recently returned from Spain and Trinidad where he prowled talent and material.

Epic Records is moving into the 1957 album competition with a special "Hit of the Month" feature which offers one pop and one classical release at \$2.98 each. The lowprice lure is an extension of the program already set up by Epic's parent company, Columbia, which instituted a "Buy of the Month" program last summer offering a pop and classical album at the \$2.98 tab for each.

Epic's plan differs from Col's in that it will offer a "HOM" every two months, giving the dealers six weeks to get in their orders. Col, on the other hand, offers new "Buys" every month. According to William Nielsen, Epic's director of sales, a monthly release schedule doesn't give the dealers or distributors enough time to develop the sales potential of the lowprice offer. The "HOM" product will be offered to dealers on a no-exchange and no-return basis.

Epic will kick off its new sales feature in March with "Here Comes The Showboat" (pop) and Leon Fleisher with the Cleveland Symphony in Rachmaninoff's Rhapsody On a Theme Of Paganini, Franck's Symphonic Variations and Delius' Irmelin-Prelude (classical). Latter set marks Fleisher's bow under the Epic banner. He previously recorded for Columbia.

In a move to get its pop single line rolling, Nielsen has brought in Frank Berry as sales manager and Richard Laga as midwestern sales manager. Berry formerly was branch manager in Cleveland for Mercury while Laga was an Epic salesman with United Record Distributors in Chicago.

On the distribution level, Epic is reshuffling distribis in various key cities in an effort to streamline the operation. Changes already have been made in Kansas City and New Orleans, with a switch in Oklahoma City due soon.

Friedlander From Merc To RKO-Unique As Nat'l Promosh Mgr., Sales Exec

In line with RKO-Unique's build-up program, Buddy Friedlander moved into the setup last week as national promotion manager. He'll also act as assistant sales manager for the U. S. and will directly oversee the Unique roadmen who will now form part of his staff.

Friedlander will report to Stan Borden, who took over the new office of exec veepee. Borden, who formerly was v.p. in charge of sales, will now act as general sales manager and be in charge of all album and single production.

Friedlander is now planning road trips to Chicago, Detroit, and Pittsburgh to work out closer ties between the diskery's field men and distributors. All the field men will now broaden their traveling activities rather than concentrate in their particular localities.

Friedlander comes to Unique after seven years with Mercury Records where he worked in promotion, a&r and distribution. He left Merc a few months ago for a stint with the E. B. Marks publishing operation.

SEM-A-FOUR

British Gobs Make Good As Land-lubbers

London, Feb. 12. Four British sailors from the aircraft carrier "HMS Eagle" are doing a week's stint at a Mayfair club as a skiffle group attraction. After their first night at the club they were offered a recording audition by HMV and were widely publicized in the national press. Now they are thinking of buying themselves out of the Navy to go full time into show business.

Titled The Cockatoos, the group comprises guitar, washboard, violin, and an oil can and broomstick that acts as bass. The group were first heard while playing in a saloon near the Old Vic Theatre.

West Point Glee Club, with pianist Roger Williams, The Mariners, Maurice Gosfield and Edward G. Robinson heading a Heart Fund concert at Carnegie Hall, N.Y., Sunday night (24).

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
2	4	HARRY BELAFONTE (Victor)	The Banana Boat Song Jamaica Farewell
3	2	TAB HUNTER (Dot)	Young Love
4	6	SONNY JAMES (Capitol)	Young Love
5	5	PAT BOONE (Dot)	Don't Forbid Me Anastasia Friendly Persuasion
6	3	GUY MITCHELL (Columbia)	(Singing the Blues Knee Deep in the Blues
7	7	FATS DOMINO (Imperial)	Blue Monday Blueberry Hill
8	10	TERRY GILKYSON (Columbia)	Marianne
9	8	FRANKIE LAINE (Columbia)	Moonlight Gambler
10	..	TARRIERS (Glory)	The Banana Boat Song

TUNES

(*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	†YOUNG LOVE	Lowery
2	2	†THE BANANA BOAT SONG	Marks-Bryden
3	4	†DON'T FORBID ME	Roosevelt
4	5	†TOO MUCH	Southern Belle-Presley
5	3	†SINGING THE BLUES	Acuff-Rose
6	9	†MARIANNE	Montclare
7	6	*MOONLIGHT GAMBLER	Morris
8	8	*CINCO ROBLES	Warman
9	7	*TRUE LOVE	Buxton Hill
10	..	†BLUE MONDAY	Reeve

Top Record Talent and Tunes

TRIFTY DISK JOCKEY POLL

This compilation is designed to indicate those records rising the popularity as well as those on top. Ratings are presented on the basis of ten points for a No. 1 mention, nine for a No. 2 and so on down to one point. Wherever possible, time for a card with two or more mentions are listed, even though their total points are less in some cases than those which only one mention. Cities and jockeys will carry first of the country regionally.

State of all section	#ASCAP	+BMI
Alabama	1	1
Alaska	0	0
Arizona	1	1
Arkansas	0	0
California	1	1
Colorado	1	1
Connecticut	1	1
Delaware	1	1
District of Columbia	1	1
Florida	1	1
Georgia	1	1
Hawaii	0	0
Idaho	0	0
Illinois	1	1
Indiana	1	1
Iowa	1	1
Kansas	1	1
Kentucky	1	1
Louisiana	1	1
Maine	1	1
Maryland	1	1
Massachusetts	1	1
Michigan	1	1
Minnesota	1	1
Mississippi	1	1
Missouri	1	1
Montana	0	0
Nebraska	1	1
Nevada	0	0
New Hampshire	1	1
New Jersey	1	1
New Mexico	0	0
New York	1	1
North Carolina	1	1
North Dakota	0	0
Ohio	1	1
Oklahoma	0	0
Oregon	1	1
Pennsylvania	1	1
Rhode Island	1	1
South Carolina	1	1
South Dakota	0	0
Tennessee	1	1
Texas	1	1
Utah	0	0
Vermont	1	1
Virginia	1	1
Washington	1	1
West Virginia	0	0
Wisconsin	1	1
Wyoming	0	0

ADOLF

[illegible]

Copyright Variety, Inc. All Rights Reserved

HEADLINERS

FROM RCA VICTOR



Perry Como

ROUND AND ROUND

MI CASA, SU CASA

(MY HOUSE IS YOUR HOUSE)

Arranged by Joe Reisman
with Mitchell Ayres and the Ray Charles Singers
20/47-6815

8

HOT ONES HEADED FOR THE TOP!

☐ **HARRY BELAFONTE**

Banana Boat (Day-O)
Star-O

20/47-6771

☐ **DINAH SHORE**

Chantez Chantez
Honkytonk Heart

20/47-6792

☐ **LOU MONTE**

Roman Guitar
Some Cloud Above

20/47-6769

☐ **JULIUS LA ROSA**

Stashu Pandowski
Jeanette

20/47-6802

☐ **LANE BROTHERS**

Marianne
Sogno D'Oro

20/47-6810

☐ **JAYE P. MORGAN**

I Thought It Was Over
I Pledge Allegiance To Your Heart

20/47-6798

☐ **CHET ATKINS**

Blue Echo
Trambone

20/47-6796

☐ **THE RHYTHM ROCKERS**

Tricky
Peanut Vendor

20/47-6808

Joe Reisman


PAMELA THROWS A PARTY

NAVAJO NOCTURNE

20/47-6826



Your customers hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola" Phonograph®.

America's favorite speed...  45 RPM

RCA VICTOR



On The Upbeat

New York

Frances Wayne cuts her first album for Atlantic this month with arrangements by her husband Neal Hefti... Harpist Robert Maxwell set for Montreal's El Morocco Feb. 24... Stanley Green has a piece on the film career of Oscar Hammerstein 2d in current issue of Films in Review mag... Tommy Russell managing crooner Bob Manning... Mickey & Sylvia, Vlk artists, packed to GAC.

Singer Robert Clary, Eplo waxer, into Chicago's Ambassador Hotel Feb. 24... Swapping Song Fair presenting a folk-calypto concert at the Brooklyn Academy of Music Feb. 22. Featured performers are Oscar Brand, Jean Ritchie and Enid Mosler with her Trinidad Steel Band... Sid Feller, a&r head at ABC-Paramount, conducting a special concert for Mennen's "Lady in Waiting" program at the Sheraton-Astor today (Wed.).

George Feyer cutting "Heavenly Echoes of My Fair Lady" for Vox

Don Rondo, Jubilee crooner, headlines at the Boulevard, Queens, Feb. 22-24... Maestro Emil Coleman setting up a promotional trek to plug his Monarch album, "Strictly For Dancing"... Four Voices hitting the southern route to plug their new Columbia platter, "Sentimental" and "I Love You Still"... Bea Felscher, of the Mike Hall office, into Bronx Hospital for minor surgery...

Ann Gilbert, Vlk thrush, into Radio City Music Hall tomorrow (Thurs.)... Jimmy Dorsey orch currently touring the southwest... Irving Fields prowling the West Indies to bone up on calypso. He returns to the St. Moritz Hotel with his trio March 5... Yoshiko Ishi, RCA Victor pactee, making guest appearances at the Ricoh Camera booth at the Coliseum's National Photo Show until Sunday (24)... Motif Records' Ann Hathaway currently at Chicago's Zephyr Room... Bob Whalen on a mid-western deejay tour plugging his Jubilee platter, "Chapel of Roses."

Crew-Cuts in a promotion tieup with Kraft Foods' new candy product... John Adams now platter planning at WBIG, Greensboro, N. C... La Norris is the femme vocalist with the Glenn Miller orch under the direction of Ray McKinley... Dick Linke, Columbia's pop promotion manager, named chairman of both Music Publishers and Records & Recording Services divisions of New York City's 1957 Red Cross campaign.

London

New Orleans clarinetist George Lewis opens his British tour at Dundee March 18... Bandleader Jack Parnell for commercial tie-up series next month... Three Monarchs, harmonica team, lined up for Bernard Delfont's "Polles Bergere" at Prince of Wales Theatre in April... Trumpeter Colin Smith has left the Terry Lightfoot band to form his own jazz outfit... All tickets already sold for Count Basie's first British date at Royal Festival Hall April 2... Drummer-vocalist Ray McKinley bringing Glenn Miller orch to Britain next month for tour of American military bases... Chris Barber's traditional jazz outfit due for airing on BBC's Light Program March 6... Ben Selvin, RCA recording exec, in town on a six-week business visit.

Hollywood

With 100 published songs to his credit, Jimmy Wakely has been elected composer member of ASCAP... Liberty pactee Eddie Cochran in N. Y. on first leg of a national deejay tour... Dick Kallman, ex-Decca, has signed a recording pact with Liberty... Frank Mancini named head of deejay promotion for Decca's western territory... Sammy Friedman new Coast rep for Bourne Music... Georgie Hormel expanding Zephyr Records facilities and hopes to hit a 10-albums-per-month pace... Marlene Dietrich will cut her first album for Dot Records after stint at Sands, Las Vegas... Vlk Records named Ted Rosenberg to handle Coast promotion.

Chicago

Ben Blue & Co. get two weeks at Chase Hotel, St. Louis, March 13... Deep River Boys into Lake Club, Springfield, March 2 for two frames... Chubby Jackson marks his return to jazz when his quintet opens at Cloister Inn here March 6... "Birdland Stars of '57" at Chicago's Civic Opera House for two shows March 9 with troupe including Joe Williams, Bud Powell, Lester Young, Phineas Newborn and Chef Baker... Gene Esposito Trio signed by Salem Records.

San Francisco

Peggy Tolk-Watkins' Tin Angel lost a couple of nights when Internal Revenue padlocked the dixieland spot for nonpayment of withholding taxes. Owner claimed liens were result of a period last summer when she wasn't running, but taxes got paid. Tin Angel reopened... Billie Holiday opened at Fack's II for 11-day stint... "Dixieland Ragtime Jamboree" scheduled for Frisco Civic Auditorium March 3 will be a benefit for Frisco Symphony's pension fund. In addition to symphony, jazzmen Bob Scobey, Clancy Hayes, Ralph Sutton, Earl (Fatha) Hines, Wally Rose, Joe Sullivan, Burt Bales and singer Lizzie Miles will participate... Julius LaRosa opens at The Village tomorrow (Thurs.).

Philadelphia

Erie Social Club, uptown private spot which has a weekend name policy, has inked Gogi Grant, Joe Mazze & His Chordsman (23-24); Charlie Gracie (March 9-10); Lou Monte (16-17)... Matsy Bros. set for week at Tunicks Show Bar (18)... Sonny Stitt & All-Stars playing the Showboat... Harvey Huxten now inks names on weekends only at his Red Hill Inn... Claude Thornhill in one-nighter at Sunnybrook, Pottstown (23)... For third week in succession Chubby's has lineup of four deskers, Rusty Draper, Georgie Shaw, The Four Voices and Jerrie Adams (18-24).

Pittsburgh

Bill Brant band to play Mellon Bank Club dance at Gateway Plaza... Vince Borelli, conductor of the Casino Theatre pit orch who suffered a slight heart attack, is back on the job again... Russ Morgan's orch working first four nights of this week at Syria Mosque in a big show for Shriners and their families only... Ray Rossman is now both the president and conductor of 84-year-old Franklin,

Inside Stuff—Music

Continued from page 44

fessions of a Songwriter, or the Blackboard Jingle." The clemmer, who races betwixt Hub and Tin Pan Alley, had four new tunes just released, "Wind in the Riggin'" by Joe Valino on Vlk, "Needle and Thread" by Anita Carter on Victor, "More Than That" by Helene De Lys on MGM, and "By the Fire Side" by Don Costa on ABC-Paramount. In his spare time, Morris turns out ad jingles for the Jerome O'Leary agency and conducts a songwriting course at Boston's "Y." Best known for "Blue Velvet," Morris got lucky this season with Frank Sinatra's "You Forgot All the Words," flip side of "Jealous Lover." Sinatra did Morris' first song, "If I Only Had a Match."

The current course by ASCAPite Hal Levy on "Popular Lyric Writing" at the Univ. of California in Los Angeles is slated to include a series of guest lectures by clemmers Alan Jay Lerner and Dick Adler, singers Margaret Whiting and Anita Ellis, Mitch Miller, Columbia's artists & repertoire chief, and Ken Nelson, country & western a&r man for Capitol. Course is covering such problems as copyright, publication, manuscript preparation, song sharks, etc.. Levy's course is part of the UCLA's extension school.

Erroll Garner, current at Storyville, Boston, returned as guest of the Boston Teen Age Jazz Club Friday (15) when 184 members turned out to greet him. Garner was the first jazz musician to guest with the club at its first meeting in April, 1955. Serge Chaloff, just out of the hospital after an operation, played sax for the group from a chair. John McLellan, WHDH jazz disk jockey, who founded the org, did the intros.

Columbia Records is sponsoring an exhibit of photos and art work of its classical artists at New York's Carnegie Hall Gallery Bar. Exhibit, tagged "The Working Musician," will hang for six weeks. It tees off with a press preview tomorrow (Thurs.).

Johnny Broderick, of the comedy vaude team, Arren & Broderick, now playing the Broadway Palace with the Jerry Lewis show, is also a songwriter. His latest, "The Stars Stood Still," has been cut by Mahalia Jackson for Columbia Records.

Ernst Toch, composer of the Pulitzer Prizewinner, "Symphony No. 3," has been elected to membership in the National Institute of Arts and Letters. Mills Music recently wrapped up Toch's works exclusively for U.S. availability.

Pa. Band, believed to be the oldest chartered town band in the country. He's the first musician to hold the two offices with this organization... The two DILernia Bros. have had their option picked up again at Penn-Sheraton Hotel... Johnny Costa, staff pianist at KDKA-TV and a grad of Carnegie Tech Music School, joined music faculty at Chatham College... Ida Marlo, vocalist, with Lennie Martin band, works as a single in cafes and niteries on week nights when the Martin outfit isn't booked... Larry Faith orch booking prom dates for tonight's beginning May 28 when Ted Lewis comes back to the Horizon Room and supplants Faith temporarily.

Seattle

Frank Sugla trio, with Naomi, into Rosellini's 410. Tenor Guy Piche also featured... Gene Boscael trio at Brigadier Room, New Washington Hotel... Eddie Clifford and Tubby Clark back into Marine Room of Olympic Hotel... Wally & Dotie Anderson at Four Winds... Seattle musicians local getting support on move to set closing hour for city-licensed dancehalls and cabarets at 3:30 a.m. in place of present 2:30 closing time.

Dallas

Ben Arden orch, with violinist-vocalist Sylvia, in an indefinite run Feb. 28 at Hotel Adolphus Century Room... Norman Granz' Jazz at the Philharmonic annual date is Oct. 1 at State Fair Aud... Les Brown band inked for skopover April 3 at Louann's... Bill Snyder's combo staying over at private Club Imperial in Baker Hotel... Bob Rogers trio set for weekends at Preston Hills Tennis Club... Leo Peepers band's click with "Over 30 Dance Club" Tuesday nights at Aragon Ballroom has personal manager Vio Schroeder plotting Friday night dances also.

THOSE MILLION COPY MERCURY RECORDERS

THE PLATTERS

Just Concluded Two Weeks, MAKSIK'S TOWN & COUNTRY, N. Y.
Currently PARAMOUNT THEATRE, New York

Mar. 11 starting
TEN WEEK BRITISH TOUR

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York Chicago Hollywood
745 5th Ave. PL. 9-4600 203 No. Wabash 8619 Sunset Blvd.

BMI Check List

OF NEW RECORD RATINGS
BY THE TRADE PRESS

	Billboard	Cash Box	Variety
FORBIDDEN FRUIT (Hill & Range) RICHARD MALBY ORCH. (Vik)	78 (Good)	Best Bet	Very Good
FRÉCKLE-FACED SARA JANE (Ludlow) THE LANCERS (Coral)	82 (Excellent)	B (Very Good)	
HEY TAXI (Zodiac) LEROY HOLMES—ERNE KOVACS (MGM)	81 (Excellent)	Best Bet	Good
HOLD 'EM JOE (Folkways) HARRY BELAFONTE (Victor)	Best Buy	Disk of the Week	
I'LL COME BACK (Sheldon) EYDIE GORME (ABC-Paramount)	75 (Good)	Best Bet	
I'M JUST A COUNTRY BOY (Folkways) HARRY BELAFONTE (Victor)	Best Buy	Disk of the Week	
JOHNNY (Romance) ANN GILBERT (Vik)	81 (Excellent)	B+ (Excellent)	
MARIANNE (Montclare) TERRY GILKYSON (Columbia)	Best Buy	Sure Shot	Best Bet
THE LANE BROTHERS (Victor)	76 (Good)	Disk of the Week	Very Good
THE HILLTOPPERS (Dot)	Best Buy	Sure Shot	Very Good
MARINA GIRL (Monument) THE HARVEY BOYS (Cadence)	82 (Excellent)	Sleeper of the Week	
A MEMORY FOLLOWED ME HOME (Kahl) ALAN DEAN (Rama)	76 (Good)	Best Bet	Excellent
9 LB. HAMMER (American) SANFORD CLARK (Dot)	Spotlight	Best Bet	
NO ONE SWEETER THAN YOU (Studio) NICK NOBLE (Mercury)	81 (Excellent)	B+ (Excellent)	
OOO BABY (Dobra) SANFORD CLARK (Dot)	Spotlight	B (Very Good)	
QUE LA BAZONA (Studio) THE PONI TAILS (Point 8)	76 (Good)	Sleeper of the Week	
WHERE FLAMINGOS FLY (Roosevelt) PEGGY LEE (Decca)	74 (Good)	B+ (Excellent)	Best Bet
WHERE YOU ARE (Iris-Trojan) RICHARD HAYES (ABC-Paramount)	77 (Good)	B (Very Good)	Best Bet
YOU ARE MY FIRST LOVE (Rex-Piccadilly) NAT "KING" COLE (Capitol)	Best Buy	Sure Shot	Best Bet
YOUR LOVE FOR ME (Mr. Music) FRANK SINATRA (Capitol)	Best Buy	Sure Shot	

BROADCAST MUSIC, INC. 589 FIFTH AVENUE
NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

The HIT! OF THE WEEK

DANNY KNIGHT

FALLING STAR

and

I STILL BELIEVE

MGM 12423
K 12423

M-G-M
Records

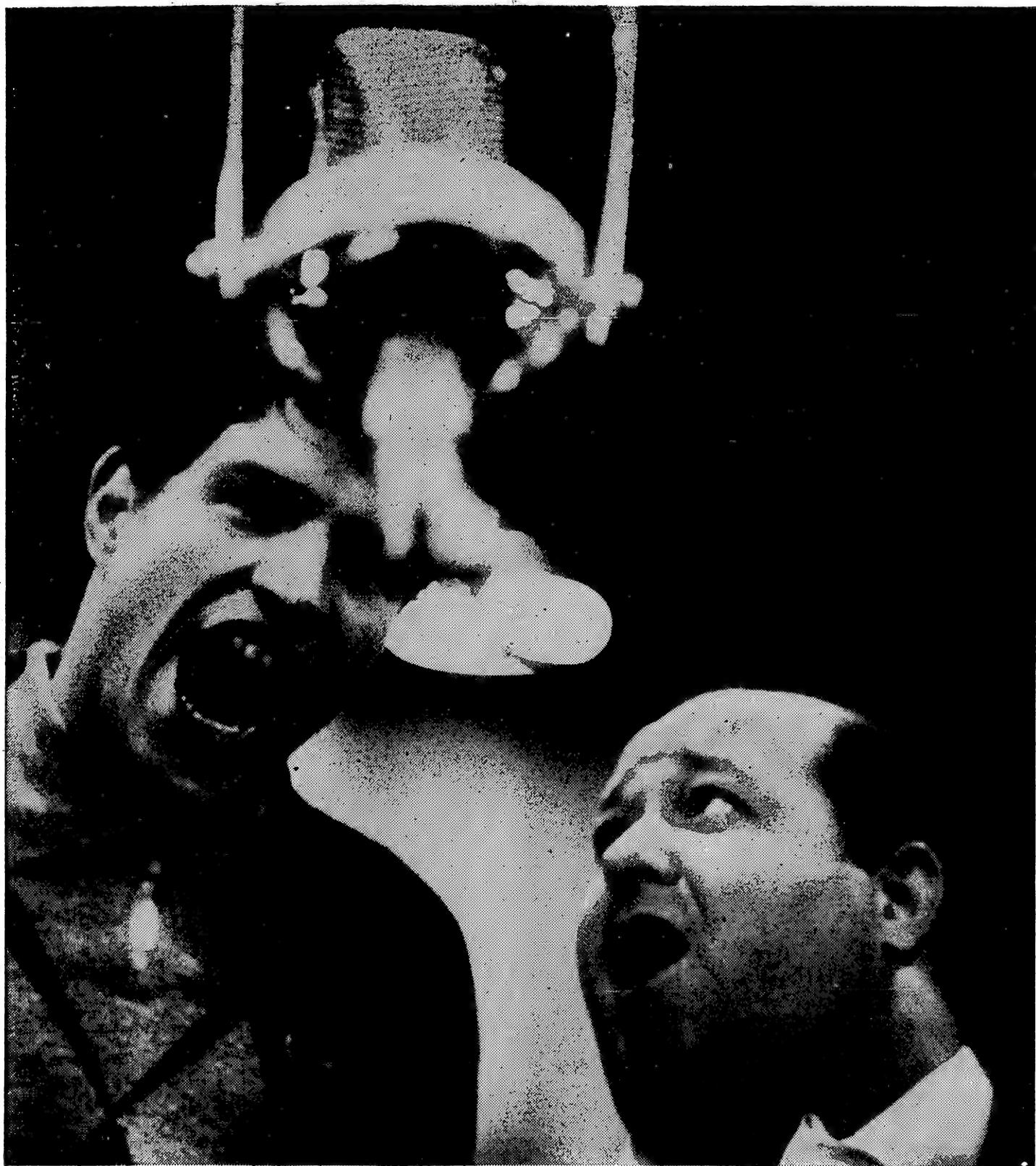
K A P P

MONIQUE CADOU

I PLEDGE ALLEGIANCE
TO YOUR HEART

K-171

K records



**YOU COULDN'T BUY A TICKET TO SEE THIS
PERFORMANCE OF "LI'L ABNER"...BUT MILLIONS
HAVE HEARD IT ON COLUMBIA! YEAR AFTER YEAR,
HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY
REACH BY FAR THEIR LARGEST AUDIENCE THROUGH
ORIGINAL CAST RECORDINGS ON**

COLUMBIA RECORDS



A DIVISION OF CBS

DECCA RECORDS

Best Bets

**GIGANTIC!
COLOSSAL!
STUPENDOUS!**

Not One but TWO
Great Sound Track
Albums Exclusively
on DECCA

Would Clear Way For Symp Subsidy

Minneapolis, Feb. 19. Hennepin county, comprising mostly Minneapolis, would be permitted to appropriate \$100,000 to help support the Minneapolis Symphony orchestra under the terms of a bill introduced in the state senate.

The measure allows any county to appropriate 15c annually for every resident to sponsor non-profit musical or orchestral organizations within the county.

It provides, however, that professional symphony orchestras, like that here, in first class cities, such as Minneapolis, may qualify for aid if they give at least six children's concerts and two free public concerts every season.

Senator Daniel Feldt, one of the measure's sponsors, points out that "the Minneapolis Symphony orchestra is the only one in the world that I know of without some public support." The substantial deficit each season is met by contributions.

Victor's Productive Bronx Talent Safari

RCA Victor talent hunters have been prowling the Bronx and have come up with two teenagers, Lila Mahowitz, 14, and Ronnie Singer, 13. Both are students at Wade Junior High School and not only sing but write their own stuff.

Victor has also inked another New Yorker, Paul Evans, a singer working local clubs. In the Latin-American department, Johnny Conquet has had his first single released by Victor with "Piano Merengue" and "Mary Ann Merengue."

Ralph O'Connor to Cap As Longhair Producer

Hollywood, Feb. 19. Ralph O'Connor, for the last 10 years music coordinator for the Standard Oil Co.'s "Standard Hour" radio-TV program and the "Standard School Broadcast," has joined Capitol Records as a producer in the classical music department.

O'Connor has a wide musical background, including work as arranger, copyist and trumpet player with NBC, the Curran and Geary Theatres in San Francisco and the San Francisco Symphony and San Francisco Opera Co.

ASCAP-TV

Continued from page 41
rectly or indirectly, will have their impact on the final outcome. Various speculations at the recent Celler hearings about a possible showdown between ASCAP and the video industry, resulting in a blackout of ASCAP tunes similar to the situation in 1940, are, however, being discounted as improbable, if not impossible.

But some of the charges and counter-charges made before the Celler Congressional committee and in the suit of the ASCAP songwriters against BMI and the major networks are bound to have an impact on the licensing agreement. For instance, the charges made by some ASCAPites that BMI has been dominating the current song hits may be used as ammunition by the networks against ASCAP.

Conversely, however, the concession by BMI execs that ASCAP controls the bulk of the radio-TV performances will be used by the ASCAP negotiators as the basis for their claims. ASCAP, in fact, has supplied figures to the Celler committee which show that the Society accounts for 84% of the radio performances copyrighted works and for approximately 90% of the video performances.

"P. D. and What Next?"

Also in the background of the ASCAP-video talks looms the 56-year copyright limitation on songs. Songs copyrighted in 1900 already have passed into the public domain, and with each succeeding year there will be a depletion of

the vast reservoir of old standards which has been ASCAP's standby over the periods even when it didn't dominate the hit parade. Some of the Victor Herbert songs, for instance, have passed into p.d. while other important works by Herbert and other composers will ditto in the next few years.

What strategy the video networks will use in the bargaining process will be determined by an all-industry tv committee. Discussion of formation of such a group has been set by the tv stations for April 11, the final day of the National Assn. of Radio & Television Broadcasters' convention in Chicago.

ASCAP, meantime, is still pressing its members to assign their tv performance rights to the Society. ASCAP must have assignments from 80% of its members before it can negotiate with the tv webs. It's not expected that ASCAP will have any trouble getting the assignments from its members.

ASCAP Elections

Continued from page 43

Maxwell Anderson, Morton Gould, Douglas Moore, Domenico Savino, William Grant Still and Virgil Thomson.

Stature of the longhair nominees is held to be a new awareness on the part of ASCAP of the importance of the longhair segment. As one incumbent ASCAP board member phrased it, "ASCAP needs to recognize culture more openly and must keep it from being just a Tin Pan Alley sanctuary."

In the publisher's division, which controls one-half of the board positions, the nominees in the production field were Ben Barton (Barton Music), Desmond Cox (Box & Cox), Lynn Duddy (Ivanhoe Music), Mickey Glass (Roncom), Paul Kapp (General Music), Milton Kellm (Kellm Music), Robert Lissauer (Mode Music), John D. Marks (St. Nicholas Music), Edward R. White (Music Hall Songs). Standard publisher nominees are Walter Gould (Lawson-Gould Music), Adolph Vogel (Elkan-Vogel), Charles Hansen (Charles H. Hansen Music).

Meantime, clefter Pat Ballard, who was among the proposed nominees, turned down the nomination on the ground that he had to run for ASCAP's board once before and "didn't get enough votes to fill a vest pocket."

Jocks, Jukes, Disks

Continued from page 42

gins to kick up some noise for no apparent reason and to practically everybody's surprise. "Phone Booth" is a coupling of the same song on both sides but with different lyrics. One side is "Hello Mama" and the other is "Hello Baby." The Wanderer can be described as a George Jessel with a beat.

Bob Sharples Orch "Afrika" "Oo-La-La, Oui-Oui!" (London). The enchanting bounce that Bob Sharples puts into "Afrika" should keep the side moving on the deejay tables. It's a highly rhythmic piece that's sure to brighten any deejay show's programming. The platter spinners won't go wrong, either, with Sharples' Parisian excursion in "Oo-La-La, Oui-Oui!" It's packed with melodic charm and a good vocal by Tonia Bern.

Tommy Mara: "Nobody Understands Me"—"So Rich and Yet So Very Poor" (RKO-Unique). Tommy Mara has a side pegged right for the teenage trade in "Nobody Understands Me." Its message is for the soft-drink set and Mara delivers with sincerity and a good ballad styling. Reverse side is a fast-paced rhythm number that Mara drives in with a good beat.

BMI Jockeying

Continued from page 41

"Mr. Wonderful," published by Laurel Music, Valando's ASCAP firm. In teaming with Harnick, Boch switched to BMI while Holofcener and Weiss, now writing separately, are staying with ASCAP.

Other teams currently being groomed for a crack at the production-writing field are Dave Coleman & Dick Sherman and Fred Ebb & Paul Klein. Coleman & Sherman have been signed to Moe Gale's Sheldon Music operation and are currently working out some special projects for tv and legit. Ebb & Klein are under Milke Sukin's new BMI wing for similar showcasing.

Small Combo Reviews

DON ROTH TRIO With Joanne Lewis Hotel President, Kansas City

One of the alltime faves in the Drum Room of Hotel President is the Don Roth Trio, which has played the spot so many times the count is lost. It's near a half dozen anyhow, although the threesome hasn't been around for about three years.

Group was in for minimum four weeks. This time Roth has changed his setup, trading off an electric guitar for a set of drums. This makes the lineup Roth on accordion, vibes and piano, if latter available (as it is not here); Bill McPherson, electric organ, and Bobby Neville, drums. For this engagement, outfit has the addition of Joanne Lewis to warble pleasantly on most of the numbers, although she is not a permanent crew member.

Newer instrumentation permits tunes a bit more on the rhythmic side, preferable for dancing melodies that is the principal assignment here. They furnish the casual and dinner-type music, too, but most of the evening the peppier tunes are called for. Roth has long been recognized as having one of the better trios of this type anywhere. He gives preferential treatment to most any type of rhythm or mood called for by patrons or occasion.

WALLY REUTHER TRIO
Ottawa House, Ottawa

The Ottawa area never had a room like the Circus Lounge—small, intimate, good audio setup, nice lighting. And the CL is kept well filled nightly by name bookings plus a solid round of pleasant tunes by the Wally Reuther Trio. Group has Reuther on base fiddle, Eric MacDonald on drums and Ralph Martin on 88s. They work together for clicks blending to socko effect, plus okay showbacking for chanters on the podium.

Martin's keyboarding is mostly in jazz, the bearded boy playing and looking as though his tag should be, say, Rafael Martinez or something. MacDonald beats a lifting rhythm, seldom predominating but always there. Reuther gives the group a solid backing on bass with a smooth pro touch to the big strings. Mitting is big after every item and the crew has built a local following that's good for the room.

SHORTY ROGERS QUINTET Blue Note, Chicago

When five jazzmen with ideas are fitted into a big room the usual choice is strict regimentation or a free-for-all for each to make himself heard to the back walls. The Shorty Rogers five work through a program of sustained and spontaneous effects that are neither overplayed nor lost in the compounding growth of the whole.

Rogers' unique brass piece, the crisp and mellow sounding flugel horn, runs through a delicate conversation with Bill Holman's sax wherein both display a profound musical vocabulary for one of the top hands of the evening. The flugel horn will remain a Shorty Rogers trademark even if it becomes more generally used in jazz circles.

In numbers like "Martians, Go Home" all five instrumentalists are given free rein. None covers up for the others but each one fits his material into a fine growth of improvisation full of surprises without shock. That each of the mem-

bers of the combo is able to grow individually with his own style, while maintaining a unified musical structure, testifies both to the group's performing abilities and their arrangements. *Leva.*

ASCAP Coast Meet July 2

The semi-annual meeting of ASCAP's membership on the Coast has been set this year for July 28 at the Beverly Hills Hotel in Hollywood. L. Wolfe Gilbert, board member and chairman of the Coast ASCAP committee, will chair the session.

ASCAP prexy Paul Cunningham will head the exec delegation westward to bring the membership up to date on the Society's activities.

a wonderful
seasonal song
STYNE AND CAHN'S

**LET IT SNOW!
LET IT SNOW!
LET IT SNOW!**



CAHN
MUSIC

**"I THOUGHT
IT WAS
OVER"**

Jaye P. Morgan

RCA Victor 22-47-47-B
REMICK MUSIC CORP.

Teresa Brewer's

New Hit on Coral

**I'M DROWNING
MY SORROWS**

Mills Music, Inc.

from the 20th Century-Fox Production
"BOY ON A DOLPHIN"

**BOY
ON A
DOLPHIN**

ROBBINS MUSIC CORPORATION

Currently PARAMOUNT THEATRE, New York

FRANKIE LYMON
and
THE TEENAGERS

Newest GEE RECORD release
TEEN AGE LOVE b/w PAPER CASTLES

★ ★ ★ ★

ASSOCIATED BOOKING CORPORATION

JOE GLASER, Pres.

New York Chicago Hollywood
145 5th Ave. PL 9-4400 202 No. Wabash 8619 Sunset Blvd.

ANASTASIA

Music from the
Sound Track
of the 20th Century-Fox
CinemaScope
Production

ANASTASIA

ALFRED NEWMAN
Conducting the
20th Century-Fox
Orchestra
DL 8460

DECCA
Records

a New World of Sound...

As to Fla. 'Late Shows,' the Oldsters Have the Money But Need the Sleep

Even bonifaces in the resort areas had better discount the money-making possibilities of late night shows, according to talent agency men. This is particularly true in the Miami Beach area this year where second-show boxoffice in the plushes has been negligible, except when highpowered headliners were on tap. Combination of high prices and the rising age graph of the winter vacationer is belting late business out of existence.

The average vacationer, say the percenters, goes down to Miami Beach for sun and rest. Comes 11 a.m., the cabanas of the big hotels are already loaded—the gin games are in full blast, and after a dip or two, the bulk of the population is ready to retire long before midnight. In addition, the top tariffs in many of the niteries militate against attendance at the late show, although there are splurgers for the early sessions.

Sole exception relating to late biz comes in the spots that make price a headliner. The Cotton Club show, the surprise hit of the season, is straining low cost in heavy display space. The Latin Quarter is similarly doing well since it started to advertise value.

Some agency men say that the reason the basket parties always do well in the Florida area is that price can be controlled. Even in-season vacationers, who can afford the top prices, cut corners in other directions in order to keep outlay within reason. What's more, say the date-diggers, the number of headliners who can draw for the late sessions is diminishing. It's a problem getting many of them to play cafes, and with heavy talent costs, unless many of them do late biz, the nitery winds up in the red.

Hilton Hotels Corp. Takes Formal Grip (80%) on N.Y. Savoy-Plaza, Chain's 30th

With the formal transfer of more than 80% of the capital stock of the Savoy Plaza Inc. to the Hilton Hotels Corp., the latter has officially assumed management of the S-P, on 5th Ave. and 58th St., across the avenue from the Hotel Plaza, which is also a Hilton operation via leasehold, although owned by A. M. Sonnebend. Latter heads the Hotel Corp. of America. It is assumed the Savoy-Plaza takeover is a cushion against Hilton relinquishing management of the Plaza in a couple of years when the contract expires. This is not official, however. It so happens that the Plaza is Conrad N. Hilton's favorite Gotham hostelry despite ownership of the Statler and the Waldorf-Astoria, latter the flagship of the Hilton chain of 30 hostels.

The Savoy-Plaza acquisition marks the 30th link in the global Hilton chain and its 1,000 rooms (all air-conditioned) bring the HH total to 27,010 guest rooms.

The S-P Corp.-Hilton Corp. deal was a stock swap, worked out with Hunter S. Marston and Benno M. Bechhold, board chairman and president of the Savoy-Plaza Inc. Understood Bechhold will be elected a director of the parent Hilton Hotels Corp.

Meantime the S-P board members, Bechhold, Marston, Edwin J. Beinecke and Monroe Goldwater, go on the board of the new Savoy-Plaza Inc., which for the time being will operate as a separate corporation from Hilton Corp. New officers and directors of S-P Inc. are Conrad N. Hilton, president; Joseph P. Binns, who is g.m. and executive vicepres of the Waldorf-Astoria, dittoing on the S-P Inc., and vicepresidents Bechhold, Spearl Ellison, Charles L. Fletcher and Robert P. Williford. William J. Friedman is secretary and Herbert E. Holt, treasurer; assistant secretaries, Herman Schosnig and Joseph T. Zoline.

Mary Verna's Salem Concert Salem, Mass., Feb. 19.

Mary Curtis Verna, Salem soprano, who clicked recently on her Metropolitan Opera debut, will sing in her native city at a benefit May 4 for Salem Hospital Aid Society.

She has a contract in Italy and will leave May 5 for Europe.

Macdonnell in U. S.

London, Feb. 19.

Two days after being unanimously reelected president of the Agents' Assn. for the seventh successive year, British agent Leslie Macdonnell flew to New York on Friday (15) for a week's business visit.

He will be finalizing the forthcoming tour here of the Platters, vocal group scheduled to open in Britain March 12. He will also discuss possible visits to this country by other U. S. artists, as well as music-publishing matters. Macdonnell is a director of the Keith-Prowse and Robert Mellin music companies in Britain.

Fla. Supreme Ct. Skidoos 'B'-Skirts

Miami, Feb. 19.

The Florida Supreme Court this week reversed a Dade County Circuit Court ruling that the Miami anti-"B" girl ordinance invoked last year was not a valid granting of police power. The decision is expected to affect disposition of a similar law passed recently by Miami Beach city council which is currently being contested in the lower court.

The unanimous four-judge decision ruled the ordinance, banning fraternization by female employees or entertainers with patrons in bars and cabarets was a valid extension of police power and not "unreasonable," as contended by some night club operators, pointing out that challenge of the new-law did not show it was "without basis."

The ruling specifically upheld sections of the ordinance which prohibit loitering by women in a tavern, cabaret or night club for the purpose of soliciting men to purchase drinks, and pointed out that "the ordinance was adopted and designed to stop the practice followed by some purveyors of alcoholic beverages wherein 'B'-girls who also may be entertainers, sit with and encourage patrons to buy such . . . beverages."

Miami Beach solons are now mulling enforcement of their versions of such a law, with problem anent top name performers being restricted from mixing with patrons the moot point. Hotelmen have pointed out that such a ban also affects their status, embracing as it does "employees" of an establishment serving alcoholic beverages. All are on the books of their respective ownership setups as managers or in other executive salaried positions.

SHAMROCK & RICE'S 'PRIVATE-KEEP-OUT'

Houston, Feb. 15.

The "privacy" trend hit high gear this week with the confirmation by Houston's two major hostels, Shamrock and Rice, of big changes in store for respective dine-dance rooms.

With departure of oil-lined, Glenn McCarthy-owned Cork Club from Shamrock to new quarters, next month, Porter P. Parris, hotel topper, has announced formation of International Club of Houston. Latter will take over former room used by Cork and now public Shamrock Room, and will offer use of both, plus huge acre-sized swimming pool to prospective 1,000 by-invite-only charter members. (Non charter members will have to put up \$1,000.) International debut is set for April 4 with Sportsmen booked for two weeks. Booking policies remain unchanged, Porter said.

Downtown Rice execs are talking definitely of converting Empire Room into 1,000-members privacy, but details are still under wraps. Facelift will coincide with general overhaul skedded for entire building. Construction is expected to begin in May.

Havana's 5th Casino

Havana, Feb. 19.

Havana's fifth casino was inaugurated Saturday (16). The Hotel Comodoro opened its new gambling salon, which is under the management of Ralph Reyna, who runs Long Beach's (Calif.) Montecarlo boat.

Comodoro's casino is the second in a Havana hotel since the government authorized, by legislation in 1954, hotels worth over \$1,000,000 to install such gambling areas.

Pa. Swoops Down On Philly Cafes In Amus. Tax Rap

Philadelphia, Feb. 19.

Philadelphia's groggy nightlife, reeling from repeated pounding by the Pennsylvania State Liquor Control Board, ran into a new blast from the city's Dept. of Licenses and Inspections. Six clubs had their amusement licenses revoked for alleged failure to pay entertainment taxes.

Action was taken at request of Revenue Commissioner Mortin Rotman and the police picked up licenses at the 2-4 Club, the Bon Bon, the Wedge, the Club Sada, Pacey's Sho-Bar and an uptown spot known as Tony's Bar & Grill. At the same time, Commissioner Rotman filed suits in Common Pleas Court against the Wedge and five other cafes and a meat company to collect \$26,000 in taxes. The Wedge, Rotman said, owed \$5,231. Three other spots with the amounts allegedly in arrears are: Andy Seminich's Home Plate Cafe, \$2,030; Colonial Hotel, \$3,141; Smith's Bar & Restaurant, \$5,191; Benny's Musical Bar and the Flamingo Cafe, both owned by the same ops, \$8,010.

Six other clubs have appeals pending in court against Rotman's assessments. They are Tip-Top, \$1,701; Club Zel Mar, \$1,863; Carman Sho Bar, \$7,300; Blue Note, \$7,400; Celebrity Room, \$7,807; and Cumberland Bar, \$5,549.

Evansville, Ind., Stadium Studying 3-Year 'Shutout' Bid of 'Holiday On Ice'

Evansville, Ind., Feb. 19.

The stadium Advisory Committee, which handles affairs for the recently opened Municipal Stadium here, has balked at granting "Holiday on Ice" exclusive rights for professional skating shows for the next three years.

In a proposed contract, "Holiday on Ice" offered to book the Stadium for a five-day run in early February for 1958, 1959 and 1960. Terms included a provision that no other pro skating show—ice or roller—appear to the Stadium until two months after the 1960 "Holiday" spread.

Both acting manager Paul Padgett and the Stadium Committee recommended that the Board of Public Works, which has a final say on all Stadium events, get rid of the exclusive rights provision before signing the contract. (According to Padgett, the same exclusive provision is in the "Ice Capades" contract, too.) No decision is expected for some time. "Holiday on Ice" ended a click five-day run at the Stadium Feb. 11. Gross was about \$56,000. Stadium terms are 10% gross rental with a \$300 per day minimum.

LA BELLE FRANCE WOOS U. S. STRIPEUSE

The striptease movement has become a more potent force in French entertainment, with major niteries now looking into the situation. The Moulin Rouge, Paris, has been interested in the Harold Minsky show, "Minsky Goes to Paris," current at the Dunes, Las Vegas, for a March 1 date.

However, the layout will still hold at the Dunes and Minsky had to turn down the offer. Moulin Rouge wanted several episodes out of the Dunes display. Harold Minsky, show's producer, left last week for Las Vegas following the forced fold of his theatre in Newark because of strict enforcement of recent anti-strip legislation.

AGVA Staking Claims for Members In Areas Not 'Covered' by Others

Ottawa Sets Leo Carrillo

Ottawa, Feb. 19.

Leo Carrillo has been contracted for the afternoon performances of the grandstand show at the Central Canada Exhibition in Ottawa next August. He replaces "Wild Bill Hickok" tv troupe, not available because of picture commitments.

Exhibition also okayed \$2,000 for the fireworks show scheduled to follow the night shows in front of the grandstand via T. W. Hand Co. Exhibition directors ordered a minimum of noise in fireworks since Lansdowne Park, exhibition site, is the centre of a residential district in this capital city.

N. J. Lowers Boom On Games of Skill

Trenton, Feb. 19.

The New Jersey Supreme Court on Monday (18) delivered the knockout blow on all games of skill in amusement parks and boardwalks, no matter what type of prize was awarded to players. In a 6-1 decision, the court declared that such games, irrespective of whether skill was necessary, were in violation of the state's constitution. The ruling clarified a previous decision of last June which stated that regardless of whether skill or chance predominated, these games were illegal if betting was involved.

The court ruling delivers a lethal blow to an industry estimated to gross \$100,000,000 annually in the state. It also delivered the coup de grace to a bill now before the New Jersey Legislature which would have legalized games of skill if they were construed not to involve gambling. A similar bill was vetoed last year by Governor Meyner.

In the current case, a group of arcade owners in Wildwood and N. Wildwood sought to restrain county and state officials from interfering with their operations. Games which come under the purview of the court ruling are major industries in Atlantic City as well as Wildwood. The boardwalks of both towns have numerous such establishments. Amusement parks such as Palisades are also strategically affected.

UPPED NUT HIKES TAB FOR CNE GATE TO 75C

Toronto, Feb. 19.

On the spiral of rising production costs, the Canadian National Exhibition here will jump its gate admission to 75c this season for adults. Previous tariff was 50c, but youngsters up to age 14 will still be admitted for a dime.

Directors blamed increased costs of wages, materials and maintenance for the "regretted" decision to up admission prices. In the past, he increased cost of the CNE has been spread over the exhibitors and the buyers of concession space, so as not to be a burden on the taxpayers—who own the 350-acre setup—but the CNE has had to put up new buildings recently, plus meeting debenture charges.

CNE officials report that past increases in admission prices have not affected attendance. A survey shows that, in 1941, at 25c, 1,839,000 clicked the turnstiles. In 1947, the tariff was increased to 35c, with a grounds take of 2,360,000; in 1949, to 40c, for an attendance of 2,650,000; and, in 1950, a jump to 50c, for 2,723,000 customers.

Betty Hutton's 35G For 2 Fontainebleau Frames

Hollywood, Feb. 19.

Betty Hutton will draw \$17,500 a stanza for the two weeks she toplines at the Fontainebleau, Miami Beach, beginning March 26. She will pay for the 11 in her troupe, however.

Deals are also being negotiated for Miss Hutton to play a fortnight at the London Palladium after her Florida date, and two weeks in Paris following the London stint.

The American Guild of Variety Artists has started to organize in areas that cannot be covered by other affiliates of the Associated Actors and Artists of America. Latest case in point is AGVA's stepping into a situation at WCAU, Philadelphia, where it forced the station to use AGVA talent only in a circus type of show. It has demanded that the station pay the welfare trust fund contributions to AGVA.

AGVA doesn't consider itself as stepping into another jurisdiction since it concerns itself only with AGVA members. Some time ago, AFTRA lost out in an NLRB election at WCAU, and therefore the radio-tele union cannot operate at that station.

AGVA points out that since it has branches in many cities where AFTRA isn't located, it can protect its members no matter where they work, be it in the AFTRA jurisdiction or in their own.

In another case, the NBC-TV "Wide, Wide World" telecast a chorus line in Florida and AGVA stepped in to force a week's payment for every femme upon whom the cameras were trained. In a similar situation, AGVA forced the same show to pay the Radio City Music Hall chorus a week's pay for the telecast during an actual show which the chorus would have had to do anyway.

AGVA says that it can step into a lot of situations of this kind in many parts of the country because of its branch office system, with full staffs maintained in key cities. It doesn't regard its activities in the AFTRA field as overlapping, since AFTRA has no facilities to service its members in those places where AGVA has stepped in.

AGVA doesn't envision any jurisdictional squabbles on this count, citing the fact that the variety and circus shows emanating from cities where AFTRA is operating are under the tele union's jurisdiction. However, such activity may pave the way for cooperative action in some cities and may ultimately be the impetus that will further the "one card union" idea for all performers that has been a topic of 4A's discussion at various times during the last two decades.

12 Burlesquers Fined \$1,900 by Newark Court; Atty. to Appeal Case

Newark, Feb. 19.

A sentence imposing \$1,900 in fines upon 12 performers convicted last week of violating Newark's anti-burlesque ordinance will be appealed, according to defense attorney Henry Rubenson. The fines were levied by Chief Magistrate Nicholas Castellano following a two-day trial. Fourteen others remain to be tried, but their hearings have been adjourned pending the appeal. All were arrested at the now closed Minsky's and Empire Theatres.

Sole defense witness was Mrs. Rose Marie D'Allesandro, 23, stripper known professionally as Jan Tiffany. She denied she indecently exposed herself, as charged, in a Jan. 26 performance at the Empire. But in doing her act called "An Illusion in the Rain" she admitted shimmying to convey the impression she was "cold and wet."

In finding Miss Tiffany guilty Magistrate Castellano said: "I am concerned personally with the serious detrimental effect this type of indecency has on the youth of our city." He fined the 10 strippers and two comics \$50 on each of some 38 complaints. Rubenson protested the fines as excessive inasmuch as the theatres are closed. But the court retorted, "I have no assurance they won't reopen."

LIQUOR NIX IN N. O.

New Orleans, Feb. 19.

The Louisiana Alcoholic Beverage Control Board has denied the appeal of Elmo Badon, operator of the Moulin Rouge, French Quarter night spot, for a liquor license. The board held that his application contained misstatements and/or suppression of facts, and refused to change its original rule denying the permit.

J. Bonnet, director of the board, said Badon's next recourse is to a local court.

New Acts

ZIZI JEANMAIRE & CO. (6) Song and Dance 45 Mins.

Alhambra-Maurice Chevalier, Paris
With Jacques Canetti on the songs and hubby Roland Petit on the terp segment of this new house and boite act, they have shown an awareness of the talents of Zizi Jeanmaire to make this one of the revelatory New Acts of the season. Already well known in the U.S. for her ballet, stage and film musical work, her larger attributes are filtered knowingly into a terpsongalog that leaves her natural, raucous zest unimpaired but snugly tailors the ditties and dances to her particularly pleasing, Paris-lowdown attributes.

Backed by the Michel Legrand Orch (23) she comes out with cherubic smile lighting up her finely chiseled, engagingly insolent face. Dressed in black, sheer tights with a frilly, dark, low-cut chemise she resembles a pert Peter Pan and then flies right into her number. The gamine quality is played up with a chortling "Ah Dis Donc, dis Donc" which sets off her sharp pronged voice to advantage. Though voice is choppy it hits into the insouciant heart of the song and sets a proper opening mood. Then a more piquant lyric and into a production number in which she dons a flapper outfit to sing "Tatoo" in rambunctious admiration of the pictured torso of a male partner who strips down as she examines the art work. By now she has them and is in.

She follows the wistful melancholy of some street ballads which she tones down to a caressing treatment. Then she outs with the feathers and frills for a robust revival of the "Gay Paree" tactics of yore for bouncy effect and dips into Gallic street anthropology for a funny adagio-gavotte bit with her chorus boys. More Paris frou-frou and an ending with a song-and-dance reprisal of her well known "The Diamond Crucher" from the ballet days, ends this on audience cascades of applause.

Set for a Las Vegas stint this should make a fine dent. It has theatre and cafe content in its outright eye and ear appeal plus a brilliant blending of a natural, healthy-poetic talent into sock entertainment values. Usually a prophet in other lands Miss Jeanmaire has finally reached the pop audience here via her recent pic, "Folies-Bergere" and now this first star vaude stint should make her a staple and a forefront specialty act in the U.S. for both nitery and house placing.

Petit has wisely blended the terp into a showy, suggestive, prancing and gymnastic, idiom and the five supporting boys groove perfectly with the racy activity of Miss Jeanmaire. They are Rino Adipietro, Lucien Mars, Andre Pogorsky, Pierre Franck and Luis Bernard and prove that the U.S. dancers are not the only ones for the dynamic demands of musical.

A number that sums up the Jeanmaire forte is "La Brave Fille" about a girl who is disarmingly saucy in her lament about all the people in her bed. Her desire to get them all out is the perfectly balanced "oo-la-la" bit, with acceptable naughtiness, which should easily get any audience into her camp. A "Tout Paris" firstnight group gave her a long standup ovation. *Mosk.*

PEPPER DAVIS & TONY REESE Comedy 30 Mins.

Copacabana, N.Y.
Getting right down to cases, Pepper Davis & Tony Reese are very funny guys. The boys have been working together several years now but have never before been chronicled for the New Acts files. This inadvertent omission has given them an extra-long warm-up period and a chance to perfect their comedies to such an extent that they make their debut in New Acts as one of the brightest comedy teams to emerge in some time.

Although they're apprenticed on the Catskill-Miami axis, there's no trace of borscht or indigo. Their approach is fresh and witty and their spoofs of pop singing groups (The Four Aces), TV quiz shows (Charles Van Doren) and sports interviews (any punchy pugilist) hit the bullseye for sustained yocks. They also get a lot of speed out of a Ted Lewis Impresario and a drums and tap routine.

What's more they're likeable boys who can deliver without being brash or cocky. They're apparently doing what comes naturally, and what comes naturally is high level comedies with wide appeal.

Show biz is wide open for 'em. *Gros.*

THE CORONADOS (3) Songs 12 Mins.

Copabana, N.Y.
The Coronados are a happy harmony trio of Spanish ilk who've got the gringo beat down pat. The two boys and one femme make up a youthful combo loaded with energy and zest as well as a good musical styling.

Their 12-minute turn is a well-balanced songbag of rhythm, ballad and calypso. They get going smartly with "Let's Get Acquainted," move to the "Money Tree" and then showcase the femme in a drastic reading of "Man in the Raincoat." Boys assist neatly with harmony and guitar backing. They get a lot of spirit into "Houn' Dog," "Banana Boat" and an exciting "Spanish Blues," with which they close big.

Team is a solid bet as nitery layout openers and should score strongly in the lounge. *Gros.*

TEDDY BART Songs 12 Mins.

Old Romanian, N.Y.
Teddy Bart is a goodlooking, clean-cut youngster who, besides doing his own stint here, also handles the production numbers. He's got a strong and pleasant voice which he knows how to modulate to good effect. Basic problem now is the lack of a distinct style, a failing he tries to overcome from time to time in his phrasing but not often enough to make an appreciable difference.

As to the stint, he could do without his opener, "Gotta Have a Gim-mick," a number in which he derides the stylists and attempts some poor impressions. His essaying of "Street Where You Live," "Singing the Blues" and "Funny Valentine" are impressive for all their simplicity. Obviously, young Bart is going to improve with more work. As of the moment, he's a good bet for exposure in smaller clubs as a single or could do quite well in the bigger cafes as the production singer. *Chan.*

TERRI LYNN Songs 20 Mins.

Old Romanian, N.Y.
Here's a girl who does everything wrong, from the moment before she steps on the nitery floor all the way to her windup, and in spite of it all she's got the potential to become a smash overnight. Blonde looker has a rich, strong and rangy voice of the showcase variety that could make her a sort of femme Mario Lanza, and she knows how to use it to set off some vocal pyrotechnics that at times can be electrifying.

At the moment, though, she's got the voice and nothing else, besides a well-stacked figure. Her en-

trance is hokey—an offstage warble. Her costume, a tight-fitting gold lamme gown, is too flamboyant, as is her hairdo. She sings, with few exceptions, the wrong kind of songs for her voice—a low-register ballad, for example, where her voice is weakest. All her arias are male numbers. Her chatter is stilted and strained. But the impact of the voice is undeniable, and it's the kind of voice which just one major tv gusher could turn into a major show biz entry.

She needs plenty of handling. First off, it's the kind of voice which at least for the time being, should be used as a showcase only—material should comprise only those numbers with which she can use for effect's sake, without worrying about style, etc. Second, she has to tone down, dressing and acting simply and even demurely if necessary. She's got nothing to sell at this point except a terrific one which is far from perfect technically, but is a shocker in terms of tone—so she ought to forget about selling anything else and concentrate on that, skipping all the chatter, special material, etc.

In spite of all the mistakes, she's ripe for major exposure, provided her turn can be whipped into a straitlaced vocal display and nothing more. *Chan.*

UDO HELTANOS (2) Acro-Wire 15 Mins.

L'Olympia, Paris
Expert circusy acro-wire act also has the aplomb, dexterity and eye appeal for house chances and should stack up a neat addition to any vaude or video show in the U.S. Men start with hand-to-hand and go into a headstand on one man's foot who is backed to the floor. On latter trick they juggle also. Then one ups to a pedestal where he headstands on a bowl and spins around while juggling. His topper is sliding down the loose wire on his head (using a headpiece) and then with one hand.

A solid act for any house programs. *Mosk.*

PICINELLI (2) Juggling 15 Mins.

L'Olympia, Paris
Tall, well groomed man is a snappy juggler who starts with rapid ordinary clubs and balls and then works this into an outstanding offbeater making it a fine addition to any show and quite usable for U.S. video or boite purposes. On one foot he ups things on his head, juggles and then skips rope with all this going on.

Act is sparkling and quick and his assistant is a solidly stacked looker molded into a lowcut gown. The fact that he gets the audience eye over her attests to his excellence. At one point he drops a hoop and she cannot bend to retrieve it. It's a yock that is kept in. This is solid filler or opener material. *Mosk.*

AL STEVENS With Jayne Troy Comedy 25 Mins.

Old Romanian, N.Y.
Al Stevens, who toplines the current Old Romanian nitery display, is a comic who obviously has been around for some time but who hasn't been caught in VARIETY's New Acts. He's a pro who's assembled an assortment of material, most of it good, and who also manages to get off some slick ad libs in his interplay with the ring-siders. Trouble is, for purposes of this evaluation, he concentrates much of his act in the Yiddish vein, fine for this lower East Side room but a limited commodity elsewhere.

Foil for part of the act is Jayne Troy, a pert blonde who works into the Yiddish bit nicely via a feigned southern accent with the resultant interplay of southern-styled Yiddishisms. She handles herself better than most femme foils. While Stevens holds up nicely through most of his turn, there are times when he's stretching; overall impact is somewhat uneven. He fits nicely into a room like this. As to his potential elsewhere, it's difficult to judge in terms of his work here—certainly he's okay for most vaude situations. *Chan.*

CROSSWINDS (5) Songs, Music 30 Mins.

Seven Seas, Omaha
Together only two months, the Crosswinds act naturally has plenty of rough spots that need ironing out. However, the four guys and one gal, all Canadians, have a pair of assets in (a) the comely, hip-swinging lassie and (b) versatility. The gal, Laura Berkley, is a former Skating Vanities trouper who has picked up plenty of show biz savvy and sells the act visually. In addition, the brunet does okay in her vocals, employing her native French language.

As for versatility, at show caught

Inside Stuff—Vaudeville

Now that the first auditions of talent sponsored by the American Guild of Variety Artists were deemed successful because of the bookings that resulted from the airings, the union is now negotiating for a shift of locale for the second such venture. Plan is to move the airings to the Harmony Country Club, Monticello, N.Y. Club would provide housing and food, while AGVA would transport the acts and provide the music. Hotel owners in the mountain spots would comprise the audience.

The Sheraton chain is launching a three-day hoopla with its preem of the Philadelphia Sheraton. Press will be brought in from all parts of the country for a junket starting March 3. It'll be the first new inn that the Quaker City has had in many years and probably the most elaborate opening of any link in the Sheraton chain.

Carl Brisson, convalescing at a New York hospital, provides his version of his differences with the management of the new closed Versailles, N.Y. nitery. Brisson says that during his last engagement there, instead of being asked to cut short his stay, he was asked to take a cut during the siege of bad business. Brisson says he was amenable to aiding the bonifaces, Nick Pronnis and Arnold Rossfield, but insisted that the salary difference be spent in advertising.

Vaude, Cafe Dates

New York

Billy Vine and Alan Dale pacted for the Town & Country, Brooklyn, March 5. Lillian Briggs opens tomorrow (Thurs.) at the Stagecoach Inn, S. Hackensack, N. J. Ralph Young in the Arcadia Ballroom for one week. Dolores Hawkins pacted for the Cosmo Club, Grafton, Mass., March 8. Three Suns to the Oklahoma State Fair, March 8, for eight days.

Alice Pearce returns to the Blue Angel Feb. 25. Robert Lamouret and Richardi Jr. pacted for the Flamingo, Las Vegas, on the Helen Trouble show March 7. Buddy Hackett signed for the Fontainebleau, Miami Beach, April 16. Eugene Baird to the Balinese Room, Galveston, March 15 and Alan Drake to same spot April 11.

Allen & DeWood return to Holiday House, Pittsburgh, April 14. Jo Ann Campbell on a two-day act at the State Theatre, Hartford, Feb. 23-24. Carmen Cavallaro to the Casino Royal, Washington, June 10. Carri Hillen Hotel, San Juan, has topped Three Galanes for March 1 and Jimmy Nelson March 20. Lili St. Cyr goes to the Koko, Phoenix, March 29 and the Chi Chi, Palm Springs, May 1. Lisa Kirk into the Palmer House, Chicago, March 21.

Marge Cameron slated for the Stage Coach Inn, S. Hackensack, N. J., March 1, and follows with the Golden Slipper, Glen Cove, L.I., March 25 for two weeks.

Jerri Adams, Charlie Mingus and Danny Costello have pacted with Shaw Artists Corp. Don the combo moved from "Autumn Leaves" into a calypso, slowed for Leigh Locke's "Old Man River," moved back to five-part harmony for "He's a Millionaire," shifted into a polka, backed Gary Lewis on "September Song" and climaxed with rock 'n' roll. Other members of group are Marvin Fudalla, accordion and Hart Wheeler, sax.

At present, Crosswinds' biggest need is comedy. Locke, goated and a double for Burl Ives, serves as emcee but is as dull in that position as he is sharp songwise. *Trump.*

AURA & MICKEY
Comedy, Songs, Dancing
25 Mins.
Greater Dallas Club, Dallas
Surprising young duo gives out with lotsa show savvy, reflecting three years of woodshedding the triple talents. Fresh, personable and vibrant, both femme Aura Cameron, shapely looker, and male Mickey Miller blend smoothly in all facets of the neatly paced, exciting stint. Tamping is tops, solo and duo; vocal duets score heavily and on the comedy side Miller's original material—even throw-aways—is fresh and clicks with the customers.

From opening vocal, "We're Great, But Who Knows It?", pair pulled hefty audience rapport. Handsome youngsters rate top nitery showcasing. *Barb.*

HARRY PAUL
Comedy
20 Mins.
King's Club, Dallas
Promising youngster has a wealth of material, mostly fresh, and added asset of a funny kisser which he uses to advantage. Projection is fast and frenzied, and he rates the running laughs. Scores heavily with sock panto juggling bit. Rapid delivery causes him to step on laughs; he can slow down, develop timing and reap his mitting yield from yocks.

Tireless comic is a comer. *Barb.*

Rondo moves to the Boulevard, Rego Park, L.I., for two consecutive weekend shows starting Feb. 22. Ford & Reynolds lined up for the Balinese Room, Galveston, May 23. Joanne Hill a newcomer to the Living Room. Town & Country, Brooklyn, gets Enid Mosier and the Calypso Steel Band starting March 4. Frank Lynn & Glenn Wiggins producing a show for the Miami International Boat show opening Feb. 22. Charles Tate directing the choreography.

Chicago

Tune Tattlers into the Brown Motel, Louisville, April 19-31. Pompoli, Fred & Family for the La Post St. Jean, Quebec City, April 1-10. Roberta Linn booked for the Roosevelt, New Orleans, June 20 for four weeks. DeMarco Sisters open today (Wed.) in the Trade Winds, Milwaukee, for 10 weeks. Estrellita & Raul at the Muehlebach, Nov. 29, on a two-week stand. Davis & Reese go into the Elmwood Casino, Windsor, Ont., for two frames March 11, then to Eddys' Kansas City, April 5-19. Larry Storch inked for two weeks in the Shamrock Hilton, Houston, March 7. Chicago gets a chorus line again when the Chez Paree Adorables are reintroduced into the Chez Paree next Tuesday (26). Glen Yarborough accompanies himself on folksongs for eight weeks at the Gate of Horn here next Wednesday (27).

Harry Jarkey into Lake Club, Springfield, March 16 for two weeks.

Kansas City

Robert Klary into Eddys' for his first date here Friday (22), for two weeks. He follows Bobby Sargent with Sid Fields, who return to the Coast and the Moulin Rouge. Rhythmettes (3) were stranded by weather and missed the Eddy opening Feb. 8, but came in the next day. Jimmy Ames returns to Terrace Grill for a fortnight March 1. Comic Dick Curtis from Muehlebach's Terrace Grill to the Coast and a fortnight at the Sadle & Siroin, Bakersfield, beginning March 7, his fifth time in the spot. Hines & Ford hie to Chi following their Muehlebach stand for a string of club dates during March. One of most expensive Masonic shows here in months set for Feb. 22 and Municipal Auditorium, Les Brown orch and Betty Johnson doing the show.

PROFESSIONAL COMEDY MATERIAL for all Theatricals

BILLY GLASON'S FUN-MASTER

The Original Show Biz Gag File

We Service the Stars

35 Issues \$25 - First 13 for \$7

Singly—\$1.05 Each in Sequence

3 Parody Books, per Bk. . . \$10

3 Blackout Books, per Bk. . . \$25

Minstrel Budget . . . \$25

How to Master the Ceremonies

\$3 per Copy

"The Comedian" Monthly Service

\$15 per Year (12 Issues)

We Also Teach M.C.'ing and Comedy

Let a Real Professional Train You

NO C.O.D.'S

BILLY GLASON

200 W. 54th St., N.Y.C. 19, Dept. V

Circle 7-1130

MOSS MAKES PHOTOS

FOR ELVIS PRESLEY

PHOTOS as low as 1c each

Write for samples, prices.

MOSS PHOTO SERVICE

350 W. 60th St., N.Y. 19, N.Y.

PLAZA 7-3520

Since 35, Herring America's Stars

WHEN IN BOSTON

It's the

HOTEL AVERY

Avery & Washington Sts.

Every room newly decorated.

Air conditioned rooms available.

The Home of Show Folk



"Calloway . . . starring . . . keeps show moving rapidly . . . a show stopper."

—Paul M. Brunn, Miami Sun.

CAB CALLOWAY

CURRENTLY EIGHTH WEEK

COTTON CLUB, Miami Beach

Mgt. BILL MITTLER, 1619 Broadway, New York

Most Blackpool Bookings Set As Brit. Agents Eye Summer Biz

By GORDON IRVING

Blackpool, Eng., Feb. 19. Majority of vaude shows are now lined up for the 1957 vacation season at this English Coney Island-Las Vegas resort.

George & Alfred Black will launch "The Big Show of 1957," at plushy 3,000-seater Opera House, June 29, with comedy duo Jimmy Jewel & Ben Wariss and tv chirper Yana as stars. Show will have a twice-nightly schedule to October. The Black brothers will feature tv panelist and comedian Bob Monkhouse at the Winter Gardens Pavilion in "Startime," teeing off June 22. No other acts are yet named for this twice-nightly show. Following up last summer's success in pioneering a resident vaudeville at the Palace, the Blacks will star Hylda Baker in "The Hylda Baker Show," opening June 8. Tanner Sisters are featured. Odette Crystall, French thrush, is also likely.

Hylda Baker is local north-of-England comedienne with strong Lancashire appeal. She has recently gained much tv spotlighting.

On the legit side, H. M. Tennent Ltd., in association with Sydney Box, are to present Wilfred Pickles & Mabel, tv stars, in a new comedy, "Ride A Cock Horse," by William Barrow. Wallace Douglas will direct. Play opens at the Grand Theatre here June 24.

Bernard Delfont is readying a strong summer show for the North Pier Pavilion, where Lawrence Wright presented stars for many summers. Layout will feature Ruby Murray, Tommy Cooper, Ken Platt, and the Four Jones Boys, opening June 7.

James Brannan, local impresario, will star Vic Oliver, vet vaude and tv comedian, at the Queen's. Annual Tower Company Circus tees off April 18 at the Tower, with Charlie Cairoli, w.k. clown, again starred.

Tom Arnold is readying a new revue at the Hippodrome, with Liverpool vaude comedian Ken Dodd and a varied layout.

Cantor's Birthday Bond Drive Near \$200,000

Miami Beach, Feb. 19. Final returns of the Eddie Cantor birthday party at the Fontainebleau Hotel here is expected to hit almost \$200,000 in the sale of Israeli bonds. Bash, which marked Cantor's 65th year, was close-circuited in 13 cities, and was devoted to raising funds for the Middle East republic. Ex-President Harry S. Truman was the key speaker.

Cantor will be in New York for a guest on the Steve Allen show (NBC-TV) on March 10, and will co-master with George Jessel the dinner for Jimmy Durante at the Hotel Waldorf-Astoria, given by the Jewish Theatrical Guild on March 17.

Highlight of the dinner was the address of former President Harry S. Truman on foreign policy. Former prexy declared in his opening remarks that Cantor has helped the nation laugh in good times and bad, and that was a public service for which all are thankful. Cantor, the former chief exec continued "has always worked to bring happiness into the lives of others. It is only natural that one of his abiding interests should be the State of Israel which was founded and exists today to provide a refuge and a new life for the most bitterly persecuted minority history has ever known."

The 13-city closed-tv hookup was arranged and serviced by Tele-Prompter's new Group Communications division. Among the entertainers taking part in the salute were Nat King Cole, Gloria De Haven, Jimmy Durante, Gracie Fields, Joe E. Lewis, Hal March, Roberta Sherwood and Shelley Winters.

Ruban Bleu Folds

Le Ruban Bleu, one of the oldest of the New York intimacies, shuttered Saturday night (16). Foldo followed by a couple of weeks the closing of Theodore's, the straight eatery adjunct to Ruban Bleu.

Building housing the two spots was sold some time ago and will be torn down in the near future to make way for an office building.

No Admission Tax in Tex. For 100% Charity Shows

Austin, Tex., Feb. 12. Texas' Attorney General ruled here that no tax may be levied on admissions for entertainments if all proceeds go to the benefit of the state, religious, educational or charitable institutions. The Attorney General, Will Wilson, submitted that opinion to Comptroller Robert Calvert.

The opinion said that if the state or other charitable institutions receive only a percentage of the admissions charged, the exemption would not apply. It further said that no tax may be levied on admissions collected for exhibitions conducted by non-profit corporations organized to promote agriculture by public fairs and livestock exhibitions.

Oldtimers the Stars As Thespian Club in Frisco Makes With Its 25th Anni

San Francisco, Feb. 19. The Thespian Theatrical Club celebrated its 25th anniversary with a banquet for more than 400 at the Sheraton-Palace Hotel here Saturday (16) night. Presiding was club manager George Beveridge, who as George Alexander broke into vaudeville with Lew Dockstadter, went on to a spot in Sophie Tucker's show, "The Time, Place and Girl," at the LaSalle Theatre, Chicago.

(Curiously enough, Miss Tucker was checked into hotel night of banquet, but was entertaining a few blocks away at The Village.)

Among others who participated were Jeanette Yunge, leading lady of the original "Chocolate Soldier" company, who celebrated her 86th birthday at banquet; Al Brandhofner, part of the Walton Bros. balancing team which made the various major circuits; Hazel Allen Beysdon (Gracie Allen's sister); Harry Dale, dancer who played the Palace, New York, in 1910; Nita Lydia Crane, of "Ziegfeld Follies" lines; and singers Hannah Davis Barron and Mrs. Florence Booth Perry, both of whom worked Frisco's old Tivoli.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 19. To Don McNeill: Many thanks to you, Aunt (Fran Allison) Fanny, Betty Johnson, Dick Noel, Sam Cowling, Cliff Peterson, Eddie Balantine and the rest of your radio gang for taking valuable time out to come to the Will Rogers Hospital to entertain the gang of shut-ins. I know of no words that can do justice in repaying you and yours for the visit here, but I can tell you that it packed a mighty wallop of mental tonic and this gang will remember this entertainment for a long time to come. "We The Patients" sure do appreciate this and say, "please come again."

Justine Benoit, former showgirl with Solly Carter's tab company, is now a real estate broker in the Miami Beach sector. She recently made a comeback after hospitalization in Philadelphia.

Eldridge Weaver, theatre owner who mastered surgery, drew a month's furlough that he is spending in Oklahoma City and Fairfax, Okla.

Thanks to Margaret Hasting (Panama Hattie) for her timely greetings and news items. She is formerly of the yesteryear vaudeville team of Mack & Hastings and some 45 years ago was on the same musical tab with Happy (Dayton) Benway.

Write to those who are ill.

Omaha Auto Show Dips

Omaha, Feb. 19. This year's Omaha Auto Show, featuring the Ames Bros. and Dorothy Lamour, conked out at the b. o., final figures revealed. Last week.

Attendance was listed as 54,374, although actual paid figures (at 50c-\$1 scale) were closer to 47,000. Show nut was approximately \$70,000.

Last year's Auto Show, starring the McGuire Sisters and Harmoncats, drew a record 111,808 paid.

Clip Calypsonian Shaw Of \$4,500 at His N.Y. Apt.

Ray Shaw, owner of the Jamaican Room, N. Y., was robbed Monday (18) of \$4,500 in receipts while at his apartment near the club. Thugs invaded his home while Shaw and manager Joe Costa were counting the receipts.

Police also had a hard time at the club at about the same time. They were sifting the green sawdust on the floor seeking a diamond valued at \$27,000 said to have fallen off the ring of one of the customers. The gem didn't turn up.

O. O. Rank Deluxer In Edinburgh To Plug Vaude Gap

Edinburgh, Feb. 19. U. S. acts and groups visiting Scotland, kept out of Edinburgh because of lack of a suitable auditorium, may be featured shortly at the New Victoria Cinema, luxury house of the J. Arthur Rank Organization.

Officials of the group have been o.o.'ing the house and assessing its suitability for the SRO audiences that normally greet visits by vaude stars.

Jack Dunbar, an official of the Circuits Managements Assn., said: "Nothing has been decided yet, but we are considering the question. It may well be that the New Vic will come within that group of theatres, like the Odeon, Glasgow, that cater for these one-night stands."

The New Victoria would require no drastic alterations since it already has ample stage and dressing-room accommodations.

Many Rank cinemas in England, and a few in Scotland, have facilities for staging one and two-night stands by vaude acts and name groups. These include the Gaumont in Dundee and Odeon in Glasgow.

Bill Haley & Comets opened last night (Mon.) at the 2,700-seater Odeon (Glasgow) where they are packed for two nights (four performances).

LEWIS' SMASH 58½G IN 2ND PALACE, N.Y., WK.

Second week of Jerry Lewis at the Palace, N.Y., ending tonight (Wed.), scored an SRO \$58,500 for nine shows. Last week, Lewis aided by the opening night's upped ducats, scored \$61,500. Comic is surrounded by the Aristocrats with first half taken over by Bydie Gorme, Wier Bros., Chiquita & Johnson, Arren & Broderick and The Seven Ashtons.

Lewis is in for four weeks, with possibility that he may be able to hold over additionally if film commitments can be moved.

Fla. Bonifaces as Jewelers

Miami Beach, Feb. 19.

Party-tossing for their top attractions is a current trend among hoteliers, much as the independent night club operators built up their biz in the heyday of the trip-name lineups several years ago.

The hotel bonifaces, however, don't stage the shindigs for their talent as a take-build gimmick—their affairs are strictly private and special invitation after the final shows.

The Eden Roc's Harry Mufson started it with a penthouse party for Harry Belafonte, serving up lavish smorgasbord tables and libations, before giving the balladeer a handsome present. He topped that one with a soiree in the Imperial Room of the hotel for Milton Berle on his closing night which, with plenty of gate-crashers, had several hundred in attendance. Berle is now wearing the expensive platinum and diamond-studded watch he received as climax.

Fontainebleau's Ben Novack took up the party-tossing theme with an even larger affair for Jerry Lewis at post-closing show in the hotel's Rosewood Room. But, where Mufson had eschewed any entertainment by the assembled

Some of These Days Soph's Gonna Love Disk Jockeys

By BILL STEIF

San Francisco, Feb. 19.

AGVA to Hear Pleas Of RCMH 'Rebel' Trio

Case of the three chorus employees of Radio City Music Hall, N. Y., who headed the now defunct indie union, RCMH Chorus Employees Assn., will be given a hearing by the executive committee of the American Guild of Variety Artists to determine their eligibility to rejoin the organization. Trio, Eric Hutson, Mary Ann Raye and Violet Brecht, suspended from membership for their activity in helping to form the indie outfit.

Case was aired by the national board at its meeting last week and was passed on to the exec committee, which originally suspended the trio. Should suspension be upheld, the trio can appeal to the Juhe convention to be held in Miami Beach, and still another appeal can be made to the executive committee of the AFL-CIO.

Philippe Cooking With 'April in Paris,' Annual Spree for N. Y. Waldorf

Claude C. Philippe, veepee of the Waldorf-Astoria, N. Y., is keying the Empire Room's new "April in Paris" show to the Hilton flagship hostelry's annual "April in Paris" ball. Philippe runs 'em for Franco-American benevolent organizations, among them New York's French Hospital.

The Empire's show will comprise Juliette Greco, first-time-in-America-for-a-run engagement, having been flown over four years ago especially for the "April in Paris" ball. Same thing had been done for Parisian diskery singer-songsmith Gilbert Beaud although, eventually, he too got Hilton Hotels' bookings (Persian Room of the Hotel Plaza, N. Y., and the Beverly-Hilton in Beverly Hills).

With Miss Greco will be the Chanteurs de Paris (9), recently showcased on Ed Sullivan's tele-show, featuring Varel & Bailly, arrangers-maestros of the vocal ensemble. Benny Goodman comes in next Monday (25) and either Johnnie Ray or Eddie Fisher will be the blowoff attraction in the Empire Room.

Sammy Davis Jr. will reopen the Starlight Roof of the Waldorf following the socko boxoffice tradition of Harry Belafonte, Lena Horne, Pearl Bailey and Dorothy Dandridge, all of whom set peak business marks at the hotel. Miss Horne, who premed New Year's Eve at the Waldorf, has been held over twice, two-weeks beyond her original month's booking.

Sophie Tucker, clad in a Chinese silk robe, dished up hot tea and sage advice for about a dozen KCBS staffers, including station manager Henry Untermyer, in an informal session at her Sheraton-Palace suite here last week.

Too many modern-day entertainers, she told the CBS workers, are "spoiled, unprepared."

Pet peeve is the disk jockeys with whom, she said, "it's all fluff, fluff, fluff, uuhuhuh, they're not ready to say anything."

Sometimes, she reported, she reported, she walks into radio station for an interview and the deejays ask:

"Now what're you gonna do? I work all night, mind you... well, you don't ask a dame like me, 'What're you gonna do?'"

Sophie, who's packing The Village in a 10-day Frisco stint ("and there aren't any conventions in town"), urged the radio people to learn all facets of show business. Enunciating every syllable, she emphasized!

"The kids today need enlightening."

'Take Blossom Seeley'

"Go back to the old vaudeville days, and burlesque, too. It's as important for radio as for tv. You take Blossom Seeley, who made such a hit on Ed Sullivan's show the other night—and started right in this town, by the way—why, she's a tried and true vaudevillian. When you have a tried and true performer, you see all the difference, there's polish."

She dipped into the past for instances.

Alfred Lunt and Enrico Caruso never missed a vaudeville show. Every Monday Lunt used to be at the Palace, absorbing, learning. And Caruso lived around the corner from the old Riverside in New York, at the Majestic Hotel. He loved vaudeville, and he'd be at the Riverside every Monday, too."

On 'Precision Timing'

She recalled the necessity for precision timing in vaudeville, with the "first of eight acts on for no more than three minutes and the star of the show on for a half-hour, 35 minutes at the most."

The show was scheduled for just two and a half hours, she said, and precision was the byword.

Another thing: "If you didn't get in and knock 'em down right off the reel, why you weren't booked again. So when the boys today tell me it takes 'em 15 minutes to warm up an audience"—she stopped, speechless and scornful.

She was impressed by the KCBS operation, she said, where she walked in for interviews with deejays like Bill Weaver and Guy Cherney and "I was handed a script... I liked that." But "some of these kids haven't smartened up. They don't have time to make it a business. It's a quick buck and then they sit there and wonder what happened."

Soph & Rembrandt

Discussing her European dates, she said she sails for London March 20, but won't be able to keep the May 8 Israeli Independence Day date she'd hoped to have because of the Suez crisis.

Then, pouring more tea and passing cookies, she remarked:

"I was sitting at my table, selling my records last night, and there were about 60 teenagers in. They looked like they'd just come from a prom."

She chuckled deeply and gave her robe a tug.

"Almost everyone came up to me and said, 'Where have you been all my life?' They told me their fathers had talked about me."

"It was as if I'd been handed down like a Rembrandt."

Ginger Joyce Back in Hosp

Ginger Joyce (Bobby Joyce & J) entered the Flower-Fifth Ave. Hospital, N. Y., yesterday (Tues.) for further surgery as a result of injuries sustained in an accident during an engagement in a Canadian nitery.

Medicos preclude the possibility of her resuming her dancing career with her husband, but say the operation is necessary at this time.

VARIETY BILLS

WEEK OF FEBRUARY 20.

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tirolli; (W) Warner

NEW YORK CITY

Music Hall (P) 21
Ann Gilbert
Foursome
Rockettes
Kelly Kelly
Eleanor Reina
Ann Buchanan
Palace (R) 21
Jerry Lewis
7 Ashtons
Arden & Broderick
Riquita & Johnson
Eddie Gorme
Wise Bros.
Aristocrats

Blue Note
Bud Freeman (S)
Fred Wacker &
Windy City 7
Chez Paree
Liberal
Paul Penn
George Liberace
Symphony
Clefones
Nappy Brown
Cadillacs
Bobby Charles
Maureen Cannon
Riquita & Johnson
Robin Robinson
Al Sears
Sam Taylor

Ann Cucksey
Encores (4)
Frankie Masters &
Boulevardiers
Dance (12)
Drake Hotel
Caprice Chantel
Gate of Horn
Theodore Bikel
Jo Mance
Ed McCurdy
London House
Billy Taylor (3)
Ahmad Jamal (3)
Mister Kelly's
Anita O'Day
Mort Sahl
Harry Slottak (3)
Marx & Frigo
Frank Palmer House
Edith Piaf

AUSTRALIA

Jim Gerald
Jennie Howard
Queenie Hall
Millie Hansen
Morry Barling
Peggy Mortimer
Tony Moynihan
Brenda Charles
George Nichols
Rupert O'Dowd
Wilbur Wheeler
Lili Topps
Ballet Girls (16)
Bowers 4
SYDNEY
Tivoli (T) 25
Christine & Moll
Maurice Colleano

LOS ANGELES

Ambassador Hotel
Peggy King
Ryan & MacDonald
Johnnie O'Brien
Freddie Martin Ore
Bar of Music
Bill Norvas
Dee Arlen
Jimmy Shavon
Jerry L'Amore Ore
Ciro's
Frances Faye
Julius LaRue
Gerl Gallian Ore
Felix Martinique Ore

LAS VEGAS

Joe Wolverton
Harry Ranch
Jay Adams
MacLenda
Dag, Dusk, Dawn
Joe Graydon
Bruce Davis
The Players
New Frontier
Victor Borge
Venue Starlets
Garwood Van Orch
Riviera
Harry Belafonte
Ray Sinatra Orch
Sahara
Xavier Cugat
Abbie Lane
Harvey Stone
Kirby Stone (4)
Saharum Dancers
Sands
Marlene Dietrich
Joey Bishop
Copa Girls
Antonia Morelli Ore
Showboat
Billy Papon
Eileen Gardner
Marty Papper
Showboat Girls
Mick Werner Orch
Sally Stanger
Dank Henry
Robert Dennis
Johnnie Papp
Allan & Ashton
Jimmy Cavanaugh
Sperry Kaye
Billie Dennis
Slipperyettes
Gore, Redman Orch
Lynn McBride
Merry Macs
Sonny Howard
Les Cardinals
Barney Ravidings
Thunderbird Dners
Al Johns Orch

BRITAIN

BRIGHTON
Hippodrome (M) 18
Tony Crombie Ore
Maxine Daniels
Don Fox
Bill Wyner
Ron Scott
Ross & Howitt
Jerry Harris
Dancing McKennas
CHELSEA
Palace (I) 18
Terry Scott
Baker & Douglas
Roma Dale
Hugh Lloyd
Bob Dale
Ray & Roni
EDINBURGH
Empire (M) 18
Smith Bros.
Renee Symott
Jack Radcliffe & Pam
El Granadas &
Peter
M & B West
Ross & Marion
FINSBURY PARK
Empire (M) 18
Hyl Baker
A & V Shelley
Billy McCormack
Rockaways
Granger Puppets
Olexbury & Suzette
Alana Troupe
Shan
GLASGOW
Empire (M) 18
Alma Logan
McAndrews & Mills
Cairroll & Paul
Raf & Julian
Elizabeth & Collins
Jackie Ross
George Meaton

LIVERPOOL

Empire (M) 18
Winifred Atwell
Ballet Montmartre
Jimmy Wheeler
Les Marthys
Norman & Ladd
Jimmy Neil
Kaye Sis
Pierre Bel
NEWMARKET
Hippodrome (M) 18
Shani Wallis
Andrea Dancers
John & Arnold
Jos Gatos
Jimmy Lee
MIDWINTER
Empire (I) 18
Arthur English
Ray Burns
Harry Dawson
Jack Radcliffe & Pam
Sandow Sis
Les Galantas
Clive 2
NEWCASTLE
Empire (M) 18
Tommy Steele
R. & B. Winters
Reg Miller
Rockaways
Bert Thompson
Warren, Devine &
Sparks
NOTTINGHAM
Empire (M) 18
Billy Cotton & Ed
Clyde & Leslie
D. Stuart
Marcel
Archie Reid
Lionel King
Andy Stewart
Juggling Brauns

DESERT INN

Patti Page
Jack Durant
Art Johnson
Donn Arden Dners
Carlotta Hayes Ore
Dunes
"Crazy Goes To
Paris"
Kathy Barr
Ted Lawrie
Patti Ross
Niki & Noel
Brandy Martin
Nita & Peppi
Joe Dekita
Ray Benson
Murray Brisco
Grace Reed
Futurama
Halladay
Gatherer's Stup'ch'se
Minsky Girls
Wart Ganga Ore
El Cortez
The Gaylords
R. & B. Winters
Cirqueettes
Buster Hallett Ore
El Rancho Vegas
Joe Stevens
Lili St. Cyr
Shirley Bassey
Walt Ganga Ders
Dick Rice Orch
Flamingo
Dinah Shore
Dickie Dennis
Flamingoettes
Lou Basil Orch
Lionel King
The Victors
The Topnotchers
The Satellite
The Make Believe
Golden Nugget
Polly Possum &

MIAMI-MIAMI BEACH

Renée & Lidia
Questel
Mardi Gras Girls
Don & Tyler
Luis Varona Ore
Marty Papper
Dorothy Lamour
Archie Robbins
Leonard Young
Sid Tucker Ore
Murray Franklin's
Roy Seely
Don Rickles
Dick Hixland
Linda Bishop
Murray Franklin
Billy Mitchell
Eddie Bernard
Nautilus
Larry Best
Sylvia Frogs
Antone & Ina
Sid Stanley Ore
Sally Stanger
Phil Foster
Freddy Calo Ore
Place Pysile
B. P. Pully
Dickie Evans
French Follies
Seville
Charlie Farrell
Mickey Gentile
Tommy Ryan
Johnny Rivers Ore
Rev Mambo Ore
East Meets West
"Louis Hoff & Co."
Housler Dancers
Charlie Spivak Ore
Corteo
Roney Plaza
Calypso Eddie
Juliet Robbins
Serge Valdez Ore
5 O'Clock
Sherry Britton
Tommy Rea
Al Golden
Parisian Rev
The Kentones
Dick Sterling
Mickie Styles
Ray Jambore Ore
Vagabonds
Dennis Stanton
Carl Ravazza
V & D Abbott
Jay Salerno
Scott & Eddie
Frank Linale Ore
Versailles
Alan Gale
The Haggets
Bill Shirley
Arnold Dover
Teddy King Ore

AMERICAN

Lisa Kirk
Carman Cavallaro
Roxana & Martin
Joe Reichman Ore
Dave Lester Ore
Hotel St. Regis
Bill Jordan
Cina Valente
Guy Kinnie
Harvey Bul
Clark Fiers
Vivian Lloyd
Don Rickles
Club
Cal Caloway
Lionie Sattin
Sally Blair
Billy Mitchell
George Kirby
Joe Chisholm
Ninoel Trio
Sinner Dancers
Michelle Clark
Norma Miller Ders
Orieles
Eddie Barefield Ore
Di Lido
Pupi Camaro Ore
Bee Kalmas
Barbara Black
Maria & Toni
Carmel
Eden Rock
Nat Cole
Kack E. Leonard
The D. Marlos
Mal Malign Ore
Chucky Reyes Ore
Buddy Reynolds
Empress
Mickey Katz
Holly Warren
Mindy Camaro Ore
Fontainebleau
Tony Martin
Juliet Robbins
Al Navarro Ore
Sacasas Ore
Monica Boyer
Helzopoppin Club
Olson & Johnson
Marty May
Malagon Sisters
The D. Marlos
June Johnson
Leonard Young
Conrad Dancers
The D. Marlos
Ziegfeld Follies
Bob Kennedy
Lionie Sattin
George Matson
Ving Merlin Strings
Lynn Christie
Scott & Eddie
Vanities of '57
Bubbles Parlene
Laurie
Havana Revue
Marquez Sisters
Eva Flores
Miles Velarde

Cabaret Bills

NEW YORK CITY

Bon Solir
Tony & Eddie
Kaye Ballard
Phil Leeds
Jimmie Daniels
Three Flames
Bruce Kirby
Warren Vaughan
Blue Angel
Orson Bean
Dorothy Loudon
Johnny Mathis
Bart Howard
Martha Davis
& Spouse
Jimmy Lyons 3
Anny Kapintany
Lili
Bela Babat Ore
Tina Rakosky
Bill Yedla
Dick Marta
Chateau Madrid
Carmen Amaya
Sabicas
Al Castellanos Ore
Lulu Ortiz Ore
Copacabana
Tony Bennett
Reese & Davis
Coronados
Dorriane Gray
Ron Beatty
Rubi Dean
Bud Spencer
Michael Dursio Ore
Frank Marti Ore
Juliet Robbins Room
Cell Cabot
Jack Fletcher
June Ericson
Gerry Matthews
Duplex
Nancy Leigh
Renee Stuart
No. 1 Fifth Ave
Bob Downey
Held Fonville
Hotel Ambassador
Chauncey Gray Ore
Jani Sarkozy
Gypsies
Quintero Rhumbas
Hotel Biltmore
Fiddle Lane Ore
Hotel Piers
Frank Parker
E. L. Roberts
Stanley Melba Ore
Alan Logan Ore
Joan Bishop
Joseph Sudy

Hotel Roosevelt

Guy Lombardo Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Monique V. Vooren
Milt Shaw Ore
Ray Barl Ore
Hotel Statler
Ray McKinley Ore
Latin Quarter
Dorothy Loudon
Isabel & Miguel
Georgia Reed
Billy Dolan
Billy Fellows
Carmen Phillips
Trio Cottas
Synchopated Waters
Jo Lombardi Ore
B Harlowe Ore
Hotel Plaza
Denise Lor
Ted Straeter
Mark Monte
Doris Mark
Marti Warren
Jose Melis
Spark Thurman
Lewin & Country
Jack Carter
Tony Bavaar
Auge & Margo
Burnell Dancers
Ned Harvey Ore
La Playa
Two Guitars
Kostya Polinsky
Dolores Dauphine
Leonid Lavovsky
Eugene & Sonya
Andrei Hamshay
Wiennese Lantern
Monica Boyer
Dean Sheldon
Barbara Kirk
Renee Schoen Ore
Harold Sandier
Paul Mann
Village Barn
Norma Smil
Jack Wallace
Denny Davis Ore
Laurie McMahon
Billy Kelly
Irving Harris
Village Vanguard
Abner Lincoln
Mae Barnes
C Williams Trio
Waldorf-Astoria
Benny Goodman Ore
Emil Coleman Ore
Mischa Borr Ore

CHICAGO

Black Orchid
Dick Contino
Joey Carter
Holly Winters
Blue Angel
"Calypso Tropi-
cana"

HAVANA

Tropicana
Johnny Puleo
Celia Cruz
Gloria & Rolando
Carmela Reyes
Ruffinis
Elsa Marval
Ramon Calzadilla
Paulina Alvarez
S. Suarez Org

A Romeo Org
Sans Souci
Helen Traubel
Sofia Calero
Victor Alvarez
Ortega Ore

Montmartre
Sueño Gatica
Fajardo Ore
Casino "Plays Ore
National
Jimmie Durante
W. Reyes Ore

RENO

Mapes Skyroom
Lancers
Lightowers
Dick Merritt
Skyline
Ed Fitzpatrick Ore
Mort Sahl
Paul Gilbert
Richiardi

Starlets
Bill Clifford Ore
Buddy Hotel
Tattle Tales
New Golden
Art Engler
Sons of Golden
West

'S.P.' Film Deal

Continued from page 1

and negotiator's fee. Another \$1,000,000 is payable out of the first gross receipts of the picture after deduction of distribution fees and distribution expenses, including cost of positive prints.

The \$250,000 balance is due after the above deductions have been made, plus the payment in full of all other items forming part of the negative cost of the film. A distribution has already been made on the stage production's share of the \$500,000 income, amounting to \$180,000. That coin, as usual, is split 50-50 between the backers and management (Rodgers, Hammerstein, Leland Hayward and Joshua Logan).

Half of the 47% of the profits will be kept by SPE for "producing the film and arranging the financing, distribution and the assumption of the responsibility for the picture." The other half will go to the backers, and the producers and authors (Rodgers, Hammerstein, Logan and James A. Michener) of the legit production. SPE will also pay from its share any profit participation deals made with others for material and services.

Upon expiration of the Magna-Fox distribution period, SPE will be entitled to retain 80% of the profits of the film, in which case the basic two-way split of the profits derived from subsequent distribution would be hiked from 23 1/2% to 40%. Magna's distribution charges for the pre-general release bookings are at cost to Magna, not to exceed 20%. Fox will receive a distribution fee of 20% for its handling of the pic, which SPE claims is below any fee charged by any major film company for distribution in foreign countries.

Shooting on the film is scheduled to get underway next July 1 and it's expected to be ready for release before the end of this year. Logan, who directed the Broadway original, will ditto on the celluloid edition. The screenplay is by Paul Osborn.

"Pacific" is the last of the four big R&H legit hits to get a picture workover. The others are "Oklahoma," also produced by R&H and released by Magna; and "King and I" and "Carousel," both produced by Fox. Of those, R&H bought up complete production rights to "Oklahoma" and "Carousel."

New Sardi's

Continued from page 1

new spot is aimed as an additional venture and that the restaurant in West 45th St. will continue its present policy. The restaurateur figures that, especially with the projected development of the Park Ave. area, there will be ample business for another class eatery. Luncheon trade is already virtual capacity in the neighborhood, but there's keen competition for dinner patronage, he adds.

Although he has been negotiating for some time to acquire an unspecified building in the Park Ave. section indicated, Sardi says that he has only a "gentlemen's agreement" and that various minor details are unsettled. It's by no means certain that a deal will be concluded, he declares.

One possible hitch to the project, Sardi notes, is that he's reluctant to go into a partnership on the venture, preferring to undertake the financing by himself. He's had conferences with banks, with no capitalization setup arranged as yet. Only a few days ago he approached producer-realtor-financier Roger L. Stevens about the possibility of joining him in the project.

House Reviews

Apollo, N. Y.

The Tarriers (3), Johnny Barra-cuda, Helen Ferguson, Duke of Iron, Trinidad Steel Band; "Kiss of Fire" (U-I).

Calypso arrived in Harlem. On the trail of a trend that appears to be building in the music business, this Harlem vaudy has come up with a calypso package that shows both the possibilities and the limitations of this idiom. As evidenced in this layout, calypso is capable of striking lots of humorous sparks, but as a musical form it tends to grow somewhat monotonous, especially when concentrated over a 60-minute run.

The best thing on the current Apollo calypso revue is the Tarriers, a trio of young singers who are not exactly a strict caribe combo. Although riding with a current hit in "Banana Boat Song," the Tarriers are actually a straight folksong group who can sing equally well in several idioms. As the finale of a show that was heavily weighted to the repetitive calypso beat, the Tarriers supply much needed variety with a song-along that includes old American tunes, Negro spirituals and a Jamaican lullaby, as well as their current click "Banana Boat" entry.

Three straight calypso singers dominate the rest of the show. Best of the lot is the veteran Duke of Iron who delivers a repertoire of naughty songs with a good-natured infectiousness. This stuff is okay for this type of house, but certainly not for the kiddies.

Variations on the same theme, but not so cleverly executed, are also turned in by Johnny Barra-cuda, whose best bit is a somewhat improvised calypso rhyme about people sitting in the audience. Helen Ferguson also turns in some straightforward sexy numbers, with accompanying wiggles. Miss Ferguson scores very well in her first couple of numbers, but seems to run out of gas, vocally, in the final section of her routine, probably due to all that shaking.

An interesting turn is supplied by the Trinidad Steel Band, an eight-man combo consisting of one maraca player and seven sidemen who hammer away at steel drums of various sizes in order to get different pitches. The result is an offbeat tympany sound that has a decidedly native quality. Three unbilled femme dancers and one male hoover supply some hokey voodoo ballet choreography with the music. *Herm.*

Alhambra-Maurice

Chevalier, Paris

Paris, Feb. 19.

Zizi Jeanmaire (6), Michel Legrand Orch (23), Piero Bros. (2), Burtons (2), Trois Horaces, Fontana (6), Pierre Repp, Jacques Brel; presented by Jean Breteau; conceived by Jacques Canetti, Roland Petit; costumes, Raymond Catherine; \$2 top.

The first show of this newly monickered theatre since Maurice Chevalier's hit flagship appearance had the venerable showman intruding the next star, Zizi Jeanmaire. His overlong eulogies were a nice show biz touch, but the girl did not need it. Already proved in ballet, musical comedy and film musicals, she demonstrates an ability to filter her talents into the needed house reel. Song & dance are combined adroitly and tellingly and Miss Jeanmaire (surrounded by five terp boys) came in for thunderous acclaim by a happy first-night audience. (See New Acts.)

Jacques Canetti, in his format of svelte music hall, has enclosed the other entries in the sweeping rhythms of the Michel Legrand Orch (23). Youthful, loose-limbed director, who nonchalantly gets some fine sounds from his well-picked outfit, shows that he has assimilated U.S. trends in swing, jazz, cool and mood music. But he has a contrapuntal, zesty attitude to add himself and it all shapes as a needed new trend in Gallic pop music. Savvy grouping and medleying make this orch a showy addition to the program and give it a cohesiveness tending to make it revue-like, though it is plain music hall graced by smartly selected acts that lend diversity and tempo.

Bill opens with a tart little film projected on a transparent scrim denoting the orch is ready to go on, and then the real one segues into operation. After a solid standard segment, Pierre Repp, acting as befuddled emcee, gives out with his tongue-twister shenanigans for good yocks. Then a circusy touch

with the Burtons (2) as a muscled youth ups on a ladder and his father throws up blocks which he piles up under each hand and keeps a precarious balance. Smartly styled misses get aud gasps and make this an eyefiller that gets mits well worried looks from the orch members underneath as blocks fall from time to time.

Trois Horaces are a specialty group mixing mime and choral singing. Whitefaced and costumed a la Pierrot, it is a clever number but seems more at ease in intimate boite surroundings. The use of folded rulers for poetic transformations and other ingenious props make this an offbeater that looms as a staple here, but more scope in production values would make this a better house act. Peiro Bros. (2), on the other hand, are a perfect house bit. Snappy perfection in juggling accompanied by verve and deft interpolation of dual tactics with hats, cigarettes, canes, etc. to draw big reaction.

Jacques Brel is a toothy singer-clefier whose troubador style is underlined by sincerity and a big voice. His numbers make him an intelligent addition to offbeat singers here; he scores roundly. Fontana (6) are a mixed choral group who do stalwart background work and give out adequately with a few numbers of their own.

Show ambles to a solid star revelation and should have big box-office nut for the month-long run. Incidentally, Chevalier said that though the house bears his name, he has no financial interest in it but is only a glorified artistic adviser who is rarely asked for any suggestions. *Mosk.*

N.Y. Nightlife

Continued from page 1

virtually every room of stature in New York. The need for more of the larger rooms that can afford names can be the gimmick that will restore cafe biz in the grand manner it's maintained.

The bonifaces as well as the agency men point out that there's a better chance to achieve this right now than in many years. They cite the fact that video hasn't had a spectacular season. People will go out for hit leggers, top films and heavy cafe shows, especially since there's little to keep them glued to the teletel.

Unfortunately, there are many factors that prevent the opening of large cafes, including the enormous costs of maintaining an establishment, the talent prices and the State Liquor Authority legislation that a new spot must operate for 90 days as a straight eatery before it can apply for a booze permit. That kind of money isn't easy to come by these days, but there's always enough venture capital available when a project has a fair prospect of success.

Talent agencies, knowing the need of new entertainment outlets say they would cooperate.

At this point, there are two prospects for major additions to the cafe scene. The preem of the Hotel Manhattan, on the site of the Lincoln and in which \$5,000,000 in alterations has been put in by owners Webb & Knapp, promises to be an important addition to the west side, which is currently very short of important rooms. Another prospect is the announced plans of Bill Miller, who had been operating the Dunes Hotel, Las Vegas, and who came up as an important boniface with the late Riviera, Ft. Lee, N. J. Miller has stated that he's seeking a site for a major cafe near the United Nations area. Both of these would add to the cafe excitement in New York.

Comedy Historians

Continued from page 1

specific gags or mottoes as quoted above are not original with Gymer but are in the public domain. He said he believes their actual history can be traced back prior to 1954, which is the year Gymer copyrighted them.

"Since this type of copyrighting has a special danger and limitation to show business people, I have asked some of the leading comedians and comedy historians to help trace the origin of these gags," Gruber stated. He added that several comedians have offered their aid.

Sands, Las Vegas

Las Vegas, Feb. 13.
Marlene Dietrich, Joey Bishop, Page & Bray, Beachcombers With Natalie (4), Copa Girls (9), Antonio Morelli Orch (18); \$2 minimum.

When Marlene Dietrich steps into the Copa Room spotlight an air of near-reverence hushes the audience, apparently in respect for her position as one of the symbols of motion picture glamour. She's still the epitome of star and sex combined, and the entire show, which includes a comedian, a dance team and two production numbers, has been planned with the emphasis on glam and sophistication. She did sellout big despite opening-night competition from Harry Belafonte at the Riviera.

Miss Dietrich is clad in a beautiful, beaded, peek-a-boo bosom gown and a fabulous snow white full-length wrap made of swan's down. Her first song, in the distinctively throaty style, is "Look Me Over Closely," and proves that her personality is far from aloof grandeur. She would be the first to ridicule reports that her forte is technically perfect singing; in fact, it's a voice that can sometimes be described as fascinatingly off-key, which is good—because it puts her in a class completely by herself. It's to her credit that she can hold her audience for 33 minutes by relying only partially on the Dietrich legend. What is seen and heard at hand is talent unique enough to win even members of the audience who are unfamiliar with the legend.

In her lyric-conscious manner, which includes a few guttural tricks, she offers what her admirers expect, such trademarks as "See What the Boys in Thin Back Room Will Have" and "Falling in Love Again." She's at her best with the German sex song, "Jonnie," and "The Laziest Gal in Town," a wrong-side-of-the-tracks wink which dispels any doubt that she can't be just folks. Last lap of act is done in her w.k. top hat & tails outfit, and is enhanced by fine lighting. At times she shows flair for comedy in the Noel Coward vein, which would be okay for expansion. Burt Bacharach took over regular orch for Miss Dietrich's numbers, which were arranged by Sy Oliver and Peter Matz.

The smooth, machine-gun comedy patter of deadpanned Joey Bishop (held over for this show) is in keeping with the sophistication of the package. His gags hit a high laugh average and his Ted Lewis takeoff draws steady laughs. Glamour and savoir faire embellish the terps of a gracefully gymnastic dance team called Page & Bray, who come on after the opening production number. Pair perform flawlessly and have eye appeal; George Bray is handsome and Ida Page is a shapely looker.

Two grandiose production pieces featuring the Copa Girls (9) and the songs of the Beachcombers With Natalie (4) round out the plush show produced-staged by Jack Entratter. Antonio Morelli did the orchestrations and under his baton the orch (18) expertly backs show, which is in for three frames.

Duke.

Americana, Miami B'ch

Miami Beach, Feb. 12.
Los Chavales de Espana with Trini Reyes; Jackie Miles; Gloria DeHaven with Carter DeHaven; Joe Reichman Orch; \$4.50-\$7 minimum.

Lineup brought in to maintain the lure started by Tony Bennett for the Bal Masque of "this year's hotel" reads like the bills which "used to play the late Copa City and Beachcomber. Budget-wise, it's a sound payoff package for the Tish management; marquee-wise, there's Jackie Miles to being the big tabappers uptown from the Fontainebleau-Eden Roc sector, Los Chavales for the Latino philes and concert types and finally, Gloria DeHaven to draw the "society" set she is now a part of since recent marriage to a local scion.

It's Jackie Miles who's providing the bulk of the biz; for several seasons Miles has been playing the smaller hotel-cafes which feature a one-act policy. Recent outing at the Eden Roc, however, reaffirmed his strong pull in-season. In this date, he's again the hot attraction, as indicated by tablers' calls for familiars throughout his stint. The components of his character-story book are basically the same, but new treatment and insert of fresh yarns keep yock-ups mounting in steady stream.

Miss DeHaven is still the bright and purty young film-factory fugi-

tive who works out a well chosen assortment of the currents and specials. She is in the opening spot for this layout, and seemingly takes it in stride, working away at her chore with warmth, calculated delivery and chatter that keep interest to the big item, the bring-on of vet vaudevillian Carter DeHaven, her pappy, with nostalgic reprise on old-vaude customs and material. It gets them off to healthy palming.

Los Chavales haven't been seen in these parts since they were a standard, season-long feature at the Saxony Hotel three seasons ago. The Spanish marching-singing-instrumental society haven't changed their musical book, evidently concentrating on polishing that brings full sheen to their tricky position interchanges; takeovers of centre-stage or spotlighted post for solos, vocal and instrumental. As an orchestral unit, their arrangements are flashy, to play up most sight-reaction than sound technique. The array of international chansons tend to sameness in the scoring and arrangements, but ingenious lighting and the smooth change-position flow keep tablers intrigued.

Best of their overlong stint is the heel-stomp flamenco, rive dances of fiery little Trini Reyes. A very much assured performer, she sets the palms meeting in her two appearances during the act, to zoom up overall returns.

Inevitably, the show is an overlong one which, even with trimming, still runs over the normal 70-80-90 minutes standard along the hotel-circuit here. Overall, the components add up as a varied package and a big one for attendees. Lisa Kirk, Carmen Cavallo and Rowan & Martin follow Feb. 20.

Lary.

New Nixon, Pitt

Pittsburgh, Feb. 15.
Elsa & Waldo, Gerri Gale, Marjorie & Lee Murray, Lucienne & Ashour, New Yorkers (4), Moulin Rouge Line (10), Al Marsico Orch (8); \$3.50 minimum weekdays, \$5 Fri.-Sat.

Downtown Pittsburgh's newest night club is probably one of the most attractive rooms between the coasts. It's said to represent an investment of around \$300,000 and looks it. Room has taste and atmosphere, luxurious appointments and an aura of class. Skedded to have opened nearly a year ago, it ran into financial difficulties until syndicate headed by Harold Gray took over the majority stock and really put the heat on. In just a few weeks after Gray went to work, the place was open and already seems to be a going concern.

Big splash for the preem is a N.Y. Latin Quarter-type show, something brand new for this city, produced by the LQ's Natalie Kamarova and booked by Miles Ingalls. It's the same type of thing he had going for so long and so successfully at Bellevue Casino in Montreal. It's getting a lot of talk locally and for the time being should more than fill the bill.

Pittsburgh's accustomed to the conventional floor entertainment—two or three and sometimes four acts presented. In straightaway fashion. The production type hasn't been seen locally and it's creating a stir. It should, too, for this is a strong, goodlooking show, effectively routine, strikingly costumed and backed by first-class turns. Two showgirls and eight dancers have three smart, fashionable numbers, all with plenty of eye appeal, and individual performers work in and out of them to give the whole a nifty continuity.

Lucienne & Ashour open with their standard Apache turn. Their tumbling is crackerjack and their comedy inventive. Gerri Gale, striking, longstemmed balerina, scores solidly with her whammo spins and ballet novelties and wraps it up with an audience participation calypso that puts her in clover right through to the finish. New Yorkers, three boys and a gal looker, are big crowd-pleasers with their arias and solos. Marjorie & Lee Murray are a couple of smart musical comedy dancers soundly schooled and hoofing to some fine Elsa & Waldo rock them out front with the mugging, the hoofing and the eccentricities. On a bit too long perhaps, but cash customers didn't seem to mind too much.

Al Marsico's orch, featured for 17 years at the old Nixon Cafe, is back in harness and has no one else to touch. Marsico still cuts a slick show as he gives them all kinds of Grade-A dance music.

New Nixon has a capacity of over 350, and the hut looks big, but it's the only festive going-out spot in the Golden Triangle, has the best location in town and if it doesn't make the grade here, nothing can or will. Cohen.

Copacabana, N. Y.

Tony Bennett with Joe Mooney Combo (6), Pepper Davis & Tony Reese, The Coronados (3), Ron Beattie, Dori Anne Gray, Bud Spencer, Kathi Dean, Michael Duroso and Frank Marti Orchs; staged by Douglas Coudy; songs, Duroso, Mel Mitchell, Marvin Kahn; costumes, Sal Anthony (Mme. Berthe); orchestrations Deac Eberhard; \$5.50 minimum.

The crowd at the Copa's second show of preem night last Thursday (14) was whipped up into such a state of enthusiasm that Tony Bennett's windup was hailed with a standing ovation. When such a savvy crowd gets off its derriere for the mitt-bit, it's a tipoff that a performer of stature has "arrived."

Bennett, after close to a one-hour stint, got just what was coming to him. It was a class performance by a crooner who had found himself and was in complete control of his material and his equipment. There was also an assurance that this was the way it was going to be from now on, because it was right.

And it was right all the way through the vast repertoire of rhythm and ballads. The programming was developed with care and the musical backing was heightened by augmenting the Michael Duroso orch with Joe Mooney's accordion and five string assistants. Bennett brought Mooney and crew in especially for the Copa stand, another indication of the singer's know-how in presentation.

Although still a pop disk singer, Bennett avoided his current Columbia etchings, except for the "Just In Time" opener, to concentrate on the solid standard repertoire. A Sinatra. By the time he got to "Sing You Sinners" almost 60 minutes later, his tie and dinner coat were on his arm and the aud firmly gripped in his hand.

P.S.: Pop diskers could learn a lot from the way Bennett handled himself on the floor, especially in his avoidance of any commercial for his platters or albums.

The preceding turns helped pave the way for the Bennett reception. The Coronados, a bright musical threesome, set up a gay mood at the outset. Team is reviewed in New Acts. Ditto New Acts for the comedy team of Pepper Davis & Tony Reese. Making their New York nitery debut, the boys kept the room roaring for 30 minutes.

Duroso's musical crew as per usual does standout work for the acts and production numbers and Frank Marti lays down a rhythmic latino beat for the tabledancing terps. The line numbers are revived from the Billy Eckstine stand early in January, for some reason or other.

Gros.

New Frontier, Las Vegas

Las Vegas, Feb. 13.
Victor Borge, Pat Gorman, John Reeves, Virginia Shaw, Venus Starlets (10), Garwood Van Orch (13); \$2 minimum.

After an absence of nearly a half dozen years, Victor Borge returns for a four-week roost in the Venus Room. The result indicates blue-chip business—the return expected by the management that lured the showman here with a paid-in-advance stipend of \$140,000.

Borge's complete individuality and his striking, offbeat approach, coupled with a thorough savvy of what makes people laugh, probably explains his ability to fully command the attention of his audience during an hour-long solo, a marathon few performers would chance before a Vegas audience.

Borge's patter is both droll and obvious, giving his comedies wide scope for both hepter and layman. His play on the classics, in which he riddles some serious keyboard gallops with defeating asides ("Now we play a piece by Chopin. It was written in four flats . . . because the poor fellow had to move three times") is the axis on which Borge's repertoire revolves. Interspersed with his business framed around the piano are his monologs. It's apparent that nothing is firmly set at the start, and this unpredictability is, in Borge's case, an asset. In fact, it is his performance.

An example of that was noted opening night (11) when he repeatedly caught on leader Garwood Van totally off guard. After signaling for orchestral assist, he would aim his piano wizardry off into some other direction, evoking yocks with his piano-clowning before returning to the music as scored. A highlight is his w.k. "Phonetic Punctuation" spiel. He wraps it up in a more serious vein, applying spirited, yet sensitive nimbleness, to interpretations of fave piano concertos.

Venus Starlets, guided by Pat Gorman, John Reeves and Virginia Shaw, give the opus a brisk awak-

ening as they toe their way through the New Frontier barnyard in curtain-launching "Chick-entville, U.S.A." Alva.

Eden Roc, Miami Beach

Miami Beach, Feb. 16.
Nat King Cole, Jack E. Leonard, The DeMarlos, Henry Tobias, Mal Malkin Orch; \$3.50-\$6 minimum.

With this two-weeker, Nat King Cole joins the parade of toppers who have become must-bookings for hotel-cafes which replaced the plush night niteries that flourished in former years. Going on first weekend's biz, Cole may equal the record mark set in the Cafe Pompi earlier in season by Harry Belafonte.

Cole's book is a shrewdly devised one. It contains an adroit mixture of ballad, torch, upbeat and—this time out—songs of socks. Steinyard—solving for changes of mood and tempo of the song-spies. With it he is an quietly assured personality, smooth and easy in delivery, working in relaxed manner to ease his way quickly into tablers' graces. Soft spoken intros add to the approval-build, as does his demeanor, which at times borders on the humble. It's smart showmanship, evoking calls from around the room for their faves. He was on for over 40 minutes and the encores added another quarter-hour to his stint, with a steady pounding for more.

Jack E. Leonard's first-night troubles with his trigger-timed delivery illustrates the adjustments a fast-moving comic must make to get his material and style paced to the demands of the long layout. Tossing of one fastie after another here, can take the edge off a sharp line, throwing timing off, attributable to laugh-reaction coming up from the back reaches of the room some moments after ringsiders have already reacted. Result for first several minutes of Leonard's fast-tossing style were negative until he found proper gauge on the laugh-timer to begin the warmup midway through the act. He reached sounder tabler payoff with top-per his funny hat and hoof bit and rhythm song passels.

Although slimmer down to off-the-rack suit size, Leonard's predilection for the tart ad libs aimed at ringsiders is still retained, the load of topical references standing him in good stead in the overall payoff.

The DeMarlos are a click pair of handsome young terps. Their pairings are different, so much so that the pair is stirred early in their airy inventory based around a piano from which the eye-catching femmes worked out balletting spins to wind into the lifts and gasp-rasping duo whirls around stage in series of tricky holds.

Lary.

Casino Royal, Wash.

Washington, Feb. 13.
Hildegard, The Belmonts (2), Line (5), Bob Simpson Orch (8); cover \$1; minimum \$4.

Hildegard is back in Washington for the first time in three years, and most welcome to the eyes and ears of a large portion of the population, judging by the number of her fans who call out from their tables to tell her about it.

Hildegard is still Hildegard, but this time she's added a couple of numbers which are offbeat for her. One is a stronger double entendre song than anything she's done before—about how men are all alike and all want the same thing. She handles the material well, in light fashion, for very good reasons. Her encore number is the fast oldie, "That's a Plenty."

Mostly, however, she's the Hildegard that Washington knows well, with a collection of inane chatter and mild stories and the ability to bring the lump to the table with such songs as "Last Time I Saw Paris," "All of a Sudden My Heart Sings" and "I'll Be Seeing You." Her greatest talent is this faculty for taking a raucous nitery audience by storm and carrying for a few short moments into a sentimental dream world.

Chantosey is handsomely gowned and looks considerably younger than at her last appearance in Washington. As the Casino Royal she works from an elevated stage which makes it somewhat easier for her to reach the audience than from the floor of the Statler Embassy Room, where she's appeared several times before.

The Belmonts, hardworking ballroom dance team somewhat on the acrobatic side, has considerable talent, but some of the routines are planned to pay too much attention to muscle and not enough to the grace which the couple possess. The Casino Royal line of five girls works two numbers. Lowe.

Flamingo, Las Vegas

Las Vegas, Feb. 14.
Dinah Shore, The Skylarks (5), Half Bros. (2), Don Kirk, Mary Menzies, Flamingo Starlets (8), Lou Basil Orch (13); \$2 minimum.

The value of time as a key to perfection becomes increasingly significant as one views Dinah Shore groping her way through a hastily prepared, unimaginative act, that hardly does credit to her stature. Wrinkles stem primarily from the admitted fact that writers Bob Wells and John Bradford were allowed only three days in which to assemble Miss Shore's numbers, which suffer additionally from an obvious lack of rehearsal. The result is a repertoire that gives only fleeting glimpses of Miss Shore's ability to troupe with the best of them. She comes off as a standup singer—a good one, to be sure assigned to turning out a layout of w.k. standards, occasionally brightened by specially cleft material.

Individually, the numbers are good response and are tuned up in an entertaining manner, but tied together they fail to match the sock aspects of the repertoire Miss Shore introduced when she initially bowed downstrip at the Riviera last season. It might be said, however, that desired production effects similar to those nailed down at the Riviera are difficult to create because of the comparatively cramped stage facilities. It can be expected that the erratic pacing of her numbers will be smoothed out as Miss Shore becomes more accustomed to the routine of her songology. Even at that, however, she is faced with projecting beyond her material in order to maintain the standard of showmanship she has established here.

The Skylarks tune solid background harmony during several numbers embraced by Miss Shore. Extremely humorous is Miss Shore's satirical play on the Wells-Bradford collab called "Tomorrow," during which she pages the three male members of the Skylarks for some modern terping and yock-evoking lyrics. "Rain," which she revives from her previous Vegas engagement, still holds up as a sock begoff. Skylarks are presented earlier to peg the mood for Miss Shore's entrance by up-beating some familiar tunes during a solo seg. Numbers occasionally tend to be far too stylized, however, and could be geared more to producing a slick sound rather than a slick effect. In this respect, Skylarks' interpretation of "Swing Low, Sweet Chariot" results in mawkish display as quintet goes beyond reasonable bounds in reaching for the dramatic.

Alva.

Chateau Madrid, N. Y.

Carmen Amaya (7) with Sabicas; Al Castellanos Orch (6); \$4-\$5 minimum.

Carmen Amaya is not the orthodox slick chick with the classy chassis. She's merely a lithe little lady laddling a flamenco feast. The diminutive stomper's brief half-hour at Angel Lopez's Chateau Madrid is a creme de la creme of her Broadway concert of a couple of years ago. Her octet, including virtuoso-guitarist Sabicas, was culled for size and skill from her larger globe-hopping theatre troupe and all adapted neatly to the more rigid requirements of a floorshow.

There's no time for buildup or fan dishes favored by the head-worshiper as would normally apply to a full evening. At the Chateau, it's fast, fiery, but not so furious that it can't be savvied and savored leisurely. As result, this is a winning and especially effective Amaya package—perhaps not enough for the red-hot flamenco fancier as to time allotted, but done to a turn for the average watcher not hip to the inner mysterious motifs of the heel & toe idiom.

The plain fact is that there's an Amaya aggregation that mixes the austere traditional with lighter ingredients. Among the latter are grinds, taps, buck & wing and a kind of stepinchit shuffle multiplied by a pulmotor. Watch closely enough and there's cooch & shimmy. If this is flamenco, there should be more of it.

Amaya, the slim figure of a woman who leaves her "dedication" in the rehearsal room, carries all of it out with an admixed sense of wit and humor delicious to behold and a fine bit of punctuation marksmanship. It's flashy, a bit pashy in the right spots, and a romp at the stomper.

With the sock Sabicas razzling and dazzling with his articulate guitar, and the Al Castellanos orch purveying the background beat for Amaya & Co. and the latino notes for the dansapators, Lopez is speaking Espanol this semester. Trau.

Inside Stuff—Legit

The mother, acted with curious self-consciousness by the normally expert Carmen Mathews, gives the impression of being merely sketched in vague outline rather

(Continued on page 60)

Hellinger Selling for \$3,000,000 To Undisclosed (Not City) Buyer

A deal has reportedly been concluded for the sale of the Mark Hellinger Theatre, N. Y., for \$3,000,000. The identity of the purchaser is being withheld for the present, but it's not City Investing Co., which had been negotiating for the property for several months. According to trade rumors, the buyer may be the owner of the adjoining property fronting on Broadway, including Lindy's Restaurant.

It's understood that the deal involves a \$750,000 down payment, with the balance to be paid at the rate of \$250,000 a year, with interest at 2%. Albany industrialist Anthony Brady Farrell, who bought the theatre from Warner Bros. nearly 10 years ago as the start of a venture into show business, paid \$1,400,000 for it. The purchase at that time did not include either the lobby entrance opening on Broadway or the backstage dressing rooms.

Farrell took longterm leases on the latter two sites, but subsequently sublet the lobby site and has moved the theatre entrance around the corner on West 51st St. It's understood that the new purchaser will have to continue the \$40,000-a-year lease for that.

The Hellinger's present tenant, "My Fair Lady," is the first hit it has had since Farrell took ownership. (Continued on page 60)

Says Exclusive Agents Should Be Permissible If Actors Prefer Them

New York.

Editor, VARIETY:

I would like to answer some of the loose assertions that have appeared lately about the supposed desirability of non-exclusivity of actors' agents in the legitimate theatre. There are a few agents left who are not interested in representing actors on a wholesale basis. We (those same few) work very hard and care for a group of clients year in and year out. We really manage their careers—not only in the theatre, but also in tv and pictures.

In such cases client and agent have been working as a team for a long, long time—years, in fact. We know, we respect and trust each other. If a part in a show comes up the actor wants his own agent to negotiate for him, because he knows that his own agent will work for him and not for the producer.

I know that the Equity rule is that no agent may represent an actor exclusively. But why not let the actor himself decide if he would like to be represented by one agent? My clients want me to make their deals—not some agent who knows nothing of their real talents or potentialities or salaries—or if the part is right—or, in fewer words, cares nothing about the actor or his career, but only for the immediate money he expects to make as commission.

Admittedly, many actors do not feel that way, but there are those who do. Why can't they be exclusively represented if they choose? This is a business and we all want to be successful and make money. But we're not selling shoes or lamps—we're dealing with human beings with human emotions, so let's put the agency business on a more creative and dignified level.

Gloria Safier.

Toronto's Annual 'Thaw' Schedules Tryout Tour

Ottawa, Feb. 19.

"Spring Thaw," New Play Society's annual revue, opens a tryout tour tonight (Tues.) in Guelph, Ont. After dates in St. Catharines, Hamilton and London, Ont., it opens early in March at the Avenue Theatre, Toronto, where last year's edition ran 104 performances.

Mavor Moore again produces, with the same cast, as last year, except that Louise Thomson replaces Diana Laumer, now married and living in California. Robert Goulet and Barbara Hamilton will head the troupe. NPS's production of Donald Harron and Earle Birney's "Turvey" is currently in its fourth week at the Avenue.

Off-B'way Theatres Join For Co-op Exploitation

Three theatres in New York's Greenwich Village have teamed up for promotion campaigns. They are the Cherry Lane, the Circle in the Square and the Theatre de Lys. All are top-rated off-Broadway spots.

The outfits are currently splitting the expense of a centrally located Village billboard on which their respective productions are spotlighted. In addition, the three theatres have interchanging ads in their programs. The houses, incidentally, are within a four-block radius.

The current Cherry Lane entry is "Purple Dust," while the Circle has "Iceman Cometh" and the de Lys, the longrun "Threepenny Opera."

Van Druten Has New Legit Play; Eyes Off-B'way

John van Druten has recently completed a new legit play, but is withholding it from production for the present. The untitled script is understood to be unorthodox in form and content, and therefore possibly not suitable for commercial presentation. The playwright is said to be mulling the idea of having it produced off-Broadway.

Besides writing two television scripts for presentation this spring, the author has also completed a book, "The Widening Circle," described as a sort of philosophical biography. It's due for spring release by Scribners. In addition, he has recently written several short stories for magazine publication.

Meanwhile, he has a damage suit pending against Hecht-Lancaster for alleged breach of contract for an original film script. The case has also caused The Screen Writers Branch of the Writers Guild of America to put the company on its "unfair" list.

The van Druten pieces for tv are "Dr. Shussy," to be presented on the "Playhouse 90" series during March, and "The Princess Back Home," to be done next Sunday (24) on the "Goodyear Playhouse." A legit comedy, "Dancing in the Chequered Shade," which closed last season during a tryout tour, is still on the production schedule of Walter Starcke, subject to retitling and satisfactory recasting.

WILLIAM MORRIS' 14 CONCERT ATTRACTIONS

Attractions ranging from grand opera to jazz now are being offered by the recently enlarged concert and special attractions department of the William Morris Agency. Outfit now has a total of 14 artists and attractions on its list, headed by Piccola Scala, the associate company of the Milan La Scala Opera.

Others on the list are the Orfeon Choir of Portugal, an 80-voice group making its first U. S. tour by special arrangement with the Portuguese government; the American Mime Theatre, only professional mime troupe in the country; Leonard Feather and 16 artists in the Encyclopedia of Jazz; the Marionette Theatre of Braunschweig, Germany; harpist Robert Maxwell; the National Ballet Company of Canada; Fred Waring and the Pennsylvanians; the Jose Greco troupe; Gracie Fields; Florian Zambach; Joyce Grenfell in "Bids You Good Evenings"; the Marlow Twins, two piano team, and soprano Jan McArt.

Costumers Meet Aug. 4-7

The National Costumers Assn. will hold its annual convention next Aug. 4-7 at the Sheraton-McAlpin Hotel, N. Y.

Costume industry reps from the U. S., Canada and Europe will be on hand for the meet, which will be highlighted by the Bal Masque to be held Aug. 5.

Jasper Deeder to Tutor Piscator Drama Classes

Jasper Deeder, founder of the Hedgerow Theatre, near Philadelphia, the only repertory theatre in America with more than 3 years of existence, is joining the faculty of Piscator's Dramatic Workshop, New York. In the professional classes he will share with Dr. Maria Piscator the coaching and training.

Dr. Saul Colin is prez of Dramatic Workshop in the Capitol Theatre Bldg.

'Game' Ends With \$1,355,000 Profit

"Pajama Game," the touring edition of which closed in New Orleans last Saturday (16), represents an approximate \$1,355,000 profit thus far on a \$250,000 investment. Additional income is expected from stock and other subsidiary rights, including a summer production of the musical at the Riviera Hotel, Las Vegas.

The resort cabaret presentation, which will utilize as many members of the touring cast as possible, is slated for a five-week run beginning June 5. It will be under the jurisdiction of Actors Equity, as was the case a couple of years ago when "Guys and Dolls" was given a similar hotel workover in the gambling-saloon center.

The profit earned by the musical thus far is based on Jan. 26 accounting, plus estimated income since then. The audit covered the four weeks ending on that date, when only the national company was in operation. The original Broadway production ended a 1,052-performance run Nov. 24.

The touring edition, starring Larry Douglas, Buster West and Betty O'Neil, dropped \$22,705 on the four frames reported in the accounting. Business, however, picked up during the subsequent weeks. The biggest single week's loss for the period was \$11,760 for the stanza ending Jan. 26, when the musical played only four performances, having been forced to cancel another four because of damaged scenery.

The London edition of the musical, which has been running for nearly a year-and-a-half, is slated to close next month. Highlights of the Jan. 26 audit of the Frederick Brisson-Robert E. Griffith-Harold S. Prince production were as follows:

Net profit, \$1,349,036.
Distributed profit, \$1,300,000 (split 50-50 between the backers and management).
Capital balance, \$49,036.

PLAN 3 'FACES' UNITS FOR SUMMER TOURING

A three-company package spread, utilizing material and performers from Leonard Sillman's Broadway production of "New Faces of 1952" and "New Faces of 1956," is scheduled for the stock circuit next summer. The multiple project is being packaged by Howard Hoyt, with Sillman supervising.

Each of the three companies will be designed to fit the needs of a particular warm-weather outlet. One will be for the regular barns, the other for the musical tents and the last for the outdoor municipal theatres.

It Seems Martyn Green Just Can't Resist G&S

Martyn Green, former D'Oyly Carte star, may return to Gilbert & Sullivan next summer. The comedian-singer and his personal manager, Hillard Elkins, are working on two G&S packages for the strawhat circuit. If the project materializes, Green will stage the offerings and possibly appear in one of them.

Meanwhile, Green is currently a starring substitute when Cyril Ritchard misses performances in "Visit to a Small Planet" because of prior commitments with the Metropolitan Opera. He's also scheduled to star off-Broadway in a double-bill of Jean Giraudoux short plays, adapted by Maurice Valency.

The briefcase program, comprising "Apollo of Belles" and "The Virtuous Island," open April 2 at an undesignated house. David Brooks will be stager.

'Gentleman' to Get Show Tour Hypo; TT&P Launches New Package Plan; Seek State Law Change to O.K. Biz

Poet's Theatre Offers Medieval English Yarn

Cambridge, Mass., Feb. 19.

Poet's Theatre opened its fourth production this season, "The Saintliness of Margery Kempe" last night (Mon.). Written by New York playwright John Wulp, the comedy is about medieval England.

Sarah Braveman plays the title role and the cast includes Jack Rogers, Michael Lanenthal, Patricia Guest, Don Cerulli, Beatrice Paipert, Lew Peterson, Robert Handy and Bernard Miller.

Equity Picks Up 5 Agent Tickets; Grants 4 Others

The drive by Actors Equity to remove inactive agents from its list of licensed percenters has thus far resulted in the voluntary return of five franchises. Answers still haven't been received, however, from about 20 other agents who were sent notices to show cause why their franchise should not be revoked.

The percenters, who've turned in their licenses are Frances Robinson, Mark Hanna, Al Knight, Robert Schultz and Martin Poll. The union, which plans to grant new franchises only if vacancies occur, has filled four of the five openings. Those granted licenses were Lillian Arnold, Archer King, Barna Ostertag and Isobel Baker.

The Equity move to defranchise inactive agents was cued by a complaint from one of its members that the percenter field is overcrowded and that less than 25 of the reps are of real value to the actors.

AFM BOARD HOLDS UP TOOTER-ANGEL RULING

The International Executive Board of the American Federation of Musicians has indefinitely deferred decision on the validity of the recently-adopted Local 802 by-law prohibiting its members from servicing legit productions in which they've invested. Meyer Davis, handleader, orchestra contractor and legit backer, who's challenged the validity of the ruling, and Local 802 were notified of the board's action last week.

Until a decision is made, the stay granted by James C. Petrillo, AFM president, barring enforcement of the by-law remains in effect. Davis and Local 802 reps appeared Jan. 17 before the full executive board in New York to argue the case. Appearing for the union were the four top officials, headed by president Al Manuti, together with members Morris Stonzek, Sol Guslikoff and Carl Prager.

Joining Davis in opposing the measure was Samuel Tabak, an associate, while letters from Guy Lombardo and Victor Borge supporting his stand were received and placed in evidence.

Gene Wesson 'Happy' As Standby for 'Follies'

Gene Wesson will be collecting salaries from two Broadway shows at the same time when "Ziegfeld Follies" opens March 1 at the Winter Garden Theatre, N. Y. The former Wesson Bros. nitery comedian, who's currently playing the Chicago Tribune reporter in "Happy Hunting," will double as Billy De Wolfe's standby in the "Follies."

His deal with the managements of both shows stipulates that notification that he's going on for De Wolfe must be made before 7 p.m. of the night of the performance. An understudy will sub for him in "Hunting" when he goes on in the "Follies."

A rash of new developments is erupting on the legit package tour front. It includes a unique Theatre Tours merchandising campaign for a Broadway play, a new Theatre Trains & Planes service and the introduction of bills in the New York State Legislature to legalize the resale of theatre tickets by show tour agencies.

The merchandising angle involves a tie-up with the forthcoming Alexander H. Cohen-Ralph Alsawag production of "The First Gentleman" and the former's Tours package operation. Cohen, who inaugurated his package tour project several years ago, is planning to utilize the agency to boost out-of-town trade for the show following its New York preem April 23.

He's offering the regular package service to those who purchase tickets to "Gentleman" through Tours. Under the current setup, the Tours packages are only available for legitgoers using TWA, Delta, Swiss-Air and El-Al Israel Airlines. The "Gentleman" offering will make the same packages available to patrons without any transportation link.

In other words, out-of-towners coming in by train or car can purchase tickets to "Gentleman" through Tours and, according to the type of package selected, can see one-to-three other shows of their choice, with Tours taking care of the legit tickets, hotel reservations, lunches, dinners, etc. Ads will be spotted throughout the country highlighting that angle.

"Gentleman," which will star (Continued on page 60)

'Chalk Garden' Blossoms Into Payoff Class With Road and London Coin

Income from subsidiary rights has boosted last season's Broadway production of "Chalk Garden" into the hit category. Top revenue provider since the show's New York closing last March has been the 10-month-old London production of the Enid Bagnold comedy-drama.

The Broadway original, produced by Irene Mayer Selznick, ended a 23-week run last March with a \$26,925 deficit on a \$100,000 investment. Shortly after the New York closing, \$75,000 was returned to the backers, including additional income from subsidiary sources. Another distribution, covering the \$25,000 balance, was made early last month. As of a Jan. 2 accounting, the Broadway company had earned \$2,455 profit.

The audit, however, only covers income from the British production up to last Dec. 1. Leasing of the road rights to Edward Choate & Albert H. Rosen has also paid off. That producing, costarring Judith Anderson and Cathleen Nesbitt, ended a profit-making hike Feb. 16 in Princeton. The accounting only takes in coin earned from that source up to last Nov. 24.

Highlights of the accounting were as follows:
New York operating profit, \$30,129.

Film income, \$38,317 (represents the show's full share of the pre-production sale of the picture rights to Paramount).

English rights (to Dec. 1, '56), \$23,157.
Road rights (to Nov. 24, '56), \$2,493.

Stock rights, \$2,447.
Foreign rights, \$900.
Sale of props, \$418.
Costume rental, \$100.
Total income, \$97,962.
Cost of production, \$95,506.

Amherst Offers Course In Theatre Aesthetics

Amherst, Mass., Feb. 19.
A course in theatre aesthetics, available in few American colleges, will be introed at Amherst this spring. It will be taught by Prof. Edwin B. Pettet of Amherst's Dramatic Arts Department.

According to Prof. Pettet, work in the course will involve looking at the theatre "from an oblique point of view" in an effort to determine the philosophy of theatrical activity.

To Theatre Owners and Operators In The United States and Canada

The Independent Booking Office, Inc., announces the opening of its offices at 137 West 48th Street, New York City.



1. Our policy is impartial booking service available to any theatre or production office which desires it, at the lowest possible cost.



2. The Independent Booking Office was planned and developed to serve both the producer and the road theatre with equal fairness.

3. All theatre owners and operators may participate in this booking service and enjoy the advantages which attach to its operation. This office will represent all producers regardless of their affiliations. All theatre owners and operators are invited to participate in the official administration of the booking service.

4. The Independent Booking Office, a NON-PROFIT ORGANIZATION, breaking cleanly with the past, does not make the theatre shoulder the full burden of the booking fees, as in the past. The theatre and the attraction will absorb them equally. The fees have been set at \$75.00 per playing week to each, based on the estimated operating costs of the office.

NOW BOOKING

My Fair Lady
The Diary of Anne Frank
Hotel Paradiso
Cat on a Hot Tin Roof
Damn Yankees

ALSO WHEN AVAILABLE

Bells Are Ringing
The Most Happy Fella
The Tunnel of Love

We want to hear from theatre owners and operators all over the country, including those in cities which do not now receive legitimate plays. We welcome recommendations for the correction of past booking faults. Recommendations may deal with matters of a purely local nature or matters which affect the theatre's welfare generally. We are ably equipped to send shows to your theatre. A letter or a telegram will bring you more complete information on the advantages available to you. For a speedier, more informed service to you, please send advices on your theatre as to stage dimensions, capacity, and all the details required by the managers of touring shows.

The INDEPENDENT BOOKING OFFICE, Inc.

137 WEST 48th STREET • NEW YORK 36, N. Y.

HAROLD GOLDBERG
Manager

Telephone
Circle 7-3311

OFFICERS AND DIRECTORS

HERMAN LEVIN
PRESIDENT

LOUIS LOTITO
1st VICE PRESIDENT
MRS. MARTIN BECK
A. L. BERMAN
HERMAN BERNSTEIN
ALEXANDER H. COHEN

KERMIT BLOOMGARDEN
2nd VICE PRESIDENT
ALFRED DE LIAGRE, JR.
MAX GORDON
ROBERT E. GRIFFITH
T. EDWARD HAMBLETON

HERMAN SHUMLIN
SECRETARY
LAWRENCE LANGNER
ERNEST MARTIN
RICHARD MYERS

GILBERT MILLER
TREASURER
IRENE M. SELZNICK
ROGER L. STEVENS
SHEPARD TRAUBE
ROBERT WHITEHEAD

Legit Followups

My Fair Lady

(HELLINGER THEATRE, N. Y.)

As it's been doing since opening night, March 15 of last year, "My Fair Lady" is still justifying its tremendous reputation. At the premiere nearly a year ago the Alan Jay Lerner-Fredrick Loewe musicalization of G. B. Shaw's "Pygmalion" had to live up to a phenomenal preliminary buildup. Its rep has since become international, and although many people may come to it pre-conditioned to enchantment, it's potent enough to captivate the perverse few who may approach it in the mood of Eliza Doolittle's song, "Show Me."

Not even the absence of the musical's top star, Rex Harrison, seems to make serious difference. Subject to surprisingly slight broadening of the performance, the show has held up beautifully. In some respects, it has even improved, notably in the somewhat greater color, projection and impact of costar Julie Andrews as Eliza. Stardom, as well as 11 months of playing, may account for her increased confidence and authority.

Edward Mulhare, the little-known Irish actor whom producer Herman Levin, co-authors Lerner and Loewe and stager Moss Hart spotted in London to sub during Harrison's vacation (he's since been signed for three years, and will fully inherit the role of Prof. Higgins next Dec. 2, when Harrison's contract expires), is a remarkable find, and he makes the original star's absence a comparatively minor matter as far as performance is concerned. However, Harrison's name draw may be missed at that seemingly remote time when the show begins to taper off at the b.o.

The substitute Higgins is obviously copying Harrison's performance, probably according to direction as well as to conform to the whole company's established pattern. Although that's undoubtedly a protection to some extent, it must limit Mulhare a bit, since he would presumably be more comfortable and relaxed in a characterization he had worked out for himself. In the established pattern, he does amazingly well, though naturally lacking the detail, the texture and the star "presence" of Harrison's portrayal.

The fact that Mulhare has a physique along the same general lines as Harrison's also tends to make the substitution more or less inconsequential for audiences, even repeaters. Incidentally, the newcomer resembles a sort of combination Leslie Howard and Gary Cooper, with the former's facial appearance and the latter's lean, sinewy build.

Mulhare's click appearance puts a heavy burden of proof on Actors Equity to justify its extreme alien rights, particularly its unsuccessful campaign in this instance. It seems a tough thesis to argue that anyone from the union's regular membership would have been such an almost perfect choice for the assignment. The fact that Equity went to such lengths to exclude Mulhare tends to make its entire alien attitude appear arbitrary.

Stanley Holloway and Robert Coote are still standout in the respective comedy roles of Alfred P. Doolittle and Col. Pickering. In the secondary parts, Viola Roache is acceptable as Higgins' amused mother, although she lacks Cathleen Nesbitt's high-comedy elegance. Philippa Bevans (Miss Roache's daughter offstage) is still effective as the professor's housekeeper. Robin Craven is believable as the Roumanian (recently changed from Hungarian for international political reasons—how silly can you get?) speech expert. John Michael King is passable as the admiring Freddy, and Regina Wallace, Olive Reeves-Smith, Glenn Kezer and Rod McLennan are adequate in lesser roles.

Hart's staging retains its keen edge, but the enunciation of lines in some of the chorus numbers has become a bit slovenly (Miss Andrews' superb clarity is in contrast). Oliver Smith's handsome scenery and Cecil Beaton's stunning costumes have been kept immaculate, and Franz Allers' pit conducting is still expert (he gets body-English assistance from practically the whole audience, which has undoubtedly worn out at least one original-cast record album apiece). Hobe.

The Country Wife

(ADELPHI THEATRE, LONDON)
London, Feb. 12.

One of the best examples of bawdy Restoration comedy, William Wycherley's "The Country Wife" has been transferred to a regular West End theatre after a short run at the Royal Court, where it was originally presented by the English

Stage Co. In its new venue the same management is operating, by arrangement with Jack Hylton.

Apart from one or two minor cast changes, the Adelphi presentation uses the same first-rate team of players, and they respond to George Devine's racy staging to keep the action at a fast pace. In its new home the comedy should succeed for a moderate engagement, but it really deserves a more intimate theatre for maximum impact.

Laurence Harvey, with a deft combination of charm and authority, plays the man-about-town who feigns impotency to win the trust of all husbands and thereby be left securely with their women. Diana Churchill, as his main target, is not at her best in the role of Lady Fidget and Joan Plowright, in the bumpkin part, tends to overdo the bumpkin aspect of the character. Esme Percy, John Moffatt, Moyra Fraser and George Devine head the able cast. Myro.

Show Out of Town

Good as Gold

Boston, Feb. 16.

Cheryl Crawford & William Myers production of comedy in two acts (13 scenes), by John Patrick, based on the book by Alfred Toombs. Stars: Roddy McDowall, Paul Ford, Zero Mostel, Dana Elcar, Doc Fenny, Robert Emmhardt, Blackburn Twinn. Staged by Albert Marre; scenery, Peter Larkin; lighting, Al Alloy; costumes, Noel Taylor; production manager, Billy Matthews; production assistant, Sylvia Drulie. At Shubert Theatre, Boston, Feb. 15-16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1957. Top weeknights, \$4.40 Friday-Saturday nights.

Commentator Edward Fuller
Benjamin Roddy McDowall
Policeman Dana Elcar
Doc Fenny Zero Mostel
Barbara Loretta Leverage
Congressman Fairweather Paul Ford
Congressman Jason Robert Emmhardt
McDougal Royce Blackburn
McFadden Ramon Blackburn
Jail Officer Thomas Ahearn
Radio Announcer John Harkins
Radio Engineer Eli Hill
Reporter Clarence Stemler
Photographer John Harkins
TV Announcers Edward Fuller, Eli Hill
Scrub Room Guard Clement Brace
Committeemen Lou Gilbert, Hugh Evans
Caucus Kenneth Santos
Vault Director Hugh Evans
Frederica Juleen Compton
Pilsudski Lou Gilbert

"Good as Gold" is a hilarious spoof of Government and the Washington scene, with trick plot twists in which gold is turned to dirt and the dirt grows vegetables of gargantuan size on stage. It looms large for the hit bracket.

Sharply etched portraits of Government officials, smart dialogue, freshly topical references to the FBI, Congress, radio, tv and bureaucratic bungling are offered at a swift pace, and the entire production is studded with laugh lines that had the Boston first-nighters rocking. The show seems almost as big as the mammoth vegetables, acres of forests and oceans of seaweed growing in the gold-turned-to-dirt that confounds the Pentagon.

The two act comedy is a natural for films, with slick potential for trick photography in the instantly mushrooming vegetables, plants that dwarf houses and autos, plus the broadly etched Capital scenes and a back-home-in-Oregon exposition.

The John Patrick dramatization of Alfred Toombs' book is stunningly unusual, a sort of musical comedy without music, done in whirling series of Washington scenes. Although the second act bogs down a bit while girl tries to nab boy in the weighing room of a U.S. storage vault, there seems to be nothing wrong that tightening and cutting can't fix.

Acting honors are well shared in this laugh fest. Roddy McDowall, as the botany prof, has just the right touch of wide-eyed wonderment and academic preoccupation. Zero Mostel, as the Washington character with whom the prof falls in, gives a brilliant performance as a bewhiskered charlatan who savvies the politico scene.

Paul Ford, in the meaty role of a Congressman who becomes involved in the effort to get the government to turn over gold to make the magic dirt, is outstanding. Robert Emmhardt, as a Congressman of another party and a bitter foe, turns in a fine acting stint.

Loretta Leverage is a slick comedienne as the Congressman's daughter who nabs the botany prof at last act curtain. The Blackburn twins play FBI investigators to broad comic effect.

Juleen Compton, as the prof's girl from his Oregon home, is a click with a sexy dumb-smart character portrayal. Hugh Evans has a nice bit as U.S. Storage Vault director. Albert Marre's direction is neat and Peter Larkin's amazing sets, in which vegetables are apt to grow through the walls at any moment, earn the applause they get. Guy.

Chi Gets Perky; Old Vic \$46,800,

'Sergeants' \$31,900, 'Janus' OK 24 1/2 C

Chicago, Feb. 19. Loop business picked up a bit last week. "Janus" exited Saturday night (16) to resume its tour. "Matchmaker" berths at the Blackstone, March 4, for four frames. Subscription, "Desk Set" is logged in for a April 1 entry at the Harris. "Cat on a Hot Tin Roof" comes to the Erlanger for run April 29, immediately after the departure of "No Time for Sergeants."

Estimates for Last Week
Janus, Harris (C) (3d wk) (\$5; 1,000; \$29,682) (Joan Bennett, Donald Cook, Romney Brent). Over \$24,500; previous week, \$23,500; continued tour Saturday (16).

No Time for Sergeants (C) (23d wk) (\$4.95; 1,335; \$35,495). Over \$31,900; previous week, \$31,000.

Old Vic Co., Shubert (Repertory) (\$4.95; 2,100; \$50,844). Nearly \$46,800 for four performances each of "Macbeth" and "Richard II." "Macbeth" drew three laudatory reviews (Cassidy, Tribune; Harris, News, and Kogan, Sun-Times) and a yes-no (Dettmer, American); moves out Sunday (23).

Miscellaneous
View From the Bridge, Studebaker. Stock production opens tonight (Tues.) for three weeks.

'Follies' \$51,500,

B.O. Record, Wash.

Washington, Feb. 19. "Ziegfeld Follies" broke the National Theatre house record last week with a box \$51,500 take. There was no Monday performance for the revue tryout, but a Friday matinee was substituted in the 1,700-seat house. Absolute capacity would have been \$52,600. Theatre is scaled to \$5.50, weeknights, and \$6.60 Friday and Saturday nights. The current second and final week of "Follies" is already virtually sold out. Since there is an extra evening performance and one less matinee, last week's box-office record is a cinch to be topped this week.

Advance is good for "Apple Cart," with Maurice Evans due to return to his starring role after several weeks' illness. This is also a subscription play, and solid business is assured for its fortnight here.

'MATCHMAKER' BIG 28C

ON SUBSCRIPTION, DET.

Detroit, Feb. 19. Second and final week of "The Matchmaker," costarring Ruth Gordon, Loring Smith and Patricia Cutts, grossed a neat \$28,000 at the 2,050-seat Shubert. Potential capacity at the \$4 top, on subscription, was \$31,000.

Current at the Shubert is "Fanny," in for a fortnight. The 1,482-seat Cass remains dark.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Boy Friend, Broadway (1-21-53).
Bride & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Crystal Heart, Saville (2-19-57).
Fanny, Drury Lane (1-15-56).
Double Image, Savoy (1-14-56).
D'Oyly Carte, Prince's (1-23-56).
Dry Rot, Whitehall (2-1-57).
Fanny, Drury Lane (1-15-56).
For Amusement Only, Apollo (6-5-56).
Grab Me a Gondola, Lyric (1-26-56).
House by Lake, York's (5-6-56).
Member of Wedding, Royal Ct. (2-5-57).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons, Westmin (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Laughing Matter, Arts (1-23-57).
No Time Spits, Her Maj. (8-23-56).
Houdini With Violin, Globe (1-17-56).
Paloma Game, Coliseum (10-13-56).
Plaintiff in Hat, St. Mart. (10-11-56).
Plume de Ma Tante, Garrick (11-3-55).
Reluctant Debutante, Phoenix (5-24-55).
Repertory, Old Vic (9-7-55).
Romanoff & Juliet, Piccadilly (5-17-56).
Sally in Skirt, Savoy (2-27-57).
Salad Days, Vaudeville (8-5-55).
Towards Zero, St. James's (4-5-56).
Under Milk Wood, New (9-20-56).
View From the Bridge (10-11-56).
Waltz of Toreadors, Criterion (3-27-56).
Zero Hours, St. James's (4-5-56).

Scheduled Openings
Subway in Sky, Savoy (2-27-57).
Iron Duchess, Cambridge (3-14-57).
Closed Last Week
Touch of Fear, Aldwych (12-5-56).

On Tour

Bad
Fol de Rols
Glamour Girl
Hatful of Rain
Lovebird
Magnificent Fraud
Olive Olivette
Pain
Restless Heart
Separate Tables
See Be Be
Spider's Web
Subway in the Sky

'Garden' Modest \$18,400

In Hershey-Princeton

Princeton, Feb. 19. "Chalk Garden," costarring Judith Anderson and Cathleen Nesbitt, ended its road tour last Saturday (16) with the final week's take hitting a fair \$18,400 on eight performances split evenly between the Community Auditorium, Hershey, Pa., and the McCarter Theatre here. The Monday-Wednesday (11-13) gross at the former spot was \$5,300.

The Thursday-Saturday (14-16) tax-free take at the nonprofit local was over \$13,000.

'Fanny' Hefty \$43,500

In Toronto 2d Week

Toronto, Feb. 19. With turnaway biz Friday and Saturday (15-16), "Fanny" did a fine \$43,500 on its second week at the Royal Alexandra Theatre here, with the 1,525-seater scaled at \$5.50 top for a \$46,000 potential. First week, the musical grossed a moderate \$35,000 here. That gave the musical \$78,500 for the Toronto fortnight's engagement.

Flu hit both co-stars, with Billy Gilbert out Monday (11) and Saturday nights (16) and Alan Carney subbing; with Ted Willis ditto for Italo Tajo, ill for the matinee and night performances Wednesday (13). Nejla Ates, femme lead dancer, also stricken by flu, was out Saturday night.

"Fanny" is currently into the Shubert Theatre, Detroit, for a fortnight.

'Pajama' Spiffy \$40,000,

Ends Tour, New Orleans

New Orleans, Feb. 19. "Pajama Game," the first legitter to play the Civic Theatre here this season, grossed a strong \$40,000 on its closing eight performances last week. The tuner, starring Larry Douglas, Buster West and Betty O'Neil, picked up another \$21,900 at the theatre in three performances the previous week, for a total 11-performance take of \$61,900. That was \$7,000 short of the potential capacity, with the musical going clean on the last four performances.

Carl Fisher, the show's general manager, was on hand for the windup. Last-minute plans to hold the entry over this week were dropped because of insufficient time to get announcements out and tickets printed.

'Waltz' Lethargic \$9,000,

'Pajama Tops' \$9,200, L.A.

Los Angeles, Feb. 19. Pair of small-seaters rekindling this week gives the town a total of four legit shows. Newcomers are "Fifth Season," starring Chico Marx, which opened last night (Mon.) at the Civic Playhouse, and "Time Limit," which re-lights the Ivor tomorrow (Wed.). Both are 400-seaters.

Estimates for Last Week

Anniversary Waltz, Ritz (C) (8th wk) (\$3.85; 1,330) Russell Nye, Marjorie Lord. Under \$9,000; previous week, \$9,500. Exits next week.

Pajama Tops, Forum (C) (17th wk) (\$3.30; 1,740). Up slightly to around \$9,200 and continues to show a profit. Previous week, \$9,000.

ELT Shows

(Feb. 18-March 3)

Annie Get Your Gun—Lenox Hill Playhouse (2-7-57).
Idiot's Delight—Clinton H. S., Bronx (2-23-57).
Bryant H. S., Queens (1-2).

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Hole in Head, Plymouth (2-28).
Ziegfeld Follies, Wint. Gard. (3-1).
Sin of Pat Muldoon, Cort (3-13).
Maiden Voyage, Barrymore (3-14).
Sin of Murder (3-15).
Good as Gold, Belasco (3-7).
Orpheus Descending, Beck (3-21).
Hole in Head, Beck (3-25).
Liza (4-3).
Hotel Paradiso, Miller (4-3).
Joker (4-4).
Shirley, B'way (4-13).
First Gentleman (4-25).
Moon for Misbehavin', Bijou (4-30).
New Girl in Town, 46th St. (5-9).

OFF-BROADWAY

Lady's Not Burning, Carnegie (2-21).
American Savoyards, St. Ignatius (2-26).
Right You Are, Fischer (3-9).
Synge Trilogy Theatre East (3-9).
Exiles, Renata (3-12).
Twin Trio, Theatre Marquee (3-18).
Duchess of Melfi, Phoenix (3-19).
Coming of the Lord, Mews (3-25).

'Rain' 17G for 6 Shows;

Gazzara Back as Lead

St. Paul, Feb. 19. "Hatful of Rain," starring Vivian Blaine, grossed around \$17,000 last week on a four-day, six-performance split. Tuesday—Wednesday (12-13) the show played the Victoria, K.C.; Thursday (14) the Music Hall, Omaha; Friday (15), the KRNT, Des Moines, and Saturday (16), the Auditorium, St. Louis.

The drama is current at the Lyceum, Minneapolis, Ben Gazzara, who played the male lead on Broadway, rejoins the cast next Monday (25) at the Orpheum, Madison, Wis.

Douglas \$24,700,

'Cart' 28G, Philly

Philadelphia, Feb. 19. Boxoffice continued solid for last week's opener, "Hole in Head," and "Apple Cart" held up on subscription. "Hole," the Paul Douglas starrer, won crix praise for the cast but not for the play. All three appraisers agreed, Murdock (Inquirer), de Schauensee (Bulletin) and Gaghan (News), that the comedy seemed a little overpowering for an essentially serious subject. "Damn Yankees," starring Bobby Clark opened last night (Mon.) at the Shubert. Tennessee Williams' play back to original title of "Orpheus Descending" opens Mar. 5 for two weeks, at the Walnut.

Estimates for Last Week

Apple Cart, Forrest (C) (2d wk) (\$4.80; 1,580; \$34,000). Guild subscription finished at end of the two-week run, but the revival is holding a third week in a move-over to Locust, almost \$28,000; previous week, \$27,200.

Hole in Head, Walnut (CD) (1st wk) (\$4.80; 1,340; \$33,000) (Paul Douglas). Tryout pulled \$24,700 and holds.

'GOLD' GETS 4-2 PRESS,

\$4,200 PREEM IN HUB

Boston, Feb. 19. Opening of "Good As Gold" at the Shubert last Saturday night (16) broke the run of practically two weeks with no shows on the boards. The new entry, a pre-Broadway tryout, is in for two weeks. "Sin of Pat Muldoon" is next for local scene, opening at the Colonial for two weeks Monday (25). "Janus" opens the same night at the Plymouth for a fortnight.

Danny Kaye and his International Show opens at the Colonial March 11 for four weeks; and the touring "Damn Yankees" is set for the Shubert March 25 for two weeks.

Estimate for Last Week

Good As Gold, Shubert (C) (1st wk) (1,717; \$4.40-\$3.85; \$48,060) (Roddy McDowall, Paul Ford, Rose Mostel). New John Patrick comedy opened Saturday (16) to generally good reviews, four affirmatives (Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor); and two negatives (Doyle, American; Norton, Record). Picked up a hotly \$4,200 opening night, highest single night gross of any show this season with exception of "Major Barbara" and musical comedies. Comedy holds for two weeks prior to Broadway.

'Yankees' 39 1/2 C, Columbus;

Walston Succeeds Clark

Columbus, Feb. 19. "Damn Yankees," starring Bobby Clark grossed \$39,500 last week at the 1,634-seat Hartman Theatre here at a \$6.80 top.

Clark is due to withdraw from the touring musical March 18, with Ray Walston transferring from the original Broadway company to take over the role of Satan, also getting star billing.

Ballet Theatre \$63,000,

8-Performance String

Boston, Feb. 19. The American Ballet Theatre, which began touring last week following its return from a six-month European hike, grossed a sock \$63,000 on a four-day, eight performance split. The terp troupe picked up \$25,000 in a special fund-raising performance Sunday (10) at the Metropolitan Opera House, N. Y.

Performances were given Monday (11) at the Bushnell Auditorium, Hartford, and Tuesday (12) at the College Auditorium, New London, both on guarantees. The group was at the Opera House here Wednesday-Saturday (13-16), grossing \$30,000 on five performances. Les Applby is company manager.

B'way Uneven; Ewell \$25,200 For 6,

Ameche 19G for 6, Ritchard 27 1/2 C,

Merman \$68,000, Barrault Co. 39 1/2 C

Broadway was spotty last week. Receipts dropped substantially for some shows, but picked up nicely for others. Another of the recent sellout entries, "Happy Hunting," failed to go clean, dittoing "Long Day's Journey Into Night," which dipped below capacity the previous frame.

There were two preems, "Holiday for Lovers" and "Tunnel of Love." The latter joined "Auntie Mame," "Bells Are Ringing," "Lil Abner," "My Fair Lady" and "Visit to a Small Planet" in the capacity lineup.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (16th wk; 125; \$6.90-\$7.75; 1,182; \$43,000) (Rosalind Russell). Previous week, \$43,600; last week, same.

Bells Are Ringing, Shubert (MC) (12th wk; 92; \$7.50; 1,453; \$55,039) (Judy Holliday). Previous week, \$55,600; last week, same.

Damn Yankees, 46th St. (MC) (94th wk; 748; \$8.05; 1,297; \$50,573). Previous week \$34,600; last week, almost \$34,000; has to vacate theatre April 27.

Diary of Anne Frank, Cort (D) (72d wk; 573; \$5.75; 1,036; \$28,854) (Joseph Schildkraut). Moves Feb. 26 to the Ambassador Theatre. Previous week, \$15,200; last week, nearly \$14,000.

Happiest Millionaire, Lyceum (C) (13th wk; 103; \$5.75; 995; \$26,000) (Walter Pidgeon). Previous week, \$23,500; last week, almost \$23,100.

Happy Hunting, Majestic (MC) (11th wk; 84; \$8.05; 1,625; \$69,989) (Ethel Merman). Previous week, \$70,400; last week, over \$68,000.

Hidden River, Playhouse (4th wk; 29; \$5.75; 994; \$30,033) (Robert Preston, Dennis King, Lilli Darvas). Previous week, \$19,700; last week, nearly \$18,800.

Holiday for Lovers, Longacre (C) (1st wk; 84; \$5.75; 1,101; \$29,378) (Don Ameche). Opened last Thursday (14) to three favorable reviews (Chapman, News; McClain, Journal-American; Watts, Post) and four unfavorable (Atkinson, Times; Coleman, Mirror; Donnelly, World-Telegram; Kerr, Herald Tribune); almost \$19,000 for first four performances and two pre-views.

Inherit the Wind, National (D) (83d wk; 662; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$21,300; last week, almost \$22,600.

Lil Abner, St. James (MC) (14th wk; 108; \$8.05; 1,028; \$58,100). Previous week, \$58,200; last week, same.

Long Day's Journey Into Night, Helen Hayes (D) (15th wk; 90; \$6.90; 1,039; \$30,000) (Francis March, Florence Eldridge). Previous week, \$28,500, with Miss Eldridge missing two performances because of illness; last week, almost \$27,000.

Major Barbara, Morosco (C) (16th wk; 127; \$6.90; 946; \$37,500) (Charles Laughton, Burgess Meredith, Glynis Johns, Eli Wallach, Cornelia Otis Skinner). Anne Jackson (Wallach's wife) joins the cast March 4, succeeding Miss Johns. Previous week, \$29,800; last week, over \$28,000.

Middle of the Night, ANTA (D) (46th wk; 365; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, 28,800; last week, almost \$26,900.

Most Happy Fella, Imperial (MD) (42d wk; 332; \$7.50; 1,427; \$57,875). Previous week, \$50,500; last week, nearly \$48,500.

Mr. Wonderful, Broadway (MC) (48th wk; 375; \$7.50-\$6.90; 1,900; \$71,000). Closes next Saturday (23). Previous week, \$33,500; last week, almost \$34,700.

My Fair Lady, Hellinger (MC) (49th wk; 387; \$8.05; 1,551; \$67,696) (Edward Muhlare; Julie Andrews). Previous week, \$68,700; last week, same.

No Time for Sergeants, Alvin (C) (70th wk; 556; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$30,200; last week, nearly \$30,400.

Potting Shed, Bijou (D) (3d wk; 23; \$5.75-\$5.25; 608; \$20,400) (Sybil Thorndike, Robert Fleming, Let-

teen McGrath). Previous week, \$17,000; last week, over \$18,600.

Renaud-Barrault Co., Winter Garden (Repertory) (3d wk; 22; \$5.75; 1,494; \$45,000). Previous week, \$33,400 for eight performances, evenly split between "Volpone" and "Le Misanthrope"; last week, almost \$39,500 for eight performances, evenly split between "Nights of Fury" and "Dear Departed Mother-in-Law," Monday-Wed. (11-13) and "Intermezzo" Thursday-Saturday (14-16). Ends limited four-frame stand next Saturday (23), with a dual-bill, "The Gargantuan Dog" and "Les Adieux," as the final week's entry.

Separate Tables, Music Box (D) (17th wk; 132; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$27,800; last week, nearly \$26,300.

Tunnel of Love, Royale (C) (1st wk; 5; \$5.75; 994; \$29,000) (Tom Ewell). Opened last Wednesday (13) to one affirmative notice (Chapman, News), two yes-no (Donnelly, World-Telegram; Kerr, Herald Tribune) and four negative (Atkinson, Times; Coleman, Mirror; McClain, Journal-American; Watts, Post); over \$25,200 for first five performances and one preview.

Uncle Willie, Golden (C) (9th wk; 68; \$5.75; 800; \$24,000) (Mena Shu Skulnik). Previous week, \$13,500; last week, nearly \$15,000.

Visit to a Small Planet, Booth (C) (2d wk; 12; \$6.60-\$5.75; 768; \$27,300) (Cyril Ritchard). Previous week, almost \$13,400 for first four performances; last week, over \$27,500.

Waltz of the Toreadors, Coronet (CD) (5th wk; 36; \$6.90; 1,001; \$35,040) (Ralph Richardson). Previous week, \$27,000, with Richardson missing three performances because of illness; last week, almost \$27,300.

Closed Last Week

Measure for Measure, Phoenix (C) (4th wk; 32; \$3.85; 1,150; \$25,000). Ended limited four-week run Sunday (17). Previous week, \$16,000; last week, nearly \$17,800.

Opening This Week

Taming of the Shrew, Phoenix (C) (\$3.85; 1,150; \$25,000). Second American Shakespeare Festival Theatre & Academy revival, being presented at the Phoenix as an outside venture. Opens tonight (Wed.) and is scheduled to run through March 10.

OFF-BROADWAY SHOWS

A God Sift Here & Enemies Don't Send Flowers, Provincetown (12-19-57).

Box of Water Colors, B'way Cong. Church (2-17-57); closes April 21.

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars (2-18-57).

Easter, 4th St. (1-16-57); closes next Sunday (24).

House Remembered, Actors' Playhouse (2-6-57).

Iceman Cometh, Circle-in-Square (5-8-56).

In Good King Charles Golden Days, Downtown (1-24-57).

Me Candido, Greenwich Mews (10-15-56); closes March 3.

Mrs. Patterson, Davenport (2-5-57).

O'Flaherty, V. C., & Press Cut-tines, Tempo (2-18-57).

Purple Dust, Chery Lane (12-27-56).

Take a Giant Step, Jan Hus (9-22-56).

There Is No End, Covenant Play-house (2-8-57).

Threepenny Opera, de Lys (9-20-55).

Volpone, Rooftop (1-7-57).

Closed Last Week

Misanthrope, Theatre East (11-12-56).

Sheestrung '57, Barbizon-Plaza (11-5-56).

Twelfth Night, St. Ignatius, Church (1-4-57).

LUNTS MODERATE 13G

FOR FINAL 5; FRISCO

San Francisco, Feb. 19. "Great Sebastians," starring Alfred Lunt and Lynn Fontanne, took a satisfactory \$13,000 in a five-performance fifth week at the Curran and closed last Thursday night (14) to resume its tour.

"Cat on a Hot Tin Roof" opens at the Curran tomorrow (Wed.), to be followed by "Praise House" opening at the Alcazar next Sunday (24) night.

Continued from page 56

Continued from page 57

Continued from page 57

(Feb. 18-March 3)

MODERN SUMMER THEATRE

80 miles from New York City

Seating Capacity of 500—

Fully Equipped

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

FOR RENT

**During Summer 10-Week Season Over
100,000 Vacationists in Area**

**For Particulars, Write Box V218-57,
Variety, 154 West 46th St.
New York 36, N. Y.**

Best Dressed Women

Best Dressed Women!
Alphabetically Arranged, Naturally!
Tallulah Bankhead, Dorothy Collins,
Judy Holliday, Lena Horne, Bea-
trice Lillie, Lilo, Denise Lor, Gisele
MacKenzie, Ethel Merman, Patti
Page, Rosalind Russell, Cornelia
Otis Skinner, Klm Stanley, Rise
Stevens, Jo Sullivan, Monique Van
Vooren.

all costumed by
BROOKS

★ _____ ★

**Standard Legit Theatrical Forms
and Reports**
All forms \$1.00 per 100

**Send for Your FREE Sample Set
TODAY**
American Legitimate Theatre Service
6000 Sunset Blvd.
Hollywood 28, California

CHIHUAHUAS

AKC. Teeny Weeny bundles of love-sweet like babies. Also puppies from toy French poodle—sired by a chihuahua—tiny-gorgeous.

PE 6-7552

Literati

John Fox Indicted

John Fox, publisher of the defunct 125-year-old Boston Post, was indicted Friday (15) by the Suffolk County Grand Jury on charges of failure to pay \$27,000 in weekly wages to 93 employees of the newspaper. The indictment was announced one day following the deadline of Thursday (14) which was given the publisher at a hearing in Federal Court, in connection with reorganization of the Post, to put up \$35,000 with the trustees.

Fox failed to meet the deadline set by Judge George C. Sweeney in his effort to present a plan for reorganization of the newspaper.

Tavern Talk Revamp

Tavern Talk, weekly magazine for the Kansas City hotel industry, is being purchased by Robert C. Catron from the estate of Halley K. Dickey, former editor and publisher. Catron was assistant to Dickey, and has reached an agreement for the sale with Dickey's widow, Mrs. Marie Dickey. The switch will become final on approval of the probate court, probably within a few days. Catron will be managing editor and president and Mrs. Dickey will remain as publisher.

Tavern Talk was established in 1910 by Barney L. Allis, now president and general manager of the Hotel Muehlebach. Dickey joined the staff in 1921 and purchased controlling interest in 1928. He was noted as a negotiator in hotel labor-management affairs. After a long and successful career he was found dead, evidently a suicide, in a Kansas City hotel room a few months ago.

Glasgow Bulletin Not Folding

Rumors that the Glasgow Bulletin is about to fold have been vigorously denied by the management, George Outram & Co. Ltd., in a special statement: "We have no intention of ceasing publication of the Bulletin, nor does any national newspaper organization have an interest, still less a controlling interest, in the paper."

"It is Scotland's only picture paper. It is owned and controlled in Scotland. It is one of the only group of Scottish newspapers—the Glasgow Herald, Evening Times and Bulletin—which is in direct daily competition with the national dailies."

Rumors about the future of the sheet have been widely circulating in Scotland and elsewhere following the abrupt recent closure of the Glasgow Evening News. The Outram firm purchased goodwill of the latter from the Daily Mirror Newspapers, London.

Harry Sions Upped

Harry Sions, veteran Holiday staffer, is being upped to editorial director in staff shakeup following resignation of Carl L. Biemiller, former executive editor, who has become assistant publisher of Philadelphia Daily News.

Title of Executive Editor was laid to rest as was that of managing editor, until recently occupied by Dick Field. Latter now is production director. The only other change was appointment of Al Farnsworth as assistant to the editor, also a new job.

Sions, a former Yank staffer, was editor of Salute, a post-World War II magazine which failed to get off the ground. He then came to Holiday as associate editor. A few years ago he was a senior editor. According to Ted Patrick, editor, "No additions to the staff whatsoever are in the works now."

Paul C. Smith Resigns

Paul C. Smith, as anticipated, resigned as president and chairman of Crowell-Collier publishing last week. In December, 1956, when C-C suspended Colliers and Women's Home Companion, there was trade talk about Smith taking a high post with ABC, but Smith squelched the report by saying that he had received no offer.

At the moment, Smith has no job to replace the one he's held since 1954. He declared his wish to remain in communications. He will stay temporarily with the publishing firm as a consultant. Smith laid special emphasis on his wish to remain in the "press media—newspapers."

C-C will continue as owner of radio station of KFWB in Los Angeles and of C-C Record Clubs and the book publishing subsid, P. F. Collier & Son Corp.

When Smith resigned, the C-C board named Sumner Blossom as director, chief executive officer and executive vee of the firm. Blossom was at C-C before and was editor of American mag when

it suspended last August. Posts of C-C prexy and chairman have not been filled.

Cuban Censorship

In Havana this week, Cuban censors again began scissoring incoming U.S. publications considered "unfit" or "unwanted." They experimented for a day with a system of using an ink roller to blot out sections of news columns on pages 1 of both the Miami Herald and the New York Herald Tribune. New York Times' page 10 (about a bomb explosion in Havana) was "rolled over."

Latest airmail edition of Newsweek was also cut. In each instance, the material eliminated referred to Cuban political problems.

Hecht, Gypola, Schoenbrun

Harper is publishing Ben Hecht's blog of his longtime friend and collaborator, Charles MacArthur, under the title of "Charlie" (\$4.50) on March 20. Harper is also bringing out "Gypsy: A Memoir," by quondam stripper, quondam Shakespearean interpreter Gypsy Rose Lee.

Same pub will issue "As France Goes," longtime CBS correspondent David Schoenbrun. Another type of Gallic book is "Paris a la Mode," story of haute couture, by Celia Bertin. Also in the lively arts idiom, via Harpers, is "I, Madame Tussaud," by Sylvia Martin, saga of the famed London wax museum; an updated and revised version of Emily Kimbrough's "It Gives Me Great Pleasure," St. Louis Post Dispatch columnist Leonard Hall's book of bucolic reminiscences, "A Country Fair"; and show biz insurance salesman Elmer G. Leterman's "The New Art of Selling."

Oscar Straus and Rachel

More show biz biogs: Putnam's "Prince of Vienna: The Life, Times and Melodies of Oscar Straus" is the authorized bio of the famed composer. Vienna-Born Grun is himself a composer, now residing in England.

Joanna Richardson's "Rachel" is the saga of the 19th century French tragedienne, born Elisabeth-Rachel Felix, who died at 37 of consumption but not before achieving world renown. Incidentally, unlike Sarah Bernhardt who aped her, she never renounced her Jewish heritage. Putnam will publish.

Charles Graves, quondam London legit reviewer for VARIETY, has done a book, "The Azure Coast," the story of the French Riviera. He was at one time p.a. for the Hotel de Paris, Monte Carlo, worked in Hollywood for Paramount, and is brother of novelist Robert Graves.

Bissell's Autobiog (?) Novel

Little, Brown is wondering what happens if Richard Bissell's new novel, "Say, Darling," which is the saga of a midwestern novelist who co-authors a hit musical based on his novel, is also musicalized. This is what happened to real-life Bissell's first book, "7 1/2 Cents," which became "Pajama Game," adapted by George Abbott.

Publisher and author disclaim that "Say, Darling," which incidentally is an April Book-of-the-Month selection, is autobiographical.

2 Mag Infringements

A Milton (Mass.) man, Eugene W. Pawley, 47, has been charged in Boston Federal court with two counts of willfully infringing on copyrights for profit, by changing titles on magazine stories and then selling them again.

One count maintains he took a story entitled "Home is the Hunter" from Blue Book, renamed it "Wolf Cry" and sold it to Argosy, receiving \$350. A second story allegedly was taken from Good Housekeeping and sold to the Saturday Evening Post as "Anniversary Quarrel" for \$850.

The Great Beerbohm Tree

"Beerbohm Tree" by Hesketh Pearson (Harper; \$3.75), is a satisfactory study of the great Edwardian actor-manager by the popular biographer of Shaw, Wilde and Dickens. Pearson, a former actor, who appeared under Tree's direction, consulted family papers to prepare this work. He also talked with many of Tree's relatives, including his late half-brother, Sir Max Beerbohm, author of a readable, informative, and spot-lighting 16 of Tree's great Shakespearean productions, his adaptations of Tolstoy, Dickens, and Thackeray; and premiere performances of plays by Shaw, Wilde, Ibsen and Brieux, among others. Tree's relationship with his ac-

triss-wife, Maud, is romantically presented; and an introductory chapter assesses the manager through quotes of his contemporaries, with such varying opinions as his sister's-in-law: "The greatest man who ever lived—except perhaps Our Lord," to Shaw's "Tree was the despair of authors," and Gordon Craig's "Charming fellow: I could murder him with great pleasure." Down.

Steve Allen's 'Miracle'

American Weekly is out with the first of its four-parter, "I'm a Lucky Guy," by Steve Allen in an as-told-to Curtis Mitchell, and opening paragraph reads: "What an amazing six years! It has been that long since I came east from my job as a glorified disk jockey on Station KNX (in Hollywood) California. In those six years the great American miracle has happened to me." He then proceeds to unfold Part I of "The Miracle."

Holt's 3-For-1

Henry Holt stockholders okayed last week an increase in common stock from 500,000 to 1,500,000 shares at \$1 par value. Previously, publisher's board of directors arranged a three-for-one stock split subject to approval of the stock increment.

Any shareholder of record as of Jan. 11 will get two additional shares for each registered share in his name.

CHATTER

John Mantley, who released "The 27th Day" for March publication by Dutton, has sold screen rights to Columbia.

Mime Angna Enters finishing "Artist's Life," a sequel to "First Person Plural," with Coward-McCann issuing by fall.

Books Abridged Inc., a consolidation of that company and of Omnibook Inc., filed a certificate with the Secretary of State in Albany.

Freelance Larston Farrar has authored "How to Make \$18,000 A Year Freelance Writing," which Hawthorn will publish next month. WPIX (N.Y.) weather reporter Joe Bolton has written a book on "The Wind and the Weather," which Crowell will publish March 26.

H. V. Kaltenborn has written the foreword to James Beasley Simpson's soon-due book, "Best Quotes of '54, '55, '56" which Crowell is publishing.

Orson Welles has novelized his made-in-France film, "Confidential Report," under the title of "Mr. Arkadin," a whodunit, for Crowell publication.

Harold Flemmer, NBC-TV scripter, will have his first novel, "Paris Blues," set in a French jazz background, published in May by Balantine.

Greystone (Hawthorn) is bringing out a new, revised edition of "The Family Legal Adviser" by Theodore R. Kupperman, w.k. show biz attorney. It has sold 210,000 copies to date.

David Even's "Panorama of American Popular Music" will be published in May by Prentice-Hall. Same firm is issuing Hollywood bawdy expert, Eleanor King's "Guide to Glamour."

A 10th edition of A. Frederic Collins' standard work, "The Radio Amateur's Handbook," revised by William J. Kendall and Steven Hahn, is being brought out late in the spring by Crowell.

Hope Stoddard, who authored "From These Come Music: Instruments of the Band and Orchestra," has written a book on "Symphony Conductors of the USA" for Crowell, designed for juvenile (and up) education.

Columnist Herb Caen, who has been called "Mr. San Francisco," has his new "Herb Caen's Guide to San Francisco" published by Doubleday this week. It includes an updated guide to the niteries, restaurants, etc.

Comedian-author Joey Adams has switched from Frederick Fell Inc., his longtime publisher, to Crown which will publish "Cindy and I" ("the real life adventures of Mr. and Mrs. Joey Adams") on April 11 and \$3.95.

Joseph Dean, formerly with U.S. News & World Report, joined Ideal Publishing Corp. as managing editor to supervise Ideal's five mags, Movie Life, Movie Stars Parade, TV Star Parade, Intimate Story and Personal Romances.

John Tasker Howard will have two books on the spring list of Crowell, one on "Modern Music," in collaboration with James Lyons, and the other, "A Short History of Music in America," in collaboration with George Kent Belovs.

Gloria Braggiotti's bio, "Born In A Crowd" (Crowell), is the saga of the eight Braggiottis, several of them well known in music, show biz and the arts (Braggiotti-Denis, Shawn School of Dancing), etc. Her husband, Emlen Etting, Philadelphia artist, illustrated the book.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Feb. 19.

Trains seemingly are coming back. At least they are in songs and books. Mama is being thrown from the train a kiss, and soldiers are being commanded to step off them and right into the arms of their sweethearts.

But Caskie Stinnett has just released a dissenting opinion as to their allure. After 12 years of commuting he's had it, and his reasons for getting off the treadmill are explained in a very funny Rinehart book called "Will Not Run Feb. 22nd."

I haven't been a commuter since 1917 when Howard Dietz and I shared a bungalow in Babylon on Great South Bay. But after reading Stinnett's stint I can see that a dog's life in Suburbia hasn't changed in 40 years, and it was fairly depressing even then.

About the only advantage it had was that arriving late at the office in the morning could be laid to the lethargy of the Long Island Railroad, and the urgency of catching the 5:15 out of town in the evening from Penn Station was something no boss would gainsay.

In our day few commuters had station wagons. We biked the few miles from our bungalow, rain or shine, read a morning paper in the hour's run and arrived in town refreshed with all Heywood Brown, Laurence Stallings, Deems Taylor, Harry Hansen and FPA's contris had to say (in the New York World—Editor's note). The news in those days was about as depressing as it is now.

Dietz was a regular contributor to FPA's "Conning Tower" (under the billing of "Freckles"). So were Morrie Ryskind, Larry Hart, Freddie Schang, Newman Levy, Nate Salsburg (under the billing of "Baron Ireland"), Irwin Edman and Bob Simon (under the nom de plume of "Isosoles."). Those who have survived have sobered down until now they wouldn't be caught dead with even a triolet in their wallets.

From Sonnets to Double-Martini

What seemingly has replaced this literary aperitif is the smoke-filled club car and the station bar, and if that is progress so is radioactive dust, smog and the H-bomb. Stinnett's wound stripes as a commuter were earned between some unnamed faubourg and the Curtis Publishing Co. in Independence Square, Philadelphia; but his experiences could be duplicated on the New York, New Haven & Hartford, the Central, the Chicago, Burlington and Quinsey, the S.P. or indeed any line anywhere still competing against buses, private planes and speed boats.

Statisticians figure that 5,110,000 man-hours are wasted every year by commuting Americans, but Stinnett obviously contributed very little to this staggering total produced by people who work in cities but refuse to live in them. He used his time piling up laughable beefs against everybody from retiring conductors who have to be presented with birthday cakes to fat dames who pack the seats with all their town buys and even sneak in a lapdog that should have been consigned by regulations to the baggage car.

His explanations of the asterisks and other reference marks of a suburban schedule of trains (which will not run Feb. 22nd) will not be found in any schedule released by any railroad but should. Here are a few:

† Stops on signal to discharge card players carried through Glenside by mistake.

* No diner, but sandwich-man boards train at Silverdale with sandwiches left over from the southbound trip.

Change at Forest Park Jct for Chicago train. This train usually misses connection. (Stay at Forest Park Inn. Rooms, bath from \$3.50. Advt.)

% Stops only to discharge passengers who think they can make better time by telephoning their wives to meet them at Norwood.

Pests for Commuters To Avoid

My crushed Caskie, though now retired from commuting to an isolated author, is quite convinced that for generations to come some young executives will prefer suburban homes to cliff-dwelling. And he feels he should tell them how to select a seat-mate, how to steal a newspaper, how to keep from being trapped for a fourth in bridge, and how to keep a drunk from sprawling over four seats. He also has some beautiful advice about taking children to town, saving your luggage from being smashed to pieces and clipping an end-seat hog by small annoyances until he decides it would be better to get up and go to the club car.

People who peel oranges into your lap, pick their teeth with all the noise of a pneumatic drill, moppets who read so-called comic books and conductors who punch your finger instead of your commutation ticket all come in for some additional healthy belts below the belt.

My bowtie partisan also has discovered whence comes all those artistic atrocities which clutter suburban homes. They come from the cigar-stand at the station, barring of course the souvenir ashtrays which are more often stolen than bought. Still I have seen those Hawaiian hulu dancer lamps (whose skirts wave and wiggle when the electricity is turned on) in homes of owners who never commuted. However, they may have got them as gifts from commuters, or from friends who got them from commuters.

I was fascinated, as he was, by what the young moppet reads on the suburban train. One concerned an American soldier who was wounded by the Japs. A Jap doctor sewed up in him a hand-grenade, set to explode in 24 hours, when the Japs figured the hospital would have been taken by the Americans. The soldier, however, regains consciousness, hears the grenade ticking inside of him, grabs a jeep and drives to the Jap headquarters. He arrives just as the grenade goes off, and takes three Jap generals out of this world with him.

How To Steal A Newspaper

I had no idea that stealing a newspaper played such an exciting part of a commuter's life. According to Stinnett it is best to work alone in this field. If you have a partner you then have to steal it from him. "Known as progressive theft, this has sent more than one beginner back to an apartment in town."

A lout who doesn't read this paper, but sits there with it folded in his lap, is the paper-stealer's bete noire. If you play a waiting game and the owner of the newspaper asks to borrow a pencil, turn him down. There's a chance he wants to work a crossword puzzle and if he doesn't finish it he'll take it home to do so.

One of the worst pests, according to the paper-moocher, is the guy who takes out a pair of small folding scissors and begins to clip. It is Stinnett's advice that once an owner starts clipping a newspaper, it is better to give him up and start out all over in another seat. And of course it is silly to have your eyes on a magazine or newspaper if it isn't what you're looking for. To be hunting for a freeloader's copy of VARIETY, only to find what you've had your eye on is the Paint & Varnish Manufacturer's Monthly Journal, can be pretty depressing.

Free Rides For Freedom-Lovers

Stinnett also has some detailed advice on the petty larceny of avoiding getting your ticket punched by the conductor. This may not seem so petit, because it seems that a commuter's ticket frequently runs out before pay day gives him sufficient funds to buy a new one. Thus a few free rides here and there can eke out his dismal existence.

Though I had never noticed it, Stinnett insists that conductors are most polite to commuters who have new and fresh tickets and pretty scornful of those whose tickets, limp as dishrags, are nearing the end of their validity. But I suppose there is a snobbish even in this field.

Anyway, I wouldn't presume to argue with a five-star general in the field of commuting. He knows his way around, though from outer space commuting on this oval must seem hardly more uplifting than being a lowly drudge on a picket line.

Broadway

Carl Brisson will be out of Harkness Pavilion in another week, following surgery, which was highly successful.

S. Hurok's piano virtuoso Artur Schnabel repeated her last year, sold out Carnegie Hall twice last week for all-Chopin.

Hotel Plaza distributing miniature heart-shaped birthday cakes in honor of its 1907-57 longevity: "50 golden years and you still have my heart!"

Dolphe Martin, who was the CBS network radio "Youth on Parade" producer some years ago, is operating in Boston now, living in Hamden, Conn.

Edwin Claude Mills, longtime general manager of ASCAP, now retired on the Coast, has cards indicated "retired, no home, no business, no phone, no address."

Plaque of Jack Cohn, exec veepee of Columbia Pictures, is being readied for installation in the lobby floor of the new Col Bldg., 711 5th Ave., the former (and original) NBC Bldg.

Composer-conductor Harry Sosnik out of Post-Graduate Hospital following traction to relieve a pinched nerve in his spine which, for a time, prohibited walking or kindred activity.

Chinatown, which has resisted change since the Chatham Club where Irving Berlin used to sing was torn down, will get a new \$750,000 community centre at 64 Mott St. to be built by the Chinese Consolidated Benevolent Assn.

Biopic of the Al Siegel saga coming to a head. Ex-torcher Bee Palmer, since retired, married and "a grass widow," she states, in Kansas City, Mo., is part of the saga of the vocal coach-songsmith-arranger who furthered the careers of Ethel Merman and others.

Attorney-producer Joseph H. Hazen's (Hazen-Hal Wallis Productions) daughter, Cynthia Jo Hazen, to marry lawyer Leon Polsky on April 19. Ceremony will be held in the 2 E. 88th St., home of Mrs. Moses L. Annenberg, widow of the publisher, and grandmother of the bride.

"World citizen" Garry Davis writing his memoirs, "The World and I." Actor-son of maestro Meyer Davis returned from India last week, again sans passport. States there are some 650,000 similar globetrotters who have rejected their native nationalistic red tape in favor of "world citizenship."

Tom Curtiss, N. Y. Herald Tribune (Paris edition) drama critic, and quondam correspondent for VARIETY, in from the French capital this week on his annual winter o.o. of the legit scene; and also to spend the annual custom of birthdaying with George Jean Nathan who marks his 75th natal day.

Probably will be announced this week that vet actor-director-author Eric Von Stroheim will get the French Legion of Honor. The 71-year-old showman, now working on his memoirs while bedded with serious illness at his Maurepains (Seine-et-Oise) estate, outside of Paris, has quite a few bids for the rights.

Term w.k. (for well known) kept popping up in VARIETY copy so much an oldtimer vaudevillian, Benny Meroff, wrote in to ask what it meant. This revealed that Meroff now lives in Wisconsin but is very active on the club and industrial circuits out of Chicago. Says Benny: "Love those Chicago conventions."

Sylvan Oestreicher, attorney known in film tax circles, has just been informed by Jean deLagarde, minister plenipotentiary and consul general of France in New York, that he has been nominated a chevalier in the Legion of Honor "as a token of the esteem . . . for the part you have played in Franco-American relations . . ."

When the Rolf Stroths' heiress accompanies her parents back to Frankfurt, she will be one of the youngest transatlantic air passengers, only three weeks and five days after Hazel Guild (Mrs. Stroth) came to her native country to have the first born on American soil. Dr. Stroth is a German attorney who represents Columbia Pictures, UA and other show biz interests, among others. Miss Guild is VARIETY correspondent in Frankfurt.

American Broadcasting - Paramount Theatres prexy Leonard H. Goldenson has resigned as a director of Russkies Fifth Ave. Inc., the Gotham femme apparel chain. Goldenson is a brother-in-law of Walter H. Weinstein, who last week sold the family's interests in the chain to a Chicago syndicate,

himself resigning as prez and a director and Goldenson with him. Mrs. Goldenson is the former Isabel Weinstein, daughter of the late Max Weinstein, who headed the chain until his death in 1950.

Paris

By Gene Moskowitz
(28 Rue Huchette, Odéon 4944)
Brigitte Bardot tied up with film commitments until 1959.

Maurice Chevalier to star in Billy Wilder's next film, adapted from a German comedy, "One, Two, Three."

Nachet Martini, owner of three Pigalle nighteries, taking over the plush Champs Elysees boîte Le Drap D'Or.

Arava Trio, an Israeli song group, getting a big welcome here via being signed for disks even before facing the public. It bows on next Olympia Musichall program.

No less than ten new legiters opened here in the last two weeks with only one definite hit, Marcel Achard's "Patate," and one possibility, Albert Vidalie's "La Nuit Romaine."

Reported that the Japanese are balking at stiff asking prices for Gallia plus plus foisting extra pix on them in order to get the biggies. U.S. distribs also are annoyed about the high prices asked by French producers.

Although in a wheelchair, Sacha Guitry is still turning out pix at a rapid rate. His "Assassins Et Voleurs" opens this week and he begins a new one, "Le Trois Font La Paix" (Three Make the Couple), with Michel Simon.

Bob Hope is slated to play opposite Gallic comedian Fernandel in a U.S. pic to be made here this summer, titled "Trouble in Paris." Other American pix to occupy Gallic studio and exterior space will be Jose Ferrer as director-star of Metro's "I Accuse"; a Kirk Douglas item as yet untitled; UA's "Kings Go Forth" with Frank Sinatra; Hecht-Hill Lancaster's "Separate Tables" with Deborah Kerr and Burt Lancaster; "A Certain Smile" (20th) and Columbia's "Bitter Victory," with Paul Graetz producing.

Miami Beach

By Larry Solloway
(1755 Calais Dr., Union 5-389)
Gracie Fields at Coconut Grove Playhouse for next two weeks.

The Irving Berlins took a house in Palm Beach for balance of season.

Sirat, Siamese chirper, added to Mona Lisa Room entertainment in Eden Roc.

Billy Daniels added to Eden Roc roster for an April date; Vic Damone on March list.

Alan Krolech set for long run in new Golden Room of the Cadillac; Andre D'Orsay on same bill.

Paul Winchell telecasting his ABC program for next two weeks from Miami Bayfront amphitheater.

Tab Hunter in for weekend of plugging new platter, "Young Love," and to promote "Spirit of St. Louis."

Anita Ekberg and Tony Steel made the nitty rounds here before heading to Palm Beach and appearances at the Heart Fund Ball.

Eddie Cantor brought Ida, two daughters and grandchildren in for some sun while he was toasted by Bonds For Israel group at 65th birthday celebration. Harry S. Truman was principal speaker at Fontainebleau affair.

Las Vegas' Desert Inn sent Jimmy Durante birthday cake for his 64th birthday party at Fontainebleau. Milton Berle and Jack Carter did presentation honors. Joe E. Lewis, Joe DiMaggio and Myron Cohen among those attending post-show party.

Pittsburgh

By Hal V. Cohen
Mills Bros. into Twin Coaches for weekend date March 1-2.

Nitery comic Rummy Bishop changed his first name to Ronny.

Rock Hudson here for two days this week plugging his "Battle Hymn."

Dick Hoover re-elected to executive committee and fourth veepee of AFTA.

Tim (Johnny) Kirby left for singing date at Skirvin Tower Club in Oklahoma City.

Perry Nathans off to Bermuda for two weeks and Leonard Kapner are in Florida.

Local girl Toni Byron one of Mme. Kamarova's parade pretties in New Nixon show.

Ted Goldsmith in town beating drums for "Fanny," which Nixon gets week of March 4.

Noel Mills (Mrs. Tommy Riggs) named publicity director and office manager for Music Guild.

Richard Rosen, heading Film Arts Society at Carnegie Tech, son of George Rosen, VARIETY radio-tv editor.

London

(Temple Bar 5041/9952)
Associated British Picture Corp. paying an interim divvy of 7½% on common stock.

Frank Adam, formerly with 20th-Fox, named assistant booking manager to the Essoldo circuit.

Jack Hulbert and Cicely Courtneidge celebrated their 41st wedding anni on Valentine's Day.

Lucienne Marie Hill, who translated "Waltz of Toreadors" from the French, returned from N.Y. last week.

The Duke of Edinburgh to be guest of honor at the annual CEA banquet at Grosvenor House next month.

Sir Louis Gluckstein named chairman of the Army Kinema Corp.; replaces the late Reginald Bromhead.

Jack Waller tossing a Sunday night party to celebrate start of third year for "Sailor Beware" at the Strand.

Norman Ginsbury sailing for New York this week to attend the Broadway opening of his play, "The First Gentleman."

Sir Bracewell Smith, former Lord Mayor of London, named chairman of Wembley Stadium, succeeding Sir Arthur Elvin, who died recently.

Robert Clark, Associated British production topper at Elstree, hosted a reception last night (Tues.) for the cast of "Woman in a Dressing Gown."

Thomas France retiring as trustee of the Cinematograph Exhibitors Assn. after 30 years service on the general council; stays as treasurer of the London branch.

Gladys Cooper, who was due to open last night (Tues.) in "Crystal Heart," flew back from Scotland last week in plaster. She fractured a breast bone after the first night in Edinburgh.

Cleveland

By Glenn C. Pullen
Evelyn Knight at Statler Terrace Room for two weeks.

"Birdland Stars of '57" set for civic auditorium March 13.

Al Sirat Grotto sponsoring 28th annual circus at Public Hall this week.

Alfredito's Latin sextet replaced Lecuona Cuban Boys at Alpine Village.

Joe Baldi organized new eight-piece dance band for Herman Pichner's nitery.

Guthrie McClintic in for one day to address the Temple's Sisterhood on "Seeing the Broadway Stars."

Louise Barber, KYW-TV staff singer, teamed up with pianist Eddie Ryan at Alcazar Hotel's Club Intime.

Manny Stutz, producer of week-end hillbilly shows at Circle Theatre, made house manager of Park, nabe house, in Associated Theatres chain.

Sketch Henderson orch and Helen O'Connell pulled approximately 4,500 dancers at \$7 per couple into Arena for KYW's Heart Fund benefit ball.

Joe Howard jazz trio touring to Coast to make another Key Records album for Vick Knight, former Cleveland, after run at Lybarger's Coachhouse.

Ted Heath's lend-lease jazz concert, with June Christy, Al Hibbler and Eddie Heywood, grossed about \$5,500 in Public Music Hall, representing around 50% capacity.

Mrs. Irene Kitchings, vet composer here, finally had her often-recorded "Some Other Song" published by Marks Music Co. Song's title was used as a chapter heading in autobiog by Billie Holiday, who made it one of her waxed hits.

Philadelphia

By Jerry Gaghan
Ben Zimmerman, formerly of Carman Theatre, now managing the Overbrook.

Booker Jolly Joyce and wife left with Bill Haley and Comets for British Isle tour.

Sam Silber, former owner of shuttered Embassy, managing 2-4 Club for vacationing Lefty Katz.

Exhibitor Mike Felt named exec director of Jefferson-Jackson Day Dinner in Convention Hall, May 9.

City Rep Fredric R. Mann named chairman of local committee for Entertainment Tribute to Jimmy Durante.

Leonard Mulhern, son of Harry (Shubert Theatre manager) joined the Shakespearwrights, off-Broadway group.

Micki Marlo reached settlement in long litigation with former managers—Nat Segall, Artie Singer and Bernie Lowe.

Cafe singer Colleen O'Grady won \$75,000 damages from West Coast manager for alleged mis-handling of funds.

Appointment of Ted Schlanger,

Stanley Warner zone manager here, as Commissioner of the Delaware River Port Authority, confirmed by State Senate.

The De Paur Opera Gala replacing "The Big Banjo," previously announced as final Foruitt event (April 22) for season. Breakup of Paul Gregory - Charles Laughton partnership necessitated cancellation of "Banjo" at Academy of Music.

Boston

By Guy Livingston
(344 Little Bldg.; Hancock 6-8386)
Betty Madigan current at Blin-strub's.

Lou Blumberg, producer, in for "Great Boodle" bally.

Ice Follies current at Boston Garden through Sunday (24).

Joe Longo, formerly RKO press chief in Hub, now with Universal.

Rock Hudson in for personals and bally in connection with "Battle Hymn."

Ben Washer, press rep. for "Good As Gold," in for press rounds and opening at Shubert.

Bob Dini booked for Revue Frolic opening Feb. 24 for week by booker Billy Waldron.

Ted Mack to be artistic director of Ted Mack Camp at Lake Buel, Great Barrington, Mass., opening July 2.

Boston Press Club will have Steve Allen as honor guest at Press Club dinner at Sheraton Plaza Hotel April 22.

Gina & Gerardo, dance act, back from European tour of six months, current at Steuben's through Wednesday (21).

Norman Knight, veepee and general manager of WNAC-TV, named media chairman for state's National Conference Christians and Jews.

Jimmie Dodd, Roy Williams and Volus Jones of Disney tele shows in for personal appearances at Metropolitan Theatre for "Cinderella."

Eleanor R. Collier, for 28 years director of Boston U's bureau of publicity, named to the faculty of the School of Public Relations and Communications.

A "1958 Yankee Homecoming," backed by New England Governors and aimed at bringing thousands into the area. Associated with him is W. G. Gavin, former managing editor of Boston Traveler.

Minneapolis

By Les Rees
Les Brown band played Minnesota U dance.

"Cuban Revue" with Palmetto Boys, into Gay 90's.

Minnesota U. announced next season's football ducats will be hiked from \$3.60 to \$4.

Local Israeli bond holders to participate at Hotel Nicollet in tv closed circuit Eddie Cantor birthday celebration.

Lone remaining attraction definitely booked for balance of season at Lyceum is "Cat on a Hot Tin Roof," due in April.

Northwest Variety club women's auxiliary valentine party raised more than \$200 for heart hospital children patients' gifts.

Minneapolis Symphony concertmaster Rafael Druian to N.Y. as Symphony of Air concert guest artist at Carnegie Hall.

Booked for three weeks, Switzerland's Trio Schmeed, now playing second Hotel Radisson Flame Room date, held over for an additional fortnight.

Palm Springs

By Alice Scully
(Tel 4077)
Eddie Dmytryk's house finally finished.

Peter Lind Hayes and Mary at the Raquet for a few days.

Desi Arnaz' new hotel, announced for March 1 opening, never will make it.

Hoagy Carmichael gets his pic in the papers more often as a merchant than a composer.

Phil Harris emceed \$25 dinner-dance for St. Theresa Church, backed by Ginny Sims, Desi Arnaz and acts from Chi Chi and Palm House.

Portland, Ore.

By Ray Feves
The Dandees (Tommy & Benny) broke up their act.

DePaur Opera Gala linked for Auditorium Feb. 23d under Ellison-White.

Capitol Theatre back to burlesque-film policy. LeRoy Griffith is in as producer.

Dr. Arthur Ellen, Cindy & Alberto, Coronet Dancers with Jerome Robbins at Amato's Supper Club. Sophie Tucker completed two smash weeks despite the big snow and near-zero weather.

Hollywood

Don Hartman bedded at home with virus.

Ned Washington marked his 25th anni as a tunesmith.

Fred MacMurray in town after a three-week tub-thumping tour.

Abe Schiller recuperating at Cedars of Lebanon from minor surgery.

Johnny Green chosen as musical director of this year's Oscar Derby.

Ed Sullivan in from N.Y. Sy Bartlett from Madrid and Solly Balano from Japan.

Tom Tannenbaum, formerly with the talent department at Metro, joined Famous Artists.

National Urban League's annual American Teamwork Award went to Dorothy Dandridge and Glenn Ford.

Coke execs due in to toss a big party for Eddie Fisher whose television under Coca Cola sponsorship bows off this week.

Like old times at Paramount Jesse L. Lasky Sr., once more occupying an office there while he explores a story idea.

American Heart Assn. picked the Paul Francis Webster-Dimitri Tiomkin "Friendly Persuasion" tune as the campaign song; Webster changed the lyrics to fit.

More in the "smaller houses" trend: Tess and William Bendix sold their large Encino estate for \$110,000 cash to a local merchant and have built a smaller house in nearby Chatsworth. Music publisher Irving Mills has his large N. Foothill house, with formal gardens, etc., up for sale—"too large for Bess and myself." In reverse, N. Foothill Blvd. neighbor Groucho Marx is building a larger house in BevHills—wants more room.

Australia

By Eric Gorlick
(Film House, 251a Pitt St., Sydney)
Latest social idea Down Under is the holding of tv parties.

Arnold Picker, UA exec, due in shortly on another Down Under looksee.

Influx of foreign migrants is seeing a big upbeat in foreign language pix here.

"The Last Act," story of final days of the Hitler regime, is a major click at the Vogue, Double Bay.

"Written on Wind" (U) is one of the b.o. highlights in Sydney at State for Greater Union Theatres.

Tele toppers dickering with football sponsors for permission to televise major games here this winter.

Katharine Dunham and her troupe will do a Paris season following repeat run here for David N. Martin.

Palladium, Sydney, western pix house, lease to Hoyts' pic loop, due to go under the auctioneer's hammer soon.

Product letup sees a dropoff in drive-in biz here, with the exception of Metro's twin setup which uses timely fare.

Pan-American will erect a modern hotel here as an added lure for Yankee tourists, including top stage and screen talent.

Harry Wren will roadshow his "Good Old Days" revue after current smash Sydney run. Show features a bunch of oldtime local vaude stars.

Sponsors of the Royal Easter Fair will feature many novel attractions from the U.S. Fair, one of the world's greatest, is a terrific money-spinner on Lenten playdate.

Washington

By Florence S. Lowe
Desert Inn owner Wilbur Clark in from Las Vegas to o.o. Johnnie Ray at Casino Royal nitery.

The Jean-Louis Barrault Co. of Paris due into Shubert Theatre March 3 for two performances under patronage of French Ambassador Henri Alphonse.

Billie Burke, widow of the late Florenz Ziegfeld, here as guest of socialite Mrs. Merriweather (General Foods chairman) Post for benefit preem of "Ziegfeld Follies" at National Theatre.

Chicago

Bandleader Joe Kayser recovering from surgery.

Folksinger Bob Gibson working a solo concert at the Eighth St. Theatre March 1.

Mason Coppinger switched from Columbia Records to become veepee and chief engineer at Universal Recording.

Robert Ryan and Aldo Raye making personal appearance rounds for "Men in War" which opens at State-Lake March (8).

Bill Humphrey joined the Calkins & Holden ad agency after stint as public relations chief for Chicago Housing Authority.

OBITUARIES

EDWIN C. HILL

Edwin C. Hill, 72, radio news commentator and newspaperman, died Feb. 12 in St. Petersburg, Fla.

A radio broadcaster and syndicate feature writer since 1931, Hill earlier had been a reporter and feature writer for the old New York Sun. He also was a director of the Fox Movietone Newsreel and a scenario editor for Fox Films. From 1951-55 he broadcast over ABC. In 1951 he had a weekly show over NBC and simultaneously did five programs a week over ABC. His final radio broadcast was last summer, as a pinchhitter for Walter Winchell over the Mutual network.

His wife, former film actress June Gail, survives.

DICK MACDOUGAL

Richard A. MacDougal, 42, a top tv interviewer in Canada, died Feb. 14 in Toronto in his sleep. A heart attack a month ago and medical advice to slim 400 pounds off his 200-pound girth saw him taking a rest at home from his tv duties.

MacDougal had interviewed all personalities of the amusement field and politics passing through Toronto and was emcee of "Tabloid," five-a-week nightly talkfest, which was the most popular in this classification on the trans-lv network of the Canadian Broadcasting Corp. Last season, he received an award as "the best emcee in Canadian television."

MacDougal had worked on every radio station in Toronto prior to joining the CBC. He also was an authority on the history of jazz and originated such fan-following series as "Jazz Unlimited" and "Juke Box Jury."

Survived by wife, two sons, two daughters, and a brother.

FRANCIS S. CHASE JR.

Francis S. Chase Jr., 64, film magazine and newspaper writer, died Feb. 14 in Sausalito, Cal. He wrote the script for the film, "Boys Town," and did the screen adap-

FRED VOKOUN

Fred Vokoun, 81, former clarinetist and saxophonist in Cleveland theatre orchestras, died Feb. 14 in Sandusky, O. member of a musical family, he was first to play a sax in a theatre pit band in such Cleveland houses as the old Empire, Hippodrome and Opera House.

He also doubled on violin, cello and other instruments and became a sax teacher after retiring. His father, Frank Vokoun, was credited with being founder of the Cleveland local of musicians union. His brothers, Edward and Charles, also were musicians.

His daughter survives.

BOBBY GREENWALD

Bobby Greenwald, 55, former Marigold and Rainbow Gardens chorus girl in Chicago and widow of the longtime Chicago vaude producer, died Feb. 3 of cancer at Miami. In her trouping days she was a chorus mate of Joan Crawford, then Lucille Lesieur.

Maurice Greenwald, husband of the deceased, had practically a monopoly of colored acts around Chicago in the 1920's and 1930's. He later moved to N.Y. where he conducted a general agenting office until his death a year ago.

Couple had one adopted child, whereabouts unknown.

CARVETH WELLS

Carveth Wells, 70, explorer, author and lecturer, who used his adventures as the basis of a tv show in Los Angeles, died Feb. 16 in that city.

Wells wrote 18 books about his expeditions. His wife Zetta collaborated with him on 15 of these works. She accompanied him on all his expeditions and appeared with him on his local tv show, "Carveth Wells Explores the World."

Wife and daughter survive.

OLGA RINNEBACH

Olga Rinnebach, 58, German

FRED BRADNA

"Mr. Circus"

Morta—Feb. 20, 1955

tation of Pearl Buck's "The Good Earth."

While in Hollywood Chase was also associated with the indie producing firm of Bishop, Littleman Co. A native of Virginia, he wrote for the London Chronicle, Reuters, AP, UP and during World War II was European correspondent for the Philadelphia Inquirer.

A frequent magazine contributor, Chase authored yarns for The New Yorker, Redbook and the Saturday Post. In recent years he worked in San Francisco for BBDO and a year ago formed his own Frisco public relations firm.

His wife and three sons survive.

OSCAR RADIN

Oscar Radin, 83, arranger-copyist in the Metro music department for the last 20 years, died of a heart attack Feb. 13 in Hollywood. He began his career at the age of nine as a violinist, and was with the Pittsburgh Symphony Orchestra when he was 16.

Radin, who long was a conductor for both the Shuberts and Ziegfeld, batoned all of Victor Herbert's operettas during the last 18 years of the composer's life. He was brought to Hollywood by Louis B. Mayer in 1929 as a conductor and had been with the studio ever since.

Surviving are two sons and a nephew, Oscar Levant.

CHARLES F. GANNON

Charles F. Gannon, 54, for more than 25 years an advertising and public relations executive, died Feb. 16 in Washington, D.C. He joined station WOR, N.Y., in the early 1920s, and soon after became program director. In 1932, he joined Erwin Wasey & Co. advertising agency as a vice-president. Six years later he became a v.p. of the Arthur Kudner agency, where he handled radio and general advertising.

From 1943-51 he was public relation v.p. for the Benton & Bowles agency. He was also a principal in Green Mountains Enterprises Inc., a children's amusement centre in Brattleboro, Vt.

Wife, daughter and brother survive.

cently he played at K. C. cocktail lounges.

Three sister and a brother survive.

JOSEF HOFMANN

Josef Hofmann, 81, Polish-born concert pianist, died Feb. 16 in Los Angeles. A concert pianist when he was nine years old, Hofmann was also a composer, teacher, and first director of the Curtis Institute of Music when it was founded in Philadelphia in 1924. He made his U.S. debut at the Metropolitan Opera House in 1887. He appeared at the Met again in 1937 in his golden jubilee recital.

Wife, daughter and three sons survive.

MAXINE BROWN

Maxine Brown, actress, died Dec. 28 of burns received in her apartment in Alameda, Cal. She was married to Clarence Willard who toured vaudeville some years ago.

Miss Brown appeared in "Bud-dies" with Donald Brian and Ralph Morgan; with Charles Purcell in "The Right Girl" and with Joe Laurie Jr. in "Plain Jane." At one time she was wed to George Maines, who also was a performer. They were divorced in 1933.

Her husband survives.

JOHN T. MURRAY

John T. Murray, 71, vet vaudevilian and pioneer film actor, died Feb. 12 at the Motion Picture Country Home on the Coast following a stroke. He entered films in 1924 as an actor with the First National Studios.

Surviving are his wife, Vivian Oakland, with whom he toured in vaude for many years, and a daughter.

DONALD H. DALZELL

Donald H. Dalzell, 55, onetime actor who appeared with Elliott Nugent in "The Poor Nut" both in its Broadway production and on tour, died recently in Miami Beach after a nine-week illness. He had been a Miami resident for the last 10 years.

Surviving are his wife and a brother, Allan C., a press agent and manager.

JACK RUTH

Jack Ruth, 36, actor, died Feb. 17 in New York. His last Broadway appearance was in "The Solid Gold Cadillac." He appeared in numerous Broadway productions, including "The Next Half Hour."

His parents survive.

CARRIE MANGEAN

Carrie Mangan, 81, founder of the Mangan troupe of acrobats, died Feb. 12 in New York. The troupe played circuses, vaudeville and fairs for more than 50 years including Ringling Bros., and Baudin and Bailey, the London Palladium and Palace Theatre, N.Y.

A daughter survives.

TOM JENKINS

Tom Jenkins, 46, conductor of the BBC's Palm Court Orchestra for five years, died of cancer Feb. 13 in London. He recently returned to his BBC post after undergoing an operation six months ago.

His wife and four children survive.

CLIFFORD G. DICKINSON

Clifford G. (Dickie) Dickinson, 62, Allied Artists International Corp.'s rep in the United Kingdom, died Feb. 16 in London. Prior to joining AA in 1945, he was general manager for Paramount in Britain.

Surviving are his wife, and a daughter by a former marriage.

WILLIAM G. SCHREIBER

William G. Schreiber, 71, who toured for years with a magic act, died Jan. 22 of a heart ailment in Minneapolis. At the time of his death he headed a firm for printers and binders.

Survived by wife and three daughters.

THOMAS P. LITTLEPAGE JR.

Thomas P. "Littlepage Jr.," 49, member of the Washington law firm of Littlepage & Littlepage, specializing in radio-tv cases, died Feb. 16 in that city.

Wife, daughter, son, sister and two brothers survive.

JAMES F. O'NEILL

James F. O'Neill, 66, pioneer Irish exhibitor, died Feb. 12 in Dublin. He is said to have opened Ireland's second cinema in 1912 in the Ballsbridge district of Dublin.

Surviving are his wife and daughter.

Peggy Nani Campbell, 34, formerly a featured dancer with the Ray Kinney Hawaiian troupe in the Hotel Lexington's Hawaiian Room in New York, died Feb. 5 in Honolulu.

lulu. Husband and daughter survive.

Robert G. Anderson, 37, former manager of radio station WCOG, Greensboro, N.C., died Feb. 4 in Morganton, N.C., after a brief illness. More recently he was a staff member of WREV, Reidsville, N.C.

Eve Dowling, vaude and nitery singer of the 1920's, died Feb. 12 in Los Angeles following a long illness. At one time she was partner with Sammy Fields (formerly of Fenton & Fields).

Clarence Nix, 60, longtime Dallas staffer with the Interstate Circuit, died recently in El Paso.

Vincente V. Gonzalez, deal of Mexico's theatre prompters, died Jan. 29 in Mexico City. Police listed his death as a suicide. His daughter survives.

Father of Dave Smith, manager of Shady Side Theatre in Pittsburgh, died Feb. 10 in that city.

Emma Bush, 64, veteran hula dancer, died Feb. 4 in Honolulu. Husband and two sons survive.

Robert Machray, 72, vaude and concert singer, died recently in Bournemouth, Eng.

Mother of actor Lloyd Gough died Feb. 14 in New York.

IQ Influence

Continued from page 1

professional card or license, or a graduate school card. And in return, on Sunday afternoon there was a cabaret social with "cozy settees and soft colored lights, continuous dancing with Ed Fleishman and Band, versatile entertainment of Tommy Sands, vocals by Sol Mann." In addition the ad in the N.Y. Post offered the college graduates who qualified for admission, free dance instruction, "free soda (all flavors), cake and cookies." All for \$2.

At another dance with two bands given in the Bronx, ties and jackets are required—for class presumption. At the Fine Arts Studio Social there was a special Valentine party on Saturday (9) spotlighting "Young American Womanhood in full bloom, presented in blushing color by Paul Greenfield."

At another Bronx dansant, headlining was Dennis Belafonte, "Harry's kid brother," and "Calypso King" Steve Carmen. Some of the terpsessions, however, still feature lectures.

The bulk of the ads though still feature age as the basis of admission. There are still lotsa over-28 terperies. In some, the age requirement has been lowered to 26. Some won't have you over 35, and still others are glad to get anybody.

However, the geriatric dances seem to be fighting heavily for the trade. The Friendship Club with a 90c admission to all, has ladies admitted free in its Bronx branch, and some offer girls (admission of course) at half price until 9 p.m. Also the ads are getting bigger, and withal more desperate in an effort to become established in a field that's getting much too competitive to retain a sense of humor.

ISRAEL'S 1ST CONCERT HALL

Virtuosi Lined Up for Oct. Premiere — Hurok's Prize

Tel Aviv, Feb. 19. Israel Philharmonic will open new Frederick R. Mann Auditorium next Oct. 2. It's first concert hall here. Named for a Philadelphia donor, Leonard Bernstein will conduct for the inaugural and three soloists will include Artur Schnabel, Gregor Piatigorsky and Isaac Stern.

Tickets are already on sale for the opening. U.S. impresario Sol Hurok has put up prize for an Israeli-composed symphony to be introduced.

Markova With British

London, Feb. 19. British Royal Ballet is to perform Stravinsky's "Petrouchka" for the first time at Covent Garden on March 26. The company's Benevolent Fund Gala will be held on that night, and Alicia Markova will appear as a guest artist in "Les Sylphides," which will also be danced that evening.

Sir Malcolm Sargent will conduct the first three performances of "Petrouchka," which will feature Margot Fonteyn and Alexander Grant.

MARRIAGES

Sydney Freeman to Vic Norvick, Dallas, Feb. 15. Better known in show biz circles as "Sugie," Miss Freeman is the daughter of Mr. and Mrs. Jess Freeman, the former vaude agent and now VARIETY staff member, and the niece of Charles Freeman of the Interstate Circuit. Groom is non-pro.

Charlie Garrett to Murison Gray Dun, New York, Feb. 9. Bride is an actress and widow of Oliver H. F. Garrett, newspaperman and screenwriter; he's a radio-tv writer formerly with Famous Features and script editor at Canadian Broadcasting Corp. in Toronto.

Thelma Gracen to Al Gilbert, Hollywood, Feb. 17. Bride's a singer.

Yvonne King to Del Courtney, North Hollywood, Feb. 10. Bride's one of the King Sisters Quartet; he's a Frisco deejay and band-leader.

Alice McGlynn to Joe Bassett, Pittsburgh, Feb. 16. He's commercial manager of radio station WLOA.

Eleanor Wallace to Allan Wright, Edinburgh, Feb. 9. He's film critic of The Scotsman.

Edith Hudders to Danny Walters, Croydon, Eng., recently. He's a musical director under Gerold banner.

Tina Sanfilippo to Ralph Sedley, New York, Feb. 17. He's with EMI in N. Y.

Marie Louise Fossett to Whimsical Walker, Manchester, Eng., recently. Bride's with vaude act, Duart Sisters; he's a circus clown.

Costanza Salvadori to Friedrich Peter Hannes Arp, Derby, Eng., recently. Bride's a member of Four Salvadoris, musical act; he's an acrobat.

Rona Alice Kass to Martin L. Schneider, Roslyn, N.Y., Feb. 17. He's a tv producer with CBS.

BIRTHS

Mr. and Mrs. Sidney Rechtechnik, son, New York, Feb. 12. Father is Warner homeoffice trade contact.

Mr. and Mrs. Jim Bentley, son, San Francisco, Feb. 9. Father is asst. program manager and film buyer of KRON-TV, Frisco.

Mr. and Mrs. Alex Cooper, daughter, Hollywood, Feb. 9. Father is deejay on KLAC, Hollywood.

Mr. and Mrs. Andre Previn, daughter, Hollywood, Feb. 11. Father is pianist and film scorer. Mother is singer Betsy Bennett.

Mr. and Mrs. Bob Stratton, daughter, Burbank, Cal., Feb. 9. Father is a nitery comedian; mother is Mervyn LeRoy's secretary.

Mr. and Mrs. David L. Thomas Jr., daughter, Pittsburgh, Feb. 11. Father's the son of Cinerama exec in Pitt.

Mr. and Mrs. A. Rinehart, son, Pittsburgh, Feb. 12. Mother's the daughter of Davey Tyson, veteran WCAE deejay.

Mr. and Mrs. Al Feeney, son, Pittsburgh, Feb. 10. Mother's the daughter of Tommy Edkins, of Casino Theatre staff.

Mr. and Mrs. Jack Williams, daughter, Pittsburgh, Feb. 11. Father's publicity director of KDKA radio.

Mr. and Mrs. Michael Felack, son, Pittsburgh, Feb. 11. Father's news editor of WKPA in New Kensington, Pa.

Mr. and Mrs. Charles Mason, son, Pittsburgh, Feb. 5. Father's a salesman with UA.

Mr. and Mrs. Sam Pace, son, Pittsburgh, Feb. 6. Father's with Theatre Candy Co.

Mr. and Mrs. Louis Balta, son, Pittsburgh, Feb. 7. Father manages South Park Drive-In.

Mr. and Mrs. Larry Nicholls, daughter, Chester, Eng., Feb. 2. Mother, Greta Hagen, is partnered with her husband in a vaude act.

Mr. and Mrs. Robert Light, son, Los Angeles, Feb. 13. Father is promotion manager of Don Lee Broadcasting System.

Mr. and Mrs. James Hightower, daughter, Dallas, recently. Father is booker there with the UI exchange.

Mr. and Mrs. L. B. Moore, daughter, Dallas, recently. Father is staffer at the Plaza Theatre in that city.

Mr. and Mrs. Joe Schall, daughter, San Antonio, Feb. 12. Father is chief projectionist at WOAI-TV in that city.

Mr. and Mrs. Jimmy Lyons, son, Monterey, Cal., Feb. 10. Mother is ex-film fack Terre Cox; father is a Frisco and Monterey deejay.

Mr. and Mrs. Bruce Rice, daughter, Kansas City, Mo., Feb. 2. Father is sports director of KCMO Broadcasting Co.

Mr. and Mrs. Martin S. Davis, son, New York, Feb. 16. Father is eastern advertising-publicity director of Allied Artists.

Mr. and Mrs. James S. McDonald, daughter, Endicott, N.Y., Feb. 17. Child is grand-daughter of W. Stewart McDonald, v.p.-treasurer of Stanley Warner Corp.

My Heart is Full of Gratitude...



for all the warm messages
of encouragement from
my friends in show business.
They brought me so much
happiness, and certainly
speeded my recovery. Please
accept my deepest appreciation.
I'll be back working again—
real soon...

Ella

VARIETY

Published Weekly at 154 West 46th Street, New York 36, N. Y., by Variety, Inc.. Annual subscription, \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879. COPYRIGHT, 1957, BY VARIETY, INC. ALL RIGHTS RESERVED

Vol. 205 No. 13

NEW YORK, WEDNESDAY, FEBRUARY 27, 1957

PRICE 25 CENTS

\$50,000,000 CBS-PAR PIX DEAL

UN Status as Excuse for Rudeness; Cafes Ask: Clerks or Diplomats?

The "Playboy" sector of United Nations personnel in New York probably represents a very tiny portion of the world organization. But some of them have been disporting themselves in such a manner at entertainment spots and other public places as to give UN as a whole a bad name. By making a nuisance of themselves, hitting the bottle too hard, behaving haughtily and going out of their way to create "incidents" under their cloak of "diplomatic immunity," they are creating animosity toward the UN and American resentment for the countries they represent.

It is assumed that virtually all these loudmouths and "pop-offs" are minor officials and clerks. But it is like the proverbial giving of TNT to a kid when the UN and the respective nations allow these types to "go out on the town" without warning them that their immunity—if any—ends when they start to throw their weight around.

For the most part, the unfortunate beneficiaries of revenue from UN'ers are the night clubs and posh restaurants. Regardless of what kind of persons are involved, it is considered an affront to performers as well as to the customers when a nitespot or a cafe shows by its practice that it is not equipped to cope with unruly patrons, or

(Continued on page 56)

New England Paging Native Sons for '58 'Homecoming' Hurrah

Boston, Feb. 26.

Yankee Homecoming 1958, tourist bid which looks to help show biz in the Hub and New England, is being backed by the six states, and Gov. Foster A. Furcolo has proclaimed "Yankee Homecoming for 1958 Week" in recognition of a "most attractive and constructive project . . . to attract more visitors to New England."

The governor said the chief executives of the other states are expected to offer "their unanimous cooperation" to the plan at their conference at the State House. A year-long calendar of events is being planned to bring tourists into the region. Project has backing of virtually all public and private agencies in New England.

The Yankee Homecoming is the brainchild of Jack Frost, w.k. artist in N. E. Associated with him in carrying the project through is W. G. Gavin, former managing editor of the Boston Traveler.

Present plans call for inclusion of strawhat theatres, the Boston Arts Festival and its all fresco legit productions, water shows and New England entertainers and performers, who have gone to other places, to come back on the homecoming kick, in the show biz seg of the project.

Name Hellinger Buyers; Title Transfer Mar. 15

The purchasers of the Mark Hellinger Theatre, N. Y., have been identified as Max and Stanley Stahl, a father-son partnership already owning an estimated \$10,000,000 in Manhattan realty, including the premises fronting on Broadway and 51st St., in which Lindy's Restaurant is located, and adjoining the Hellinger. As reported in last week's issue, the theatre transaction involves a price of \$3,000,000, including \$750,000 down payment and the balance at the rate of \$250,000 a year, with interest at 2%.

A deposit of \$200,000 has already been paid the present owner, Anthony Brady Farrell, and the formal transfer of title is to take place March 15.

No Tryout Buffs At 'Gent' Opening

There'll be no out-of-town tryout snoopers at the Broadway opening of "The First Gentleman." That's the decision of Alexander H. Cohen, co-producer of the show with Ralph Alswang.

By tryout snoopers, Cohen means the people, mostly in the trade, who go out of town to see shows during the pre-Broadway tours. He believes these tryout buffs are subsequently a deadly audience, at least for a comedy, and he's determined to exclude them from the "Gentleman" preem April 25 at the Beck Theatre, N.Y.

"I'll be delighted to have them see the show as often as they want during its tryout tour," the producer said.

(Continued on page 16)

Col's Golden 'Fair Lady'

Columbia Records' original cast set of "My Fair Lady" has become the fastest 1,000,000 album seller in disk history. The package moved into the golden disk circle only 11 months after its original release. The tuner preem on Broadway March 15, 1956, and Col had the album on the market about a week later.

Goddard Lieberson, Col prexy, will hand out gold disks to the show's composers, Alan Jay Lerner and Frederick Loewe, on Ed Sullivan's CBS-TV stanza this Sunday (3). Program will be a tribute to the writing team.

Other original Broadway cast sets that have topped the 1,000,000 sales mark over the years are Columbia's "South Pacific" and Decca's "Oklahoma." Both are the works of Richard Rodgers & Oscar Hammerstein 2d.

700 FEATURES IN PROJECTED BUY

By GENE ARNEEL

In the biggest deal of its kind, Paramount is on the verge of selling its entire library of pre-1948 productions to the Columbia Broadcasting System at a price of \$50,000,000. Agreement in principle already has been reached and approved by the directorates of both the film company and the network.

Par has 850 features tucked away in its vaults—all made prior to August, 1948, which is the so-called cutoff date with the Hollywood unions. That is, clearance with the American Federation of Musicians and others is not required.

Of that total, Par figures that 700 films are available for the sale, the others being excluded for various reasons including expiration of Par's rights to them.

That \$50-million price becomes particularly staggering when measured in terms of the public trading value of the entire Par corporation. Company's stock issue amounts to just short of 2,300,000 common shares, meaning the gross proceeds from the tv sale will be \$25 per share. That's less than \$6 per share under present quotation on the New York Stock Exchange. The issue closed yesterday (Tues.) at 30½.

That the market price will go up substantially as knowledge of the

(Continued on page 15)

'Summertime Tax' On Booze, Weeds, Rooms and Fun

Asbury Park, N. J., Feb. 26.

A proposal for a new luxury tax is threatening theatremen and other amusements operators in this northern New Jersey seashore area. The N. J. Resort Assn. has organized a committee to investigate the advisability of a luxury tax to increase municipal revenue in the shore towns. Under the proposals, four items would be taxed during the peak summer months only—liquor, tobacco, lodgings and amusements. A similar luxury tax now exists in Atlantic City.

Theatremen in this area are marshalling their forces to combat the proposed levy. Although it's agreed that the plan is still in a "nebulous stage," careful tabs on the progress is being maintained. In order to impose the tax, the local communities will require legislative approval and, in some cases, the okay of the voters via a referendum.

Critic's Point, 'F.B.I. Not for Trifling,' Taken to Heart in 'Good as Gold'

\$1,000,000 to Fisher

Las Vegas' Top Deal

Hollywood, Feb. 26.

Eddie Fisher and the soon-to-be-opened Tropicana, Las Vegas, have concluded a deal calling for a guarantee of \$1,000,000. Fisher is pacted to the inn for five years and will play a minimum of four weeks a year. Should films or other commitments interfere with more than four innings in any one annum, Fisher would play 12 weeks the following year. It's the highest coin ever guaranteed a single performer in the desert resort.

Fisher will be able to play the inn at his option. He'll be the first headliner in the hotel, which is tentatively set to open in April. Monte Proser, booking the Tropicana, made the deal with Music Corp. of America.

Non-Trinidadians' Calypso Clicks

Everybody's making money from the current calypso vogue on wax but the Trinidadians.

The islanders are doing okay in concert and clubs but their wax impact thus far is nil. The calypso pace in the U.S. disk market is being set by Harry Belafonte who has scored on the RCA Victor label with "The Banana Boat Song" and "Jamaica Farewell" and has the top album seller in the country with "Calypso."

Among the non-natives who've been clicking on wax with calypso are Terry Gilkyson with "Marianne" (Columbia), The Tarriers with "The Banana Boat Song" (Glory) and The Hilltoppers with "Marianne" (Dot).

The natives, who are still waiting in the wings for a disk breakthrough, include such offbeat names as Duke of Iron, Lord Flea, Prince Michael, Lord Burgess, Lady Calypso and Johnny Barra-cuda.

Lena's Floorshow-on-Tape

Lena Horne, who has been moping up since the turn of the year at the Empire Room of the Waldorf-Astoria Hotel, N. Y., had her performance put down for posterity last Wednesday (20) night. A crew of RCA Victor technicians taped her entire songalogue from the hotel floor for an early album release.

Ed Welker, Victor's pop album artists & repertoire chief, supervised the session.

Apparently jibes in the incoming Broadway comedy, "Good as Gold," at the expense of the F.B.I., Congress and other Government targets are too hot to handle. According to word from Boston, where the show is trying out, the satirical material is being modified.

The Blackburn Twins, who played two F.B.I. men along with broadly comic lines, including a laugh-getting swish quality, have withdrawn from the show, and the parts are reportedly now being played relatively straight by Dana Elcar and John Harkins, doubling from other bits. Also, a travesty on Congressional tv speechmaking is understood to have been eliminated entirely.

Although both bits have gotten huge laughs, there has been some criticism of them. Notable in that regard has been the attitude of Elliot Norton, Boston Daily Record critic, whose review called the Blackburns' characterizations "fatuous" and observed that "the F.B.I. is not to be trifled with." The aisle-sitter also deplored what he termed the play's "jeering at Congressmen."

"Good as Gold" is a dramatization by John Patrick of a novel by Alfred Toombs. It has been staged by Albert Marre and produced by Cheryl Crawford and William Myers. It's due to open March 7 at the Belasco Theatre, N.Y.

Entratter Refuses To Gamble With 'Tonight' As Vegas Origination

Las Vegas, Feb. 26.

Last Thursday night's (21) edition of NBC-TV's "Tonight, America After Dark" remote from the Sands Hotel in Las Vegas was nixed at the last minute by spa's producer Jack Entratter because, as he put it, "the show failed to live up to the show business values represented by Las Vegas."

"Tonight" seg had been set for Vegas cut-ins with four major hotels here—Riviera, Sahara, El Rancho and Sands—each Thursday night after vidcast was initially preemmed over NBC-TV a month ago. First three shots from this city were carried off, but Sands shelved the idea after Entratter suddenly turned on the red light. Entratter told VARIETY that, "in addition to many technical flaws, 'Tonight' missed in representing true value of the Las Vegas entertainment picture. The major resorts," he said, "spend an average of \$400,000 a week on entertainment both in the lounge and in the dining room. The 'Tonight' show presented only an incidental part of the Vegas show business scene, centered mainly on the lounge acts appearing here and interview with the stars performing in the big rooms."

The Rock 'n' Roll Score: \$125,000 On B'way; Disk Sales Riding High

Rock 'n' roll's first Broadway entry, at the Paramount Theatre, will gross an estimated \$125,000 for a week ending tomorrow (Thurs.). Although the 125G is considerably under the phenomenal take racked up by Alan Freed during his Brooklyn stands, it's regarded as good enough for a week in which school was still in session. Generally, Freed played the neighboring borough during Christmas and Easter holidays, plus the surrounding weekends, so that he was able to hit a \$204,000 jackpot during his peak.

Freed still hasn't been able to dent the more mature audience. After the three-day weekend which started with Washington's Birthday (22), the house seemed to be doing fairly light business. Robert Shapiro, Par's managing director, had five sessions on Monday (25), but as of yesterday (Tues.) the house went back to the norm of four shows, and business wasn't too heavy. Freed did 19 shows on the first three days.

Shapiro stated that there was little house damage. Under normal conditions, he said, kids jumping around give a house more wear and tear than adults, but Shapiro pointed out there is no malicious mischief at the rock & roller. He also said that the film, "Don't Knock the Rock," in which Freed appears, wouldn't do too much on its own in a Broadway house.

One of the byproducts of Freed's Broadway date is the logical query, Where do the kids get all their money? The Par opened in the morning at \$1.50 and thence to \$2. During the holiday weekend, there was an early \$2.50 top. Thus any youngster foolhardy enough to take a girl had to shell out \$5—a lot of loot for any juvenile purse. But most of the Par juve attendees staggered it.

Broadway will get another rock 'n' roller April 20 when Jocko Henderson, WWRL d.j., starts at Loew's State. It'll be the first stager at that house since the Julius LaRosa engagement several years ago.

Robt. Taylor As Dsker

Hollywood, Feb. 26.

Robert Taylor completed one of his rare vocal chores at Metro when actor pre-recorded a duet with costar Dorothy Malone for "Tip on a Dead Jockey," which Richard Thorpe directs for producer Edwin H. Knopf.

Tune, "I Found You and You Found Me," by Jerome Kern and P. G. Wodehouse from their 1918 Broadway legitimer, "Oh, Lady, Lady," is under consideration by the studio to get out as a single disk via MGM Records. Taylor last chirped in Metro's "Ivanhoe."

Rock 'n' roll's b.o. impact isn't news for the disk companies. For the past couple of years, the potency of the r&r beat has been reflected with "undiminished" power in disk sales. Although, periodically, it looked as if rock 'n' roll was beginning to fade, it would then come back stronger than ever. As an example, Elvis Presley zoomed on the scene late in 1955 and has been the hottest name on wax ever since, selling over 13,000,000 singles and 3,200,000 albums, all to the rock 'n' roll fans.

In recent weeks, a calypso cycle has been shaping up, but few disk execs believe that it will ever grow to the point where it will eclipse or even challenge the rock 'n' rollers. For one thing, the kids can dance to rock 'n' roll while the calypso beat is a trickier rhythm to master.

Disk companies specializing in rock 'n' roll are not happy over the Paramount Theatre (N. Y.) incidents. It can only lead to more adverse criticism from parents, educators and the clergy who have recently slowed down somewhat in their rapping rock 'n' roll as display of a mass neurosis by the current generation of adolescents. In actuality, the disk output in the rock 'n' roll idiom has increasingly adopted a pop flavor, while maintaining the strong beat.

The Haley Story: Rocks Scots, Ires Scribe, Gets Gold

By GORDON IRVING

Glasgow, Feb. 26.

Bill Haley & his rock 'n' roll Comets nearly tore the roof off this super-Rank Odeon cinema here on two one-nighters. Their own 40-minute presentation, given with slick showmanship, obviously pleased the fans, mainly kids and teenage category, who roared approval via soloist hand-to-hand music head hereabouts for long enough.

Opened with impact of "Razzle, Dazzle," as second-half curtain went up, and followed on with familiar r'n'r tunes, winding to climax with "Rock Around the Clock." Tenorist Rudy Pompilli and bassist Al Rex engaged in comical contortions as they straddled instruments and lay kicking and playing around the stage. Franny Beecher's travesty of "You Made Me Love You" also had the fans contented.

Haley group clicked with tremendous sock, so much that their music and lyrics could often not be heard behind the screams and roars of approval. Auditorium of this kind, normally used for (Continued on page 16)

MORROS, SPY GO-BETWEEN

Former Film Producer Emerges As Red Espionage Courier

Former U.S. film producer Boris Morros, who in recent years has resided in Europe (mostly Vienna), will be a witness for the prosecution in the Soble spy case, the Government disclosed Monday (25).

Morros, whose last American films were "Carnegie Hall" and "Tales of Manhattan," was identified as the man who had received and passed on messages from Jack and Myra Soble and their alleged accomplice, Jacob Albam, in New York.

Just where Morros fitted in with the spying conspiracy wasn't made clear. It's assumed that he acted all along as an undercover agent for the FBI. In any event, he'll definitely testify for the Government. The Soble trial is skedded to start March 11.

Slap Detroit Book Censors

Washington, Feb. 26.

All of the entertainment world, and the film industry especially, will hail as a significant victory against censorship yesterday's (25) decision of the U.S. Supreme Court against municipal police censorship of books in Detroit. This has been notorious for the past several years and has been vigorously fought by the Authors League of America.

Court has now ruled that Detroit cops are protecting youth at the expense of adult rights. Such was the pious defense of cops who secured a municipal court conviction, now reversed, of Alfred E. Butler for selling to a police agent provocateur a book "inciting minors to violent, or depraved, or immoral acts."

Dry-toned the Court: "By thus quarantining the general reading public against books not too rugged for grown men and women in order to shield juvenile innocence," Detroit argues it is exercising its power to promote the general welfare. "Surely, this is to burn the house to roast the pig."

Reversion to Tintype Era For Friars' New Building In N.Y.; Como Dinner SRO

When the Friars take possession of its new 57 East 55th St. (N. Y.) clubhouse June 1, with an eye to an Aug. 1 unveiling, it will be perhaps the most elaborate "monastery" since its founding when the Friars Club on West 48th St., off Broadway, contained all the appurtenances now aimed for. There will be a health club and solarium atop the fifth floor and it is hoped, eventually, the basement or sub-basement will be converted into a theatre. The 33-by-100 interior affords sufficient size but there is a bothersome stairwell which would require major reconstruction.

This year's annual dinner on March 26 honors Perry Como. Despite the "competition" from the all-industry salute to Jimmy Durante, on St. Patrick's Day, under Jewish Theatrical Guild auspices, the grand ballroom of the Waldorf-Astoria looks a sellout for Como also.

The Friars has been making a membership drive and just added 65 lay members, bringing the total to 425. The club is aiming for a ceiling of 700 members when it moves to its off-Park Ave. location. (Continued on page 56)

SONO FILMS REOPENS

Argentine Studio Idle Half Year
—Mexican Star In

Buenos Aires, Feb. 19.

After about six months' inactivity, Argentina Sono Film, the major local studio, reopened last week for shooting on "Rosaura a las Diez," from the Mario Denevi novel. The picture is being shot in CinemaScope under Mario Soffici's direction, with Mexican actor Juan Verdaguier brought especially for the male lead.

Others in the cast are Susana Campos, Alberto Dalbes, Maria Luisa Robledo and Hector Calcano. Anibal Gonzalez Paz is doing the camera work.

Indie Niteries the Big Noise in Fla. As Package Tours Give Needed B.O. Jolt

By LARRY SOLLOWAY

Miami Beach, Feb. 26.

'Room Service' in Japan May Never Be the Same

Tokyo, Feb. 19.

With Japan's new Anti-Prostitution Law going into effect in April, the Welfare Ministry is planning to submit to the current Diet session a bill for revision of the existing Hotel Business Law. The Government suspects that unscrupulous hotel operators are likely to accommodate girls who have been forced to quit brothels. It is out to prevent a shift of prostitution from brothels to hotels.

Under a revised Hotel Business Law, all hotels, with certain exceptions, will be allowed to offer only lodging and will not be permitted to offer what it termed "special" services.

It is expected that heated Diet deliberations will be held over the projected revision, as hotel operators will launch an all-out drive to prevent the revision.

It might be difficult to name a hotel in Japan where prostitutes do not sleep in or cannot be had as easily as other room service.

Sun Never Sets On Hilton Empire; Mideast Perking

Hilton Hotels International executive John W. Houser returned last week from Cairo where a new Hilton hostelry is going up in the region of the Nile. It's expected—the Middle East crisis permitting, of course—that mid-1958 will see that Egyptian link in the worldwide Hilton chain opened. Houser also consummated the Athens deal. West Berlin starts building this spring and Rome is also a 1958 premiere possibility.

Rudy Basler, who inaugurated the Istanbul Hilton opening when the American hotelier invaded Turkey, is now Middle East operations manager for the chain. An \$8,000,000 new building is planned for Bagdad in 1959, and Beirut and Teheran are others slated for that year. The seven-floor Cairo hotel (Continued on page 16)

BORGE \$5.50 TOP IN 4,100-SEAT CINEMA

Minneapolis, Feb. 26.

For one of the few times in the theatre's history, United Paramount will interrupt its film policy at its flagship house, the 4,100-seat Radio City here, to play Victor Borge and his "one-man show" for two nights, March 22 and 23. Borge will be scaled at \$5.50 top.

Americana Makes Good

Of the top three the Americana got its Bal Masque into the must-go orbit for tourists when Tony Bennett arrived in late January, then to finally zoom into the tough-to-get reservations class with Jackie Miles-Los Chavales and now Lisa (Continued on page 63)

VARIETY

Subscription Order Form

Enclosed find check for \$

Please send VARIETY for **One Year**
Two Years

To (Please Print Name)

Street

City Zone State

Regular Subscription Rates

One Year—\$10.00 Two Years—\$18.00

Canada and Foreign—\$1 Additional Per Year

VARIETY Inc.

154 West 46th Street

New York 36, N. Y.

VARIETY

Trade Mark Registered
FOUNDED 1905 by SIMS SILVERMAN; Published Weekly by VARIETY, INC.

Syd Silverman, President
154 West 46th St., New York 36, N. Y. JUdson 2-2700

Hollywood 28
6404 Sunset Boulevard, Hollywood 9-1141

Washington 4
1292 National Press Building, STerling 3-5445

Chicago 11
612 No. Michigan Ave., DElaware 7-4984

London WC2
8 St. Martins Pl., TRafigalgar Sq., Temple Bar 5041

SUBSCRIPTION Annual, \$10; Foreign, \$11; Single Copies, 25 Cents

ABEL GREEN, Editor

Volume 205

120

Number 13

INDEX

Bills	56	New Acts	56
Chatter	62	Night Club Reviews	54
Film Reviews	6	Obituaries	63
House Reviews	53	Pictures	3
Inside Radio TV	40	Radio	21
Inside Legit	60	Record Reviews	42
Inside Music	44	Television	21
International	11	Television Reviews	25
Legitimate	57	TV Films	27
Literati	61	Vaudeville	51
Music	42	Wall Street	15

DAILY VARIETY
Published in Hollywood by Daily Variety, Ltd.
\$15 a year. \$20 Foreign.

HOWARD HUGHES—IS HE BACK?

Rumor-tism (It Was Sure) Sets In

The air is filled with expectancy; the film industry again is in the throes of a rumor season. It's the history of the business that changes in operations breed reports of other changes and the present is no exception.

Spate of unconfirmable reports has its genesis in (1) the Loew's overhaul and hand-in-hand expectation that Wall Streeters and big stockholders will become even more prominent in the scheme of things, (2) RKO's retreat from domestic distribution and Tom O'Neil's statements anent maintenance of unnecessary distribution and studio facilities, and (3) much out in the open talk about studio co-tenancies and sharing of elaborate releasing networks.

Top-echelon execs, it's known, are talking about the principle of a new economy—that is, possible new ways of reaching maximum market at minimum costs. Investors and banking interests have become in closer contact with day-to-day film operations.

All leading to a heavy workout of the scuttleboat. As talk of new developments seeps through the trade it undergoes a conversion from the general observation, as perhaps expressed by a company president, to distorted specifics. In just the past week four distributors were rumored as being involved in merger talks and just about the entire management team at a major corporation was "understood" to be on the way out. At least one trade newsmen, after chasing down many such reports, is near crippled with rumor-tism.

'Protectionist' Thinking, Like Europe, Noted Among Latins by Aboaf

While Latin America has the potential for considerable business expansion by the U.S. film companies, the market is beginning to catch the protectionist "bug" from Europe.

Returning from a three-week trip through the area, with territorial conventions in Argentina and Brazil, America Aboaf, "Universal's foreign sales chief, last week said in New York that Latin American countries were beginning to take note of restrictionist moves in Europe, with a tendency to copy.

"It's really a small world now," he observed. "It used to take months for information to trickle through from another market. Today, it takes 24 hours."

Developments in Italy are being watched with particular interest, Aboaf related.

(Another company exec reported that a young Frenchman had arrived late last year in Brazil and had lost no time "instructing" the local industry on French policy. Result was a lengthy tract, put out by the industry at Sao Paulo, detailing complaints against the allegedly preferential treatment being accorded to the American companies.)

Aboaf said he was very satisfied with U business in Latin America (Continued on page 18)

Vogel to Detail Plans at Loew Meet Thurs. (28)

Having corralled approximately 80% of the proxies, the management of Loew's Inc. will have no difficulty in electing its slate of board of directors at tomorrow's (Thurs.) annual stockholders' meeting in New York. The session, expected to be the largest gathering of the company's investors ever held, will convene at Loew's State Theatre at 10 a.m.

Interest in the meeting, especially among Wall Street groups and individual small stockholders, was prompted by the recent threat of a proxy fight which saw a compromise agreement between the Loew's management and Canadian industrialist Joseph Tomlinson, holder of 180,000 shares of stock. As a result of the deal, Loew's and Tomlinson were able to select six directors each for the 13-man board. Ogden R. Reid, publisher of the N.Y. Herald Tribune, is the 13th director and is said to be an impartial representative without allegiance to either side.

Management's ability to collect 80% of the proxies of the outstanding holdings, including that of Tomlinson and his supporters, is said to be evidence that the in-

Loew's 25c Divvy

Board of directors of Loew's Inc. last week declared a dividend of 25c per share on the company's outstanding common stock.

Melon is payable March 30 to stockholders of record March 12.

Loew's Hopeful Shareholders To Okay New Rule

On the eve of its annual stockholders' meeting tomorrow (Thurs.) in Manhattan, Metro executives are hopeful they'll be able to convince the shareholders that the company's upcoming production program, including pictures ready to be released and those in production and preparation, will represent an upbeat in the company's future earnings.

The company's record in recent years, of course, has not been satisfactory. The poor returns at the b.o. of its pictures culminated in the threat of the proxy fight which was settled by giving Canadian industrialist Joseph Tomlinson strong representation on the board of directors. It also saw important changes in Loew's top management forces which resulted in the exit of former prexy Nicholas M. Schenck and production chief Dore Schary. Some of M-G's recent pictures made under the old regime have fared poorly, chief among these being "The Barretts" (Continued on page 13)

Common Market Setup Seen Helping Revival Of Europe's Pix Pool

Paris, Feb. 19. Following in the wake of the "Common European Market Agreement" between six countries in Brussels recently, conjecture is going on here as to how this would affect the film situation if a united motion picture front also resulted from such notion. Signatories are France, Italy, West Germany, Holland, Belgium and Luxembourg, with the first three mainly involved while the others loom primarily as clients. This also brings back the much discussed European Film Pool, heretofore mainly pushed by France and Italy.

Some film people here declare that the Film Pool was stymied only by French bureaucracy wary of getting into any such entanglements which might be confused with political aspects, and the German industry's nix which apparent-

ZANUCK: 'I'M STILL TOP 20TH OWNER'

Despite stubborn rumors to the effect that Howard Hughes today is the leading stockholder in 20th-Fox—he's been credited with holding or controlling anywhere from 250,000 to 600,000 shares—the precise Hughes role in the picture remains a mystery and a subject of lively speculation.

At 20th, while everyone is acutely aware of the reports, none of the top brass seem overly concerned. Spyros P. Skouras, 20th prexy, acknowledged last week that he had been "in contact" with Hughes, but didn't go beyond that.

Darryl F. Zanuck in turn stated that, to the best of his knowledge, he was still the largest single stockholder at 20th. He and his family control over 130,000 shares. Said Zanuck: "I don't know of any purchases of 20th stock by him (Hughes)." He added, however, that he, too, had heard rumors of Hughes buying in not only at 20th, but also at Metro.

Never Active
Hughes for several years owned RKO Pictures. He eventually sold the company to General Rubber & Tire Corp. (General Teleradio). Under Hughes' control, RKO failed to produce more than a couple of pictures and incurred heavy weekly losses down the line. It was generally assumed that Hughes wrote those off as tax losses.

What puzzles observers is the way Hughes is accumulating his 20th stock, if indeed he is doing so at all. He hasn't bought enough in his own name for it to show up on the Securities & Exchange Commission report. If he has bought via frontmen, he has done so very slowly since the 20th turnover and stock price hasn't been affected.

It's figured that, if Hughes were (Continued on page 15)

Israel Deal Wobbly

Threat of sanctions against Israel has some of the film companies worried. Currently in the works is a kind of compensation deal with an Israeli educational outfit under which a chunk of blocked U.S. film coin would be thawed.

Should sanctions materialize, it's feared that the deal with Israel would go out of the window.

National Boxoffice Survey

Holiday Booms Biz; '10 C's' First Again, 'Hymn' 2d, '80 Days' 3d, 'Wonders' 4th, 'Oh Men' 5th

Fine weather is helping most key cities to their best Washington's Birthday holiday week in many years. New product assisted to get the big coin which is reflected by the \$1,225,000 being grossed by the four top films this week.

"10 Commandments" (Par) is copping No. 1 position for the fourth stanz in a row. Additional prems boosted the total. However, it is being closely pursued by "Battle Hymn" (U) which is a big second-place winner—even though playing at lower scales around the country.

"Around the World in 80 Days" (UA) is finishing third while "Seven Wonders of World" (Cinema) is a step behind in fourth spot.

"Oh, Men! Oh, Women!" (20th), a newcomer, is landing in fifth place though far from sock in all locations. "Wings of Eagles" (M-G), another with a somewhat uneven showing, is winding in sixth slot.

"Big Land" (WB) will land seventh. It also is new this week to a great extent. "Rainmaker" (Par) is taking eighth money while "Anastasia" (20th) still has enough to cop ninth spot. "Great Man" (U) rounds out the Top 10 list.

"Oklahoma" (Magna), "Teahouse" (M-G) and "Wee Geordie" (Indie) are the runner-up pix in that sequence.

"Men in War" (UA), a newcom-

Metro Latest 'Investigation Area' For 20th's Studio Co-Tenancy Aim

Rank-Mexican Dealing

Rank Organization's John Davis is discussing possible coproductions in Mexico, where Rank now is setting up its own sales organization. There's been a ban on British pictures in Mexico for some time, due to the limited playoff of Mexican films in British houses.

Coproductions are the only way in which this obstacle can be overcome.

Sol Lesser Pulls Back Product RKO Gave to U

Hollywood, Feb. 26. New distribution tieup is being sought by Sol Lesser who has taken back a total of 12 features from RKO in the first big move by a producer to cut ties with the distrib which has abandoned its own domestic exchange system and turned distribution over to Universal. Lesser, who has released through RKO for many years, will continue to have his product handled by RKO overseas.

RKO has already surrendered to Lesser five films in current release. They are "Quest for a Lost City," "X the Unknown" and three Tarzan features now in release which would have been included in the U deal. Balance of the dozen films include earlier Tarzans.

Metro, meanwhile, has acquired worldwide distribution rights to Lesser's "Tarzan and the Lost Safari," previously slated for RKO distribution, which goes into release Easter week. In addition to this single-picture arrangement, Metro and Lesser are discussing possible deal for other "Tarzan" features as well as other product.

LeRoy Ramsey has joined the staff of the Melba Theatre in Dallas where Cinerama's "Seven Wonders of the World" is current. Ramsey will serve as treasurer, accountant, sometimes manager and other duties.

Negotiations with Metro represent the last attempt on the part of 20th-Fox to effect a studio merger of some kind or another, Spyros P. Skouras, 20th prexy, said in Manhattan last week. He confirmed that a survey was under way to establish the feasibility of 20th giving up its lot and moving over to Culver City on a rental basis.

Earlier, 20th had been in discussions with Warner Bros. about a possible lumping together of facilities at Burbank. Deal fell through on some rather minor technicalities, it's understood.

In the light of 20th's ambitious production sked for this year, the general opinion at 20th is that the moveover to the Metro lot is highly unlikely.

Skouras said no thought whatever had been given to distribution mergers by 20th either domestically or abroad, and he implied that no such moves are in any way contemplated in the future. Distribution costs, he agreed, are high. At the same time, he did not seem to feel that a merger operation would result in any extraordinary savings.

20th prexy reflected the unusually high optimism that prevails these days at the company. According to present plans, 20th will release up to 55 features this year, including some potentially very high grossing pix. 20th has high expectations for "Oh Men, Oh Women," "Boy on a Dolphin," "Desk Set," "Island in the Sun" (Continued on page 13)

Zanuck (As Indie) Rues High Cost Of Distribution

Producer Darryl F. Zanuck, speaking as an independent releasing through 20th-Fox, said in Manhattan last week he had always thought there were too many distribution companies and that he considered mergers both here and abroad "a good idea."

Zanuck, who's also on the board of 20th, said distribution costs in his view were high. "I have no clear idea what to do about this, but I sure wish they'd reduce them on my pictures," he said.

As for studio mergers, Zanuck—who for years ran the 20th lot—didn't think they'd "really accomplish anything. I can't see any great savings in it. The basic costs (of running a studio) aren't tremendous compared with the cost of pictures."

Has Hollywood carried its economy drive far enough? "If you want to make pictures of quality, then you must buy quality," said Zanuck. "If quality is the aim, that I don't know how to cut expenses further."

Asked whether 20th had considered merging its distribution facilities to bring down releasing costs, (Continued on page 63)

Foreign Distributions Argue: More Jap Houses, Fewer Pix Justify New Quotas

Tokyo, Feb. 19. Repts of eight foreign film distribution companies said they would ask for a more liberal film import quota to fill what they feel is a growing need. Distributions pointed to the sharp increase of new theatres in Japan without a like increase in available product. In 1956, 600 new houses were built in Japan, they explained.

Following a meeting of the Gaika Kondankai (Foreign Film Import Committee), they also cited the curtailment of Japanese feature product during 1957.

They indicated they would press the Finance Ministry for relaxation of the basic 162-film import quota.

(Complete Boxoffice Reports on Pages 8-9.)

'Offbeat' Should Be Standard Procedure in Film-Making; Stevens Shows How in 'Giant'

Motion picture audiences haven't changed. It's simply that the industry has learned more about them, says producer-director George Stevens, whose "Giant" to him seems to be proving that very point.

"The main trouble is that we have always underestimated our audience," Stevens held. "They're a lot more perceptive than we give them credit for, and that is precisely why the continued use of the expression 'offbeat' is dangerous and misleading."

"What really has happened is that film company thinking has been all wrong. They have a tendency to simply print yesterday's newspaper all over again. If anything original is done, right away it's labelled 'offbeat.' Most of the time all that means is that the story isn't a steal. Our audiences today demand new experiences. For an idea to be attractive to them, it has to be new. It has to be something that they've never bought before."

1,000 Playdates Pay Off

Stevens, who produced "Giant" in partnership with Henry Ginsberg and Edna Ferber (on whose book the film is based), reported the film was doing extraordinarily well.

Texas saga cost \$5,400,000. It's grossed a hefty \$7,000,000 to date, in only 1,000 playdates. Stevens estimated that Warner Bros., which financed and is releasing, should collect \$12,000,000 in domestic rentals alone on the film's first (Continued on page 10)

Berman, Weingarten To Produce as Partners In Metro's New Setup

Hollywood, Feb. 26.

Metro has entered a partnership arrangement with two of its veteran producers—Pandoro S. Berman and Lawrence Weingarten—to produce 12 important films under the banner of the pair's newly-organized Avon Productions. At the same time, the film company—apparently following the lead of Paramount and Warner Bros. in becoming a bankroller-distributor—also finalized a deal with the new Yul Brynner-Anatole Litvak company for distribution of what will be their first independently-made film, "The Journey," to be filmed in Europe early in 1958.

First picture for Weingarten under the new arrangement will be "Don't Go Near the Water," which rolls next week with Glenn Ford, Anna Kashfi, Earl Holliman and Anne Francis. The producer is also negotiating for an unpublished western. Berman's first will be "Jailhouse Rock," starring Elvis Presley. He'll also do "Cat on a Hot Tin Roof," "The Brothers Karamazov" and "The Reluctant Debutante," all previously announced as Metro pictures.

Berman has been with the studio since 1940; Weingarten since 1927. Latter was also a member of the studio's executive board for many years. Pair will alternate on producer chores, and will travel to seek new properties and talent. The indie unit also plans to have its own star roster.

Metro now has Arthur Freed, Sam Zimbalist and Sol Siegel as indie producers. Among company producers still at the studio, Edwin H. Knopf, now making "Tip on a Dead Jockey," exits in June; Charles Schnee, current on "Until They Sail," departs in November. Joe Pasternak is also slated to exit to join with Sam Katz at Columbia on an indie deal.

Lewis Blumberg in Texas

Dallas, Feb. 26.

Lewis A. Blumberg, producer of the United Artists release, "The Big Boogie," is in Texas to confer with showmen.

The pic is scheduled here in March on a multiple release basis.

COMPULSIVE STINKER

Rooney to Star for UA in 'What Makes Sammy Run'

Hollywood, Feb. 26. Budd Schulberg's old novel of the unadulterated heel of Hollywood production intrigue, "What Makes Sammy Run," will go before cameras come June. Fred Finkelhoffe will be producer, and also director, for United Artists handling.

Mickey Rooney will impersonate Sammy, the compulsive stinker.

U.S. Films Set To Play E. Germany

Frankfurt, Feb. 25.

Agreement is understood to have already been reached for the sale of American films to East Germany. Involved is a concession by the East Germans, who will allow the importation of Hollywood pictures dubbed in West Berlin.

Deal was made during the recent discussions in East Berlin between East German Government officials and Marc Spiegel, the MPEA's European topper. Spiegel is in charge of all MPEA negotiations with the Communist countries.

East Germany originally insisted that all American imports should be dubbed locally, as was done in the case of "Marty." This procedure also would have involved a lower price.

If the normal pattern is followed, the East Germans now will receive a list of available American films from which they can pick their potential purchases.

Par Exercises Clause In Todd Loan; '80 Days' To Lyric, Minneapolis

Minneapolis, Feb. 26.

A Paramount circuit house here, the Lyric, may wind up with "Around the World in 80 Days" instead of Ted Mann's currently available and considered ideally situated Alvin.

This is because under terms of a \$750,000 Paramount loan to Mike Todd for "80 Days" the latter is obligated to spot the picture in four Paramount houses to be named by the chain.

Industry here has been expecting the arrival of Mike Todd Jr., for the past several months to look over the local theatre situation with the idea of placing "80 Days." However, he has yet to put in an appearance.

Currently, the Lyric has Paramount's "The 10 Commandments" for a minimum run of four months.

Richard Davis of the Fine Arts Theatre and United Motion Picture Organization off on the S.S. United States April 18 for Paris and Cannes.

Ilya Lopert in Florida.

SLAVKO VORKAPICH IN WITH YUGOSLAV 'HANKA'

Slavko Vorkapich, writer-director from Yugoslavia, is currently in Manhattan seeking a release deal for his "Hanka." This feature cost 110,000,000 Yugoslav dinars, or about \$300,000, a fabulous negative budget for that country. Average there is around 40,000,000 dinars.

"Hanka" was exhibited at last summer's Venice Film Festival. Its main achievement in Yugoslavia was running six weeks simultaneously in two Belgrade cinemas. Tendency of the ideological-minded Yugoslav critics has been to accord the film high marks for technical and pictorial values while snooting the subject-matter—romantic love, a very bourgeois fetch. However, Marshal Tito liked the film and complimented the writer-director who returned to his native country only three years ago by invitation of the Government.

Tito, incidentally, is quoted as commenting, "No matter what anybody thinks of them, I personally like westerns best."

Vorkapich reports that wages of studio crews in Yugoslavia are very small but that actors command high compensation. Raw stock—he used English Kodak—is enormous as it must be paid in costly foreign currency.

Vorkapich, an American citizen, made "Hanka" totally without political or other messages. It's a gypsy village tale. Feature has been shown to date in Denmark and Egypt.

Vickman Sues Rohauer On French-Made 'Vision'

Los Angeles, Feb. 26.

Leon Vickman filed suit for \$3,557.21 against Raymond Rohauer, charging the latter still owed that amount under the terms of a deal under which Rohauer was to acquire Western hemisphere distribution rights to "Closed Vision," which Vickman produced in France. Action listed Rohauer as operating under the name of Society of Cinema Arts.

Vickman claimed deal provided Rohauer was to advance certain sums for assorted production costs and still owes the amount claimed for French laboratory fees.

N. Y. to L. A.

Samuel Z. Arkoff.
Paul Cunningham
L. Wolfe Gilbert
Debbie Ishlon
James H. Nicholson

L. A. to N. Y.

Reginald Baker
Milton Blackstone
Richard Brandt
Frederick Brisson
Eddie Fisher
Martin Leeds
Ken McElidowney
Anne Pinkus
Melvina Pumphrey
Ronald Reagan
David E. Rose
Monique Van Vooren
Philip A. Waxman
Grant Williams

N. Y. to Europe

Tom Curtiss
Guy Ale La Passardiere
Ola James
Abe Saperstein
Mrs. Marc Spiegel

Europe to N. Y.

Frank Kassler
Dave Lewis
Emile J. Lustig
George P. Skouras

New York Sound Track

Darryl F. Zanuck's locationing of "Island of the Sun" was so hazardous Lloyds of London refused to insure the equipment, which had to be floated into the West Indies location via rafts.

The Rockefellers and Luce deny that the Rocktime Inc. billing for the new Time-Life Bldg., to be constructed on the west side of 6th Ave., facing Radio City Music Hall and the RKO Bldg., was inspired by the rock 'n' roll shenanigans at the Paramount. New RC-Time Bldg. will include its own tv studios, publication headquarters for the Luce enterprises, and will be completely airconditioned. It spans 51-52 St., west to the back of the Roxy Theatre. The Rockefellers also bought the Roxy but leased it back to National Theatres which is continuing to operate it.

Johnny Mascio, ex-Hollywood agent now personal rep for songstress-wife Constance Moore, hosted a St. Regis (N.Y.) party last night (Tues.) before leaving, via Panagra, for Punta Del Este, Uruguay, for the local film festival there. Uruguayan Ambassador to the U.S. Julio Lacarte co-hosted the farewell dinner-dance. Departing Hollywood personalities making the junket include Yul Brynner, Virginia Gilmore, the Anatole Litvaks, Anita Ekberg and Anthony Steele, Corinne Calvet and Jeff Stone, Ann Miller, Bill O'Connor, Joanne Dru, Lana Turner, Mitchell Leisen, Alexis Smith and Craig Stevens, Boh Corkery, Esther Williams and Ben Gage, Joanne Gilbert, Beverly Tyler, Hedda Hopper, Fran and Van Heflin, and the Maschios. Zsa Zsa Gabor, Linda Darnell and Robb Robinson join the group later, the latter two on their honeymoon.

In making service pictures, the film companies usually depend on the cooperation of the branch whose exploits are extolled in the film. A commissioned public relations officer usually serves as the liaison. Metro, however, is wondering what kind of cooperation it'll receive from the p.r. officer assigned to "Don't Go Near the Water." The film has the Navy's blessing, although it satirizes public relations officers who served in the Pacific during World War II. . . . Elvis Presley set to star in Metro's "Jail House Rock," based on an original story by Fred Berner. Pic, set for a tentative May start, will be produced by Pandro S. Berman.

Edited for years by the late Ray Lewis (Mrs. Joshua Smith) the Canadian Motion Picture Digest, after 41 years of publication, has been purchased by 16-year old Canadian Film Weekly, which thus becomes Canada's sole film trade paper. (N. A. Taylor, president; Hye Bossin, editor). Ray Lewis' son, Jay Smith, who edited Digest after his mother's demise will remove from Toronto to California. . . . Incidentally Crawley Films' Canadian documentary, "How To Play Hockey" has inspired a facetious suggestion that it produce another documentary, "How To Play Horses." . . . Another Canadian item: In Warners "Helen Morgan Story," Gerald Frately of the Toronto Globe & Mail thinks it an error that the late singer was ever a "Miss Newfoundland" in a 1923 Montreal beauty contest, on account of this province only joining the Dominion of Canada in 1949.

Hecht-Hill-Lancaster has British director Peter Brook to direct "The Hitchhiker," George Simonon story which will be filmed next year. . . . David Niven, Deborah Kerr and Jean Seberg set for "Bonjour Tristesse" which Otto Preminger will produce and direct in France. . . . Sol C. Siegel's "Les Girls," which went before the cameras Jan. 3 under the direction of George Cukor, now has a June 15 stop-date, making it one of the longest scheduled pictures of the year at Metro.

"Diary of Anne Frank" will be director George Stevens' first experience with CinemaScope. He figures on doing it in black & white and admits, at the start, that "there are limitations" to the medium. . . . Ingrid Bergman, in Paris, has been kept busy taping plugs and accepting awards via the transatlantic telephone. Last such stunt was a promotion for her latest release (via Warner Bros.), "Paris Does Strange Things."

Two Mike Toddisms of last week: "They like my picture ("Around the World in 80 Days") so well, they now start applauding when they buy their tickets"; and, when asked whether he'd cast his wife, Elizabeth Taylor, in the upcoming "Don Quixote": "I don't know. I may give her an audition."

Jacques Flaud of France's Centre National du Cinematographe may visit Gotham in early April. . . . Recent Paris dateline in VARIETY showed "Gervaise" and "La Traversée De Paris" neck to neck at the b.o. Further check shows that "Traversee" has forged ahead, making the lineup now: "Notre Dame De Paris" with \$608,000 in its first run; "Traversee" with \$492,000 and "Gervaise" with \$468,000.

American film producers came in for praise when Herve Lauwick, writing in Noir Et Blanc weekly mag in Paris, reviewed "Lust For Life" (M-G). The crit took a back-handed slip at the folks who rap Hollywood productions.

"And when we think about those imbeciles," he wrote, "smiling sarcastically and dragging along the Champs Elysees, destroying Hollywood. But let them try and do better! It is astounding to think that the two greatest pictures made about the two great artists—Lautrec and Van Gogh—have both been produced by Americans."

There has been nothing but diplomatic silence since Universal producer Al Zugsmith and director-publicist Russell Birdwell wired the Soviet ambassador in Washington asking him to help arrange a world premiere in Moscow of "The Secret Diary of Joseph Stalin." Pitch was based on the recent "downgrading" of Stalin in the Russian press and the flimflits pointed out that their film was in line with that campaign since it "vilifies Stalin and depicts his decadence and ulcerous, perverted thinking." Ironically, the telegram was sent a few hours before top Communist Nikita Khrushchev delivered a new speech in which he reported Stalin wasn't such a bad guy after all.

Ray Milland will direct and star in "The Willie Gordon Story," first of two films David E. Rose will produce for Metro release. . . . Universal optioned a book to be written by former GI Stanley Skotnicki and his Russian-born wife Katya whose wartime romance was the peg for the "This Is Your Life" telenovela last week. . . . Albert J. Cohen purchased Louis L'Amour's novel "Mustang" for indie production. . . . Tony Martin and British producer Marcel Hellman planning an untitled musical to be made in England as a follow-up to "Jeannie."

Nick Perry, former general manager in Europe for Columbia, setting up Coast headquarters while negotiating his package of European co-productions. They'll be primarily American films, with American stars, but lensed on the Continent. . . . Elliot Hyman has dubbed the German "Canaris" into English for theatrical release. . . . Motion Picture Assn. of America board yesterday (Tues.) heard the Universal appeal in the title fight over the Stalin picture. . . . Trans-Lux's Richard Brandt back tomorrow (Thurs.) from the Coast where he supervised the dubbing of Anthony Quinn's voice in "La Strada." Also took a vacation. . . . Frank Kassler back from Europe and 10 weeks of negotiating for pix. He took his little girl along and parked her in a Swiss camp while he criss-crossed Europe. . . . Herman Rasch, new boss of the Azteca (Mexican) film outfit, in Manhattan on his first looksee.

Scripps-Howard's San Francisco News sent staff writer William Steif to Hollywood last week to do a three-part profile and interview on Yul Brynner. Frisco daily was first of the 20-newspaper chain to run the series, is syndicating it to the rest of the chain in advance of the Academy awards.

New Exhib Blast at Stars' 'Inflation'

Gordon Tells Texas Drive-Ins Agents Rule Studios Vice 'Aging Stars' Tax-Favoring Setups

Dallas, Feb. 26.

Unscheduled until last moment, Julius M. Gordon addressed opening session this morning (Tues.) of the Texas Drive-In convention at Hotel Adolphus here. New president of Allied States Assn. echoed a line heard at exhibitor conventions in past year or two, namely, that the high cost of films, with 50% rentals increasing, was due to a conspiracy in Hollywood of talent managers, auditors and aging stars with tax-favored companies.

Talent participations and greedy deals generally at the studio level has forced inflation of values at the exhibitors' ultimate cost. Gordon spoke of "agents stranglehold on production."

This line of attack against Hollywood is apparently growingly popular with theatremen. Gordon did not, nor have exhib leaders at previous meetings, ever named names either as to the aging stars or the "monopolistic" offices controlling boxoffice talent.

Keynote speaker Edwin Tobolsky stressed the importance of the trade organization itself, and (Continued on page 10)

M-G RESUMES STAR-GROOMING

Two Film Business Execs Among Jews Embarrassed by Dulles' Bid

Barney Balaban and his executive assistant, Lou Novins, were among the so-called "non-Zionist" Jewish leaders who last week were summoned to the White House by President Eisenhower but ended up with little more than a lecture on the policy position of the U. S. by Secretary of State John F. Dulles. (Eisenhower couldn't make it since he had to go to the hospital for a checkup on his cough.)

It's worth noting that the non-Zionists at the meeting (at Washington's Mayflower Hotel) counted among them some very heavy contributors to the Israeli cause, including Balaban. Jewish leaders are anything but happy over the Dulles attempt to tie them up with the row over Israel and, in the public's mind, with Israeli policy.

To be summoned as American citizens in the name of the presidential prestige and then to have the president absent is another resentment. To then have their right to discuss the points raised by Dulles denied by the device of "off-the-record" also irked. Finally the Jewish "leaders" have no influence over the Israeli government, over the doings of Nasser or other Arab leaders or over the East-West political tension that creates the whole Middleeast predicament. Although the "stunt" of summoning them (the word used) is pinned on Secretary Dulles there is pique that Eisenhower gave his consent and in fact personally extended the invite.

There is pique, too, over the fact that the Administration called the meeting on strictly an "off-the-record" basis, but then proceeded to put out a press release. Original impression given by Washington had been that no publicity whatever would be put out.

Universal Not to Show Japan 'Butterfly' Pic Filmed in That Land

Tokyo, Feb. 26. Universal's "Joe Butterfly," shot on location here last summer, may not be released in Japan. Arthur G. Doyle, the company's Far East supervisor, told VARIETY, "We feel that there are one or two sequences that do not depict Japanese life and customs as they actually are. Releasing 'Joe Butterfly' might be offensive to the Japanese and would open the picture to ridicule."

While Doyle himself did not see the film since he was out of country at the time, he declined to elaborate on the questionable scenes. William W. Brown, Universal's managing director in Japan and members of the company's Japanese staff attended the screening.

Doyle pointed out, however, that the picture may be approved for Japan release at a later date, but, he said, "At the moment, we are not planning to bring it in."

He cited the import restrictions on foreign films and said that Universal has a backlog of good titles, making it unnecessary to take a chance on "Joe Butterfly."

Japanese were highly miffed at "House of Bamboo," 20th-Fox feature of a few years ago, where they came out a poor second best.

"Joe Butterfly" tells the story of a group of GI's trying to put out the first issue of "Yank" in the early days of the Occupation. Film stars Audie Murphy, George Nader, Keenan Wynn, Fred Clark, Charles McGraw, Japanese actress Keiko Shima and Burgess Meredith in the title role.

Silverman's New Job

Herman Silverman has been named metropolitan and circuit sales manager for the Walter Reade-Frank Kessler Continental Distributing Co. He starts immediately under Carl Peppercorn, sales v.p.

Silverman's last position was as N. Y. branch manager for RKO.

TODD SEEKS KLING STUDIO

Hollywood Figures Despite Spain and La Scala Deals

Hollywood, Feb. 26.

Mike Todd is dickering to buy Kling Studios, the old Charlie Chaplin lot at Sunset and La Brea, as a base of operations for his future production activities. Todd intends to be busy with production here despite plans to make "Don Quixote" in Spain and a series of La Scala opera films in Italy since he believes Hollywood technicians are the best in the world.

Among the projects slated for Hollywood lensing is the planned Toscanini biopic.

Percy Guth, general manager of Todd's company, will continue to headquarter at Kling.

'Spirit' Soared High \$7,000,000 Sez Hayward

"The Spirit of St. Louis," which relates the Lindbergh story up to and including his flight to Paris, was brought in on a negative cost of \$7,000,000, producer Leland Hayward reported in Manhattan last week.

Figure doesn't include any compensation for star James Stewart who shares in a percentage of the gross.

Hayward and director William Wyler, who made the picture as a package for Warner Bros., which financed, will not start participating until recoupment of double negative cost, i.e., \$14,000,000. This figure doesn't include approximately \$1,000,000 in advertising.

Hayward said he expected the picture to gross as much outside the U. S. as it will in this country "because the Europeans are very emotional about this thing."

Acknowledging that "Spirit" had originally been tagged at a much lower budget, Hayward blamed the "time factor" for running up the total to the very high \$7,000,000 nut. With the exception of "Ten Commandments," very few films in film biz history have run up a \$7,000,000 budget. Most American pix don't even gross near that much in the U. S.

Hayward's last picture for Warners was "Mister Roberts," which he brought in at \$2,300,000, and which should gross around \$8,000,000.

Producer said he was unhappy about distribution costs charged off against his picture, but he didn't hold with the talk about towering overheads at the studio. "This talk about the killing overhead is a lot of nonsense," he said. "Picture making is primarily a technical operation. Sure there is overhead, but you get a lot in it, too."

Hayward said he and WB had considered roadshowing "Spirit" but had decided against it. "If you miss with a roadshow, then you're really in trouble," he commented. "Roadshowing is a difficult problem. Your chances of making a genuinely great motion picture are small; and the public is fickle." Lindbergh, on whose book "Spirit" is based, has a cut of the pic.

"The Spirit of St. Louis," which relates the Lindbergh story up to and including his flight to Paris, was brought in on a negative cost of \$7,000,000, producer Leland Hayward reported in Manhattan last week.

Figure doesn't include any compensation for star James Stewart who shares in a percentage of the gross.

STILL TOP STUDIO FOR CONTRACTEES

Metro's star roster, depleted in recent years by contract settlements or failure to make renewals, is being rehabilitated. The studio will slowly be built up to star status. Unlike most of the other Hollywood film companies, M-G did not completely empty its stable of stars. Compared to some of its rivals which have perhaps a half a dozen players under contract, Metro still retains the leadership in this department, with a total of 35 performers on the dotted line.

In reviewing the operation of the studio recently with administrative chieftain Ben Thau, Loew's prexy Joseph R. Vogel is said to have stressed the importance of having important names under contract.

Metro last week signed John Cassavetes, a tv player who made an impression in "Edge of the City," an indie production being released by M-G. Cassavetes was immediately assigned to an important role in "Three Guns," starring Robert Taylor. Cassavetes wife, Gena Rowlands, currently appearing on Broadway with Edward G. Robinson in "Middle of the Night," is another young player for whom Metro is planning big things.

Other "new faces" slated to receive the buildup treatment at Metro are Barbara Lang who has received an important role opposite Jack Palance in "House of Numbers," Elizabeth Mueller, the German actress who appeared in "The Power and the Prize," Anna Kashfi, who has been importantly cast in "Don't Go Near the Water," and Taina Elg, the Finnish ballerina who receives her best role to date in "Les Girls" with Mitzi Gaynor and Kay Kendall. Miss Elg, who has been under contract for several years, is expected to emerge as a top-ranking property following her stint in "Girls."

Metro is not neglecting male performers. Slated for upbuilding are Dean Jones, a young singer Leslie Nielsen, who impressed in "The Opposite Sex," Anthony Franciosa, the Broadway actor who'll appear in "This Could Be the Night," and Rod Taylor, who has a good role in "Raintree County."

Still under contract to studio are such names as Ava Gardner, Glenn Ford, Pier Angeli, Leslie Caron, Cyd Charisse, Doris Day, Stewart Granger, Eleanor Parker, Debbie Reynolds, Elizabeth Taylor, Robert Taylor, and Gene Kelly among others.

Got Right Marlin and Shark Footage

Delays in 'Old Man and the Sea' Filming Now Believed Licked

Radio Corp. of America, which had originally contracted with Leland Hayward to produce "Old Man and the Sea," from the Ernest Hemingway novel, still has a small stake in the picture, Hayward related in N. Y. last week. Picture is being financed and released by Warner Bros.

Hayward said that, despite the considerable difficulties in obtaining the required fishing and shark footage, "Old Man" would be brought in on a \$3,000,000 budget. Pic has been variously interrupted due to the lack of fishing shots.

"We just had lousy luck," said Hayward. "But last November we sent out a camera crew on a professional tuna boat and they've just come back. Off Colombia they caught a 1,000 pound marlin and photographed the battling giant for four hours. Then he wrenched loose. We now have some really great footage."

Company also has 22 reels of shark pix which Hayward described as "most exciting." He originally had tried to buy the shark footage in the French "Silent World" picture, shot by

Director Is King in Pictures; Writer Knows He'll Be Rewritten; Hayward Deplores Situation

DIALOG CLEANSED

Wald Says 'Peyton Place' Is Otherwise Okay With Code

Hollywood, Feb. 26.

Screenplay of the top book best-seller, "Peyton Place," has been approved by the Production Code of the MPAA. 20th-Fox producer Jerry Wald disclosed here. John Hayes wrote the screenplay.

"We took out the dirty dialog, but haven't changed the book in any other way," the producer said. He plans a two-and-one-half hour film, with his starting date set for April. Mark Robson will direct.

Give Writer an 'In' Is Favored Slant Of Phil Waxman

Hollywood, Feb. 26.

The offer to the writer of partial control in the making of his property, is the only way an indie producer with limited financial resources can compete with a major studio for a good property. So declares Philip Waxman who has just completed "The Young Don't Cry" for Columbia. He believes that the good writer will find that offer more attractive than the mere sound of dollars. "Sure I know, the buck means something," states Waxman, "but I know that many a good writer has wished he never sold his property, after the way it was altered, and in some cases butchered."

Waxman proposes that the Scripters have a bigger say in casting and choice of director. But above all, the writer should work on production of his story until the completion.

Waxman compares this thinking with the way legit producers operate. "Even when they have script changes, they always do it with the original writer," he comments. "But in Hollywood, before a property hits the screen, several different scripters may be involved." (Continued on page 15)

It is one of the tragedies of the film business that—in terms of screen material—it is now sponging on other media and isn't fully using its own potential as an art form.

And the reason for this, says producer Leland Hayward, whose roots are both in the legit stage and in Hollywood, is that "the writer's position in films is so idiotic. He's not the master of his own work. Someone's always 'improving' it for him."

Hayward's last film is "The Spirit of St. Louis," which bowed last

Ego Not the Question

Hollywood, Feb. 26.

Arguing that the size of type in which his name appears on the screen is "not a matter of ego but my stock in trade," Metro contract writer Millard Kaufman has petitioned exec Benny Thau to accord him parity of font with producer David Lewis and director Edward Dmytryk on "Raintree County."

Thau has promised to see what can be done to mollify the author. Writers Guild had previously informed Kaufman it could do nothing for him.

week at Radio City Music Hall. He's currently working on "The Old Man and the Sea" and, after that, hopes to do a tv show "but don't ask me which one. I don't know yet."

Noting the lack of good screen originals, and Hollywood's increasing dependence on stories that have been successful in other media (novels, the stage, etc.), Hayward observed that the reason was in the film studios' neglect of the writer.

"He's really a very secondary figure these days," he observed. "When a man does a book, the editor may suggest changes, but they're certainly made with the approval of the author. On the stage, for years, the Dramatists Guild contract specifically forbade any (Continued on page 15)

Writers Imposing Own Concept of Ethics On Hollywood Managers

Hollywood, Feb. 26.

Negotiations are about to begin between Writers Guild of America West and the Artists' Managers Guild, with a code of fair practices for the agents expected to be an important part of the talks. Guild seeks to have every agent follow such a code.

Basis for new demands to be made by the guild will be the work of a writers' committee which is accumulating a case file on the type and number of problems writers have had with their agents over the past few years.

Initial negotiation session will probably take place early in March.

Crosby, Self-Financier

Hollywood, Feb. 26.

Stanley Donen will produce and direct a musical starring Bing Crosby, with the latter also participating in the financing, if current negotiations jell.

Crosby has put his own coin into his last two pix for Metro producer Sol C. Siegel, "High Society" and "Man on Fire," owning 25% of each. Exact amount he will invest in the Donen film has not been decided.

Donen's director contract at Metro expires in October. Whether the indie package starring Crosby will have a Metro release isn't determined as yet.

Crosby-Garland Together

Hollywood, Feb. 26.

Bing Crosby and Judy Garland may be teamed for the first time in a film.

Jerry Wald, producer at 20th-Fox, is negotiating for the pair and Crosby revealed he is interested in the project. Untitled film is a dramatic story which will have some tunes.

12 Angry Men

Absorbing juryroom drama by Reginald Rose. Henry Fonda, Lee J. Cobb and Ed Begley head cast of outstanding performers. Good b.o. prospects.

United Artists release of Orion-Nova production (Henry Fonda and Reginald Rose). Stars Fonda, Lee J. Cobb, Ed Begley. Directed by Sidney Lumet. Story and screenplay by Rose; camera, Boris Kaufman; editor, Carl Lerner. Previewed in N.Y., Feb. 14, '57. Running time, 95 MIN.

Jury No. 8 Henry Fonda
Jury No. 9 Lee J. Cobb
Jury No. 10 Ed Begley
Jury No. 11 E. G. Marshall
Jury No. 12 Jack Warden
Juror No. 1 Martin Balsam
Juror No. 2 John Fiedler
Juror No. 3 Jack Klugman
Juror No. 4 Edward Binns
Juror No. 5 Joseph Sweeney
Juror No. 6 George Voskovec
Juror No. 7 Robert Webber
Judge Rudy Bond
Prosecutor James A. Kelly
Court Clerk Bill Nelson
Defendant John Savoca

The "12 Angry Men" of this Henry Fonda-Reginald Rose production are a jury, a body of peers chosen to decide the guilt or innocence of a teenager accused of murdering his father. They have listened to an array of witnesses. They have heard the arguments of the district attorney and the defense lawyer. They have received instructions from the presiding judge. Now they are on their own. They are locked in the jury room and are faced with the responsibility of condemning or freeing the defendant. What will they do?

That is the theme of Rose's absorbing drama. The writer has taken the material of his own teleplay and fashioned it into a tense and exciting screenplay. By usual Hollywood standards this New York-made production is a "Little" picture. But the name of Henry Fonda as marquee bait plus an assemblage of talented film-legit-tv performers lifts the entry out of the "small" picture category and good, if not socko, returns should result.

As a matter of fact, the thespian—including that of Fonda, Lee J. Cobb, Ed Begley, E. G. Marshall, Jack Warden and the rest of the jurymen—is perhaps the best seen recently in any single film. Each individual, as he is shown wrestling with his conscience and revealing his background, has an opportunity to display his acting ability. This factor alone should generate a lot of word-of-mouth.

Rose has a lot to say about the responsibility of citizens chosen to serve on a jury. He stresses the importance of taking into account the question of "reasonable doubt." As the picture opens, the jurymen are seen filing in the courthouse conference room. It is soon evident that the majority of the men regard the assignment as a chore and the sooner the matter is disposed of, the better. To most of them, it is an open and shut case. The boy is guilty and they demand a quick vote. On the first ballot it is 11 to 1 for a conviction.

Fonda is the lone holdout. He's not quite sure of the boy's guilt. He reviews every facet of the case, questions the motives of the witnesses, breaks down the argument of the district attorney, and introduces the issue of "reasonable doubt." His persistency pays off. Slowly he wins the jurors to his side. In the process, the viewer learns a great deal about each juror. The background and motivation that contributed to each one's comment and decisions are unmasked.

There are familiar types—a racial bigot, a revengeful father, a proper stockbroker, an "organization" Madison Ave. advertising man, a wise-cracking, baseball-happy salesman, a timid soul, a wise old man, a refugee imbued with democracy, and a slum-reared citizen.

Most of the action takes place in the one room on a hot summer day. The effect, rather than being confining, serves to heighten the drama. It's not static, however, for Sidney Lumet, making his bow as a film director, has cleverly maneuvered his players in the small area.

There may be some complaints that the tv-originated story is thin and has been stretched for pictures. Perhaps the motivations of each juror are introduced too quickly and are repeated too often before each changes his vote. However, the film leaves a tremendous impact and should help in arousing citizens to their responsibility as jurors.

Boris Kaufman has done a fine b&w filming stint. Technical aspects are first-rate. Mention should also be made of the fine performances of Martin Balsam, John Fiedler, Jack Klugman, Edward Binns, Joseph Sweeney, George Voskovec and Robert Webber.

Lizzie (SONGS)

The flight of a woman with three faces—good, evil, neurotic—to save the best personality. Eleanor Parker and okay femme appeal; spotty prospects.

Hollywood, Feb. 25.

Metro release of Jerry Bresler (Bryna) production. Stars Eleanor Parker, co-stars Richard Boone, features Joan Blondell, Hugo Haas, Ric Roman, Dorothy Arnold, John Reach, Marion Ross, Johnny Mathis, sung by Hugo Haas. Screenplay, Mel Dinelli, based on novel "The Bird's Nest" by Shirley Jackson; camera, Paul Ivano; editor, Leon Barsha; score, Leith Stevens; songs, Albert Stillman and Robert Allen. Hal David and Burt P. Bacharach. Previewed Feb. 20, '57. Running time, 81 MIN.

Elizabeth Richmond Eleanor Parker
Dr. Neal Wright Richard Boone
Aunt Morgan Joan Blondell
John Reach Hugo Haas
Johnny Valenz Ric Roman
Elizabeth's Mother Dorothy Arnold
Robin John Reach
Beth Marion Ross
Nightclub Singer Johnny Mathis
Helen Jameson Jan Englund
Beth's Nurse Carol Wells
Elizabeth—9 years old Karen Green
Guard Gene Walker
Man in Bar Dick Paxton
Bartender Michael Marks

Something akin to a sister-under-the-skin feeling should make this Bryna production for Metro, release more appealing to distasteful than male flimgoers. Eleanor Parker gives it performance quality, doing a woman with three faces—good, evil, neurotic—excellently well, but subject matter probably faces spotty prospects generally.

Based on "The Bird's Nest," novel by Shirley Jackson, it's the story of a woman with multiple personalities, with the title drama from the novel used by the evil one who is trying to destroy the others. Elizabeth is the drab neurotic, a colorless museum worker who believes she is losing her mind. Lizzie is a wanton who, unknown to Elizabeth, sneaks out at night to drink and make love. Beth is a quiet, normal and charming girl, still hidden in the character's mind until she is awakened by the hypnotic probing of a psychiatrist and brought to life by shock techniques that allow her to dominate in the end.

Miss Parker makes her three personalities distinctly separate and interesting—a tough job—under Hugo Haas' direction of the Jerry Bresler production. The script by Mel Dinelli seems to run to rather pat expositions at times, but overall does its work satisfactorily in supplying Haas with the melodramatic ingredients. Direction generally is good in cast handling, establishing the contrasting characters and situations ably as the plot builds to the disclosure of the things that had caused Elizabeth to be mixed up.

Richard Boone is thoroughly medic as the psychiatrist who puts the girl on the right mental road. Joan Blondell as the drunken aunt, perks her footage and Haas is acceptable as a neighbor who gets into the act. Ric Roman, Latin type favored by Lizzie on her amatory binges; Dorothy Arnold, seen briefly in a couple of flashbacks as the mother who had caused most of the trouble; John Reach, the mother's lover who had raped the young daughter at 13; and Marion Ross, friendly museum worker, are all capable.

The Bryna production shows evidence of a tight budget, with the poor physical quality sometimes distracting from the story. Editing is unusually choppy and the photography only fair. "It's Not for Me to Say," by Albert Stillman and Robert Allen, and "Warm and Tender," by Hal David and Burt P. Bacharach, both sung by Johnny Mathis, are unnecessarily emphasized, but Leith Stevens' score is good.

The Undead

Modern prostitute goes back to her old lives in hypnotic retrogression theme. Minor league horror programmer.

Hollywood, Feb. 19.

American-International release of Roger Corman production directed by Corman. Stars Pamela Duncan, Richard Garland, Allison Hayes, features Val DuFour, Mel Wolfe. Screenplay by Charles B. Griffith. Mark Hanna; camera, William Sisker; editor, Frank Sullivan; music, Ronald King. Previewed Feb. 18, '57. Running time, 77 MIN.

Helene (Diana) Pamela Duncan
Pendragon Richard Garland
Quint Allison Hayes
Quint's Sister Val DuFour
Smokin' Mel Wolfe
Meg Maud Dorothy Neuman
The Imp Billy Barty
Scroop Bruno V. Soto
Gobbo Aaron Saxon
Satan Richard Devon

A retrogression theme and bosomy dames are used in this minor league horror subject as ballyhoo pegs for quickie playdates. Pic will be packaged with "Voodoo Woman" by American-International for fast exploitation bookings in the program market.

Charles B. Griffith and Mark

Hanna scripted the Roger Corman production, which the latter directs. The pacing is slow and the thrills at a minimum. A time-experimentalist picks up a prostitute and retrogresses her back 1,000 years. He then has to hustle after her because she's about to rescue her early-day self from a beheading; a deed that would destroy all her future lives, including the prostitute's. The early-day heroine decides to die, anyway, so she can live her later lives. This means the experimentalist is stuck back in the Dark Ages because he had come down on her life chain. All of which is confusing, to say the least, and only Satan, an interested bystander, seems to understand and be pleased.

Pamela Duncan plays the easy lady as well as the heroine in the past. She's capable of giving substance to better material than provided here, as is Allison Hayes, bosomy witch of the Dark Ages. Richard Garland, sweetie of the early-day femme; Val DuFour, the experimentalist; Dorothy Neuman, Mel Welles, Billy Barty and others have a hard time with the material. Lending by William Sisker, special effects, background score, and other technical aids are okay for the budget and quick shooting schedule.

The Tattered Dress (C'SCOPE)

Unconvincing scripting out of the slick fiction hopper, Stars Jeff Chandler, Jeanne Crain, Jack Carson. Fair b.o. prospects.

Universal release of Albert Zugsmith production. Stars Jeff Chandler, Jeanne Crain and Jack Carson. Features Elaine Stewart, Ralph Adams, George Tobias and Philip Reed. Directed by Jack Arnold. Screenplay, George Zuckerman; camera, Earl E. Guthrie; editor, Edward Curtis; music, Frank Sinner. Previewed in N.Y., Feb. 20, '57. Running time, 93 MIN.

James Gordon Blane Jeff Chandler
Diane Blane Jeanne Crain
Ralph Adams George Tobias
Carol Morrow Gail Russell
Charles Reston Elaine Stewart
Billy Gilman George Zuckerman
Lester Rawlings Edward Andrews
Michael Reston Philip Reed
Ralph Adams Edward C. Platt
Frank Mitchell Paul Birch
Paul Vernon Alexander Lockwood
Judge Edwin Jerome
Cal Morrison William Scott
Cal Morrison Frank Scannell
Cal Morrison Ziva Shapir
Gris by Pool Marina Orschel
Ingrid Goude

"The Tattered Dress" is out of the slick fiction hopper. It's a technically well-made melodrama capable of drawing fair returns in general situations. The names of Jeff Chandler, Jeanne Crain and Jack Carson should help somewhat in overcoming the artificiality of the George Zuckerman screenplay.

The film starts out with an intriguing premise, but this is dissipated by a script that lacks credibility. The picture purports to preach the responsibility of lawyers and the sacredness of the American system of justice. But Chandler's courtroom speech on the subject turns out to be a mass of sticky clichés.

From a selling standpoint, "The Tattered Dress" is a catchy title. In addition, it has exploitation angles via its sex elements. This department is handled by Elaine Stewart who portrays a wealthy, married socialite who dispenses sex as if it were going out of season. It is her adventures that set the stage for the story.

A tag-team, a former smalltown football hero, makes a pass at Miss Stewart and tears her dress in the attempt. This arouses Miss Stewart's ne'er-do-well husband to kill the local boy. Into the California desert town comes a famed New York criminal lawyer (Chandler) to defend the rich outsider. Chandler meets the usual antagonisms and prejudices of the smalltown mind. By clever courtroom technique, particularly by tripping up the local sheriff (Carson), he wins an acquittal.

However, the sheriff, out for revenge, frames the N.Y. invader by getting a femme juror to swear that she had been bribed. This provides an opportunity for a reconciliation between Chandler and his estranged wife (Miss Crain), defend the underdogs.

The performances meet the demand of the script. Chandler is okay as the rehabilitated lawyer. Miss Crain is adequate as the honest wife who abhors her husband's tactics. Carson is properly unctuous as the scheming smalltown sheriff. Miss Stewart, as the sexpot, George Tobias, as a comedian saved from a murder rap by Chandler's husband, Edward Andrews, as a rival lawyer, Gail Russell, as the femme juror, Edward C. Platt, as a N.Y. newspaperman, also turn in competent performances.

Jack Arnold's direction and the technical aspects are as slick as the script. Picture was filmed in black and white CinemaScope. Holl.

The Shadow On The Window

A shock-muted boy cues police to violence and murder in good man-hunt thriller for general meller patronage.

Hollywood, Feb. 26.

Columbia release of Jonie Taps production. Stars Phil Carey, Betty Garrett, John Ramsey, Jerry Mathers, Sam Gilman, Rusty Lane, Ainslee Pryor, Paul Picerni, William Leslie, Doreen Woodbury, Ellie Kent. Directed by William Asher. Screenplay, Leo Townsend, David P. Harmon; based on story by John and Ward Hawkins; camera, Kit Carson; editor, William A. Lyon; music, George Duning; conducted by Morris Stolf. Previewed Feb. 21, '57. Running time, 73 MIN.

Tony Atlas Phil Carey
Linda Atlas Betty Garrett
Jess Reber John Ramsey
Joey Gomez Jerry Mathers
Capt. McQuade Rusty Lane
Doctor Hodges Ainslee Pryor
Biselow William Leslie
Stunt William A. Lyon
Molly Doreen Woodbury
Girl Ellie Kent
Husband George Stevens
Sgt. Nordli Carl Millette
Conway Neddon Bonth
Warren Jack Lomas

A manhunt cued by a small, shock-muted, boy gives a good thriller pace to this melodrama which presumably will find an okay reception. While plainly slanted for exploitation bookings, it should hold up its end.

Manly little Jerry Mathers is the key character. He witnesses a murder and the capture of his mother by three delinquents and wanders off in a state of blank shock, unable to give police any clue as to what had happened or where. It becomes a matter of tedious police work to build a case to back-track the boy's movements.

The script by Leo Townsend and David P. Harmon, from a story by John and Ward Hawkins, develops interest in the methodical police sleuthing necessary and William Asher's direction gets it on film with a mounting feel of suspense. Angle that the boy is the son of a policeman adds to the interest. Phil Carey, the boy's father, and Betty Garrett, the mother, are satisfactory. John Ramsey, Corey Allen and Gerald Saracini enact the three young hoods capably, while Sam Gilman, Rusty Lane, Ainslee Pryor and Paul Picerni are among the good police types.

Jonie Taps' production achieves a realistic flavor that helps the story over, and the technical ends under his supervision do their work well. Included are the lensing by Kit Carson, editing by William A. Lyon and George Duning's score conducted by Morris Stolf.

Affair in Reno (NATURAMA)

Public relations innocent among the gamblers. Lightly handled meller suitable for regular situations.

Hollywood, Feb. 26.

Republic release of a Sidney Picker production. Stars John Lund, Doris Singleton, John Archer, Angie Deke, Greene, Alan Hale, Harry Bartell, Howard McNear, Richard Deacon, Thurston Hall, Billy Vincent, Eddie Foster. Directed by R. G. Springsteen. Screenplay, John K. Butler; story, Gerald Drayson, John K. Butler, Gerald Drayson, R. Dale Butts; camera, Karl Martin; editor, J. B. Denham; music, Richard Deacon. Previewed Feb. 20, '57. Running time, 75 MIN.

Bull Carter John Lund
Nora Ballard Doris Singleton
Tony Lamar John Archer
Gloria Bell Angie Deke
Deke Alan Hale
Conrad Hertz Harry Bartell
James T. James Howard McNear
H. L. Denham Richard Deacon
J. B. Denham Thurston Hall
Pete Billy Vincent

"Affair in Reno" fits the requirements of the routine market. Its melodramatic story, seasoned with light treatment which pays off in probable spectator approval.

The Sidney Picker production, given excellent physical values, projects the story of a young public relations man sent to Reno to keep the willful daughter of a millionaire from marrying a fortune-seeking gambling house operator. He carries with him \$100,000 in cash to buy off gambler if his persuasions are unsuccessful. Millionaire hires a lady dick to act as his rep's bodyguard, and together pair spent most of their time trying to keep money from being stolen, femme helping p.r. man in successful windup of his assignment.

R. G. Springsteen's direction of the John K. Butler screenplay is deft and he keeps his characters constantly in the move. John Lund scores as the rather glib p.r. man who constantly is getting into trouble from which femme private eye is ever extracting him, and Doris Singleton in this role, a newcomer from radio-tv, livens the action considerably with a talented presence. John Archer satisfactorily handles the gambler part.

Will.

The Delinquents (SONG)

Elmer Rhoden Jr.'s debut as producer. Fair quality. Bored youth looking for kicks. Exploitation possibilities.

Hollywood, Feb. 19.

United Artists release of Robert Altman's Imperial production, directed and written by Altman. Features Tommy Laughlin, Peter Miller, Richard Bakalyan, Rosemary Howard, Camera, Harry Birch, Editor, Helen Turley, Music, Bill Nolan, Quintet Minus Two, song, "The Dirty Rock Boogie" by Bill Nolan and Ronnie Norman, sung by Julia Lee. Previewed Feb. 14, '57. Running time, 72 MIN.

Scotty Tom Laughlin
Eddy Peter Miller
Janice Richard Bakalyan
Mrs. White Rosemary Howard
Mr. Wilson Leonard Belove
Mrs. Wilson Lotus Correll
Mr. Wilson James Lantz
Jag Christine Salas
Meg Pat Siedman
Jag Norman Zands
Molly James Leria
Bartender Jet Fingleton
Station Attendant Kermit Echols
Joe Adelman

The usual exploitation possibilities loom for this latest entry in the cycle about bored youth looking for kicks. It's only a fair feature, with returns to be measured by the type of handling the individual situation gives it. There is no name value; nor is any needed particularly as this kind of ballyhoo offering normally has enough program playdates at hand to more than cover the modest cost.

Elmer C. Rhoden Jr.'s Imperial Productions, which has a five-pic commitment with United Artists, lensed the film in its entirety in Kansas City, and the neophyte type of acting indicates a number of the location citizens got into the act. Lack of professionalism is, in a way, a help since the aim apparently is to keep things on a natural "it can happen here" level. However, producer-director writer Robert Altman and his cast must have looked at too many prior juvenile delinquent ptx because plot and performances, mostly the latter, are out of the torn shirt, switch blade, mold. Additionally, as a salvo for the senseless violence, film indulges in some mealy-mouthed moralizing fore and aft about the need to do something about delinquency.

Story tells how a reasonably clean-cut kid gets mixed up with a gang of neighborhood toughs when his girl friend's father decides his young daughter isn't old enough to go steady. There is a drive-in theatre episode wherein one of the toughs slashes the tire on the car of another gang, resulting in a free-for-all that leaves heads bashed and limbs broken. Another episode shows the kids taking over an empty house for a beer and necking party that leads to a police raid. Other choice bits of violence include smashing a service station attendant in the head with a gas pump nozzle and forcing a kid to drink glass after glass of whisky. Finale finds all principals at the police station, but with no satisfactory resolution of events.

Peter Miller and Richard Bakalyan are the chief troublemakers, while Tom Laughlin is the teenager who gets mixed up with them, and Rosemary Howard plays his girl friend too young to go steady. Julia Lee singing "The Dirty Rock Boogie" by Bill Nolan and Ronnie Norman, while Nolan's Quintet Minus Two does the backing, is a good jazz beat scene. Charles Paddock's lensing and the other productional assists are okay. Brog.

Poveri Ma Belli (Poor But Handsome) (ITALIAN)

Rome, Feb. 19.

Titano release of Silvio Clementelli production. Features Marisa Allasio, Maurizio Arena, Renato Salvatori, Memo Carotenuto, Mario Carotenuto, Alessandra Canaro, Lorella Deluca, Virgilio Riento, Directed by Dino Risi. Screenplay, Risi, Massimo Franciosi, Pasquale Festa Campanile; camera, Tonino Delli Colli; editor, Piero Gerardi; music, Piero Morgan. At Capitol, Rome. Running time, 86 MIN.

Opening gun in Geofredo Lombardo's campaign to cut down the costs of features is bearing fruit in big way with this. Run of this feature in and about Rome looks to bring in the negative cost of \$100,000.

A slight story about a fickle teenager who runs two boys of the neighborhood a merry chase before she settles on an older man is happy screen fare which should find a popular American market.

Director Dino Risi has avoided the usual Italian heavy-handed problems. Surprise here is that Italian audiences have responded as well as they have heavier and more expensive features.

Marisa Allasio, who has been building in the Italian market her debut less than two years ago, seems headed for stardom after this pic. Veteran comedian Memmo Carotenuto contributes fine comedy bit.

LAB-JAB-IN-BOX OFFICE-ARM

20th Top U.S. Grosser in Britain

Gross of 20th-Fox in Britain last year was £2,800,000 (\$7,879,000), making it the leading company there in 1956, according to the 20th homeoffice.

Recent report from London said Columbia had forged ahead of 20th in '56.

Last available figure on Columbia is its British film rental gross for the year ended in May, 1956. It ran to \$6,600,000. The 20th gross is for the calendar year ended Dec. 31.

According to 20th, the company expects to hike its British income to close to \$10,000,000 in 1957. 20th set up its own "circuit" of release houses in Britain when it broke with the J. Arthur Rank organization over CinemaScope. Indie chain has paid off, says 20th.

Venice Rules About Same as 1956, So Yank Companies Staying Out

Although slight modifications are contemplated, the Venice Film Festival rules for 1957 are essentially the same as last year, and the Motion Picture Export Assn. consequently isn't going to participate.

This does not, however, stop individual companies from entering films at the fest, as 20th-Fox did last year.

Venice this year moved somewhat towards a compromise by offering to allow individual countries to nominate a brace of candidates. Final selection, however, is still up to the Venice committee. MPEA and other producer associations—notably the British—hold that this is a violation of the rules of the International Federation of Film Producers Assns. and that each country should have a right to pick its own entries.

That's the precedence followed at Cannes and Berlin. Each of these fests, however, do invite a number of extra pictures.

What appears to be happening, though, is that the festivals are cutting down on the basic number of "official" contenders and are inviting more films of their own choice. This presents a unique difficulty.

(Continued on page 13)

B. P. Schulberg Dies In His Sleep at 65; Headed Par Prod.

Benjamin P. Schulberg, a real pioneer in the picture business—and also one of its "forgotten men"—died in his sleep at 65, at Key Biscayne, Fla., Monday (25), where he had been in retirement for the past seven years. He suffered a stroke in 1950.

Schulberg, whose sons—Budd and Stuart—are both active in the film industry, turned out some of the great pix of the silent era and launched several of Hollywood's best-known stars and directors, when he was head of production of Paramount. Among his "discoveries" he counted Ernst Lubitsch, Emil Jannings, Maurice Chevalier, Marlene Dietrich and Shirley Temple, whom he starred in "Little Miss Marker."

It was Schulberg, too, who was responsible for "Wings," the first picture to win an Academy Award. Among his assistants at one point or another were David O. Selznick and Geoffrey Shurlock, now the Production Code Administrator.

Schulberg is survived by his two sons, a daughter—Mrs. Benjamin O'Sullivan—and his wife, Ad, an agent. He had eight grandchildren. Funeral details won't be set until the family assembles at Key Biscayne.

The two junior Schulbergs and their mother last year formed their own production outfit. Schulberg Sr. was to have been special advisor and consultant.

Schulberg was production chief at Paramount from 1925 to 1932. After that, he set up an independent deal that carried him through to 1940. He then switched to Columbia.

Schulberg was deeply hurt over Hollywood's failure to either appreciate or remember his services. Some years ago, he took out a much-discussed fullpage ad in the Hollywood trades, virtually begging the studios to give him work.

Make the Best of It

Washington, Feb. 26.

Some of the big taxpayers of show biz are helping Uncle Sam get in his income tax money this year.

Bob Hope, Bing Crosby, Marion Brando, Jeanne Crain and Zasu Pitts have made films for tv and theatre spots, giving sugar-coated advice to taxpayers. The Hollywood figures were lined up by Y. Frank Freeman at the request of Russell C. Harrington, Commissioner of Internal Revenue.

MPEA Agrees On Deal With Nine Danish Exhibs

Motion Picture Export Assn. is hopeful that, in dealing with some of the dissident Danish exhibitors, it'll force the collapse of the until-now unanimous Danish theatre position re rental terms which have kept the U. S. product out of the country since May of 1955.

Fred Gronich, MPEA rep in Germany, is currently in Copenhagen. On Monday (25) he signed a deal with nine key houses. Same terms are open to anyone willing to accept them. U. S. pix start playing in Copenhagen again today (Wed.).

MPEA asks fixed rental terms ranging from 40% down to 30%, depending on the type of house involved. Theatres would be split into three categories—first-run and large subsequent in Copenhagen (40%); others in Copenhagen and in other key cities (35%), and small houses (30%).

The Danes so far had insisted that, in the same three categories, terms hit the same percentages, but at maximums. In addition, category one would take in only Copenhagen first runs.

Under the deal being worked out with the indie theatre group, each American company can offer two features a year that would be freely negotiable. All of the American distributors have now agreed to deal with the indie group.

Meanwhile, in Spain, the local distributors assn. reportedly has voted in favor of a retention of the law which would force the Americans to distribute one Spanish film along with every four U. S. films they release. The MPEA has maintained an embargo on shipments to Spain for over a year as a result of the Spanish insistence on the quid-pro-quo.

IT'LL BE 'BEAU JAMES'

Hollywood, Feb. 26.

Overwhelming majority of exhibs and newspapermen queried by producer Mel Shavelson and Jack Rose voted in favor of retaining "Beau James" as the title of the Jimmy Walker biopic starring Bob Hope, so the Paramount release will go out as originally tagged. However, at the suggestion of many of those polled, it will carry, on main title and advertising, credits, the sub-line "the story of the fabulous Jimmy Walker."

Shavelson and Rose sent out 2,000 queries.

TOOL REVOLUTION STILL RIPS AWAY

By FRED HIFT

The widescreen "revolution," which sparked a comparatively lethargic Hollywood into a new boxoffice cycle via Cinerama and CinemaScope back in 1954, continues to give off lively sparks.

Engineers, whose urge for perfection typically outranks the critical perception of the broad public, continue to explore new avenues of creating a picture of greater clarity and definition—plus depth—on the big screen.

Also, while new systems continue to crop up, the general aim has been toward finding an answer to the exhibitors' loud and insistent cry for "standardization." Not all the answers have been found, but the thinking appears to incline towards photographic systems that will allow the production of prints of all sizes, whether in 70m for roadshowing in the big houses or in normal 35m for the suburbs.

In some curious way, the accent on bigness over the past couple of years also has had the effect of focussing attention on the intimacy that can be achieved in black-and-white and on a comparatively small screen. Several films have been made in that fashion, and successfully so.

Including Thrillarama

But it's the big ones that are cleaning up—Cinerama and Todd-AO, not to speak of C'Scope and VistaVision. The public has taken a fancy to the overwhelming pictorial effect, with its associated sensations of depth and participation. And the widescreen processes continue to come. The two-projector Thrillarama has opened in Philadelphia and other keys.

Next to be unveiled will be National Theatres' Cinemiracle process.

(Continued on page 13)

Ask Sealed Bids For Gen'l Aniline

Washington, Feb. 26.

The U. S. has invited sealed bids for the purchase of General Aniline & Film Corp., which the Federalists seized during World War II. The U. S. seized 97% of the stock said to be worth about \$110,000,000.

Company is a large producer of motion picture raw stock and many other goods. It also produces cameras, dyes, chemicals, etc., in its plants in New York, New Jersey and Kentucky.

OPEN-THROTTLE DRIVE

20th Lines Up 43,516 Feature Bookings Ahead Of 15 Annl

Record 43,516 feature bookings have already been set by 20th-Fox, one month ahead of the start of its "Spyros P. Skouras 15th Anniversary Celebration." Sixweek testimonial starts March 24 and runs through May 4.

According to 20th sales chief, Alex Harrison, the advance bookings represent 9,182 theatres in the U. S. and Canada. Harrison expects a new seven-day booking mark for the March 24-30 week, the first of the drive.

Market Statistics of Japan

Tokyo, Feb. 19.

Statistics compiled by the Eiga Rengo-kai (Motion Picture Assn. of Japan) indicate:

Feature films produced in Japan last year totaled 514, an increase of 21.5% over 1955. Included were 32 color productions, a 300% boost over the previous year.

Foreign films released rose in total by only 1.5%. There were 199 in all with 124 American, 27 French, 22 British, 12 Italian, 3 West German, three Austrian, two Russian, two Argentine, two Mexican, one Hungarian and one Spanish.

Among the above were 83 in wide-screen.

By the end of October last year, film theatres in Japan totaled 6,123, an increase of 939 from 1955.

This gave Japan one theatre for every 14,582 of its population.

Zanuck's Estimate of British Lots: Top Technicians Match Yankees But Lesser Workmen Lack Zest

Zanuck Likes It

Producer Darryl F. Zanuck enjoys being an independent and free of studio responsibilities. And returning to the board of 20th-Fox doesn't mean he's preparing to again pick up the reins on the 20th lot.

"I left that," he said in Manhattan last week. "Under no circumstances would I go back to 20th, or any other studio."

Asks Fed Probe Of RKO-to-U As Bad for Films

Hollywood, Feb. 26.

The Southern California Theatre Owners' Assn. has requested the Dept. of Justice to make a full inquiry of the recent arrangement whereby Universal took over the distribution activities of RKO. The Government agency was asked "to determine the effect of these arrangements upon competitive conditions in the motion picture and television industry."

Request, in the form of a letter signed by board chairman Harry C. Arthur Jr., said the inquiry, in addition to determining if the deal is consistent with the antitrust laws, should also consider the advisability of taking "appropriate action to prevent the making of similar arrangements by other distributors of motion pictures." The exhibitor groups contend that the removal of an important distributor may tend to diminish competition, and that the "aggregation of economic power" works to the disadvantage of potential buyers of pictures.

"It is believed," said the SCTOA beef, "that inquiry into the arrangements whereby one distributing company was removed from the motion picture theatre industry is further indicated because of the unusual fact that the company initiating and completing these arrangements has substantial interests in fields competitive to the motion picture industry."

KELLEY BILL PROBABLY HITS SOME THEATRES

Washington, Feb. 26.

Some theatres would apparently be affected by a bill of Rep. Augustine Kelley (D., Pa.), making large retail establishments subject to the Fair Labor Standards Act. Under the proposal, they would have to pay all help the \$1-per-hour minimum.

The Kelley bill describes "large retail establishments" as those doing at least \$500,000 a year business. However, several intra-state theatre circuits fall within this category.

Does it pay for an American producer to shoot a major "quota" picture in Britain?

Darryl F. Zanuck, in relating his experiences with "Island in the Sun" in N. Y. last week, gave both a yes and no answer. His slant mostly seemed to be negative. In substance, he said he wouldn't make another picture in London unless the story absolutely called for it.

"Island," now being scored in London, is being brought in on a negative cost of \$3,000,000. It was financed, in pounds, by 20th-Fox Ltd. Zanuck made it plain that, without an exact cost analysis at hand, he believed that the picture cost more in London than it would have had had it been turned out on the 20th lot in Hollywood.

"I am very satisfied with the quality obtained by working with British technicians," Zanuck said in Manhattan last week. "Of course, it took longer, too. Their topflight technical people are good as any on the Coast, but that doesn't hold true down the line. The lower strata of technicians didn't take the same kind of interest in the film as would have their counterparts in Hollywood where everyone's vitally interested in production."

He added that perhaps such "devoted interest" couldn't be expected in London where work was irregular. At any rate, he reported, post-production work in London takes "twice as long" as on the Coast. Furthermore, he had to use a crew of 102 "due to British union regulations." In Hollywood, he said, the most that had ever been used was 65. Salaries are lower in England, of course, which partially balances the need for more men.

"Island," is scheduled as 20th's Decoration Day release. Zanuck said he wasn't sure he could get it ready in time. It will run 122 minutes which, its producer

(Continued on page 13)

Bernds, Ullman Exit Oscar Race; Nominated In Freak Misidentity

Hollywood, Feb. 26.

Academy has withdrawn from Oscar competition Allied Artists' "High Society" nomination for best motion picture story of 1956; at the request of film's two writers, Edward Bernds and Elwood Ullman, prexy George Seaton disclosed over the weekend.

Action was taken by Board of Governors, according to Seaton, following receipt of following wire from writers: "Since our nomination is apparently a case of mistaken identity, we wish to withdraw our names from consideration and final balloting." It also followed confabs by Governors and exec committee of the Academy's Writers Branch on request with both writers and Allied Artists officials.

Academy sources indicated there was fear that too many pranksters, by throwing the vote to the Bowers Boys film, might split balloting in this particular writing category so that the AA pic would cop the Oscar, which would mean "no end of embarrassment to the Academy."

Members of Writers Guild of America and of Academy's Writers Branch did the voting, apparently confusing the AA film with Sol C. Siegel's Metro release, "High Society," which, being an adaptation of "The Philadelphia Story," was eligible only for consideration as an adapted screenplay.

Seaton, in his announcement of AA's "High Society" nomination withdrawal, pointed out that secret ballots cast for all nominations in upcoming derby were tabulated by Price, Waterbury, and that there was no way of knowing the results in advance of the public announcement.

L.A. Not Big; 'Wings' Good \$24,000, 'Wind' Lusty 77G in 13 Locations, 'War' Fair 17G, 'Anastasia' Big 27G

Los Angeles, Feb. 26. Failure of a couple of new bills opening this week to show much at boxoffice is keeping the over-all total gross below what would have accrued from long holiday week-end. Of newcomers, "Wings of Eagles" is making best showing, with good \$24,000 in two theatres. On moveover into popsicle field, "Anastasia" is proving excellent with \$28,000 or near in three houses. "Oh, Men! Oh, Women!" looks just fair \$14,000 on opener at the Chinese. "Battle Hymn" is rated fair \$11,000 on initial frame at Fox Wilshire. "Big Land" is okay \$19,000 in two locations. "Written on Wind," holding at Hollywood Par while breaking in multiple popsicle locations: with neat \$22,000 at three hardtops plus \$55,000 at one nabe and nine driv-ins. "Men in War" is medium \$17,000 or near in three spots. Three hard-ticket shows are way up because of holiday.

Estimates for This Week
Chinese (FWC) (1,908; \$1.25-\$2.00). "Oh, Men! Oh, Women!" (20th). Fair \$14,000. Last week, "Anastasia" (20th) (8th wk-8 days), \$14,000.
Fox Wilshire (FWC) (2,296; \$1.25-\$1.75). "Battle Hymn" (U). Modest \$11,000 or close. Last week, "Men in War" (UA) (4th wk-5 days), \$4,100.
Warner Downtown, New Fox (SW-FWC) (1,757; 965; 80-\$1.50). "Blonde Sinner" (AA) and "Vigilante Terror" (AA). Slight \$5,500. Last week, "Rebel Girl" (Indie) and "Hooked" (Indie), \$10,000.
State, Pantages (UATC-RKO) (2,404; 2,812; 80-\$1.50). "Wings of Eagles" (M-G) and "Hot Summer Night" (M-G). Good \$24,000. Last week, State with unit; Pantages, "Barretts Wimpole Street" (M-G) (3d wk), \$4,300.
Los Angeles, Vogue, Loyola (FWC) (2,097; 885; 1,248; 90-\$1.50). "Anastasia" (20th). Neat \$27,000 or over. Last week, with Uptown, excluding Loyola, "Big Boodle" (UA) and "Gun Man Down" (UA), \$11,000.
Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 80-\$1.25). "Men in War" (UA) and "Affairs in Reno" (Rep). Medium \$17,000 or close. Last week, with Loyola, excluding Uptown, "King, Four Queens" (UA) and "Peacemaker" (UA) (2d wk), \$15,500.
Downtown Paramount, Egyptian (ABPT-UATC) (3,300; 1,503; 85-

'Hymn' Tops Hub, Socko \$34,000; 'Land' Nice 21G, 'Wings' 25G, 'Drango' 9G

Boston, Feb. 26. With the kids back to school this frame, biz is back to normal stride after buff biz. "Battle Hymn" shapes sockeroo at the Memorial. "Big Land" at Paramount and Fenway looks nice. "Wings of Eagles" is okay at State and Orpheum. "Drango" shapes good at Pilgrim. "Rainmaker" is socko in second at the Saxon. "Great Man" is great in third frame at Beacon Hill. "Seven Wonders of World" continues to pile up spiraling grosses in 26th week.

Estimates for This Week
Astor (B&Q) (1,372; \$1.90-\$2.75). "10 Commandments" (Par) (15th wk). Whopping \$26,000. Last week, \$42,000, via 3 shows daily.
Beacon Hill (Beacon Hill) (678; 90-\$1.25). "Great Man" (U) (3d wk). Hotsy \$15,000. Last week, \$13,000.
Boston (SW-Cinerama) (1,354; \$1.25-\$2.65). "Seven Wonders" (Cinerama) (27th wk). Torrid \$18,000. Last week, \$40,800, and new house high.
Exeter (Indie) (1,200; 60-\$1.25). "Albert Schweitzer" (Indie) (5th wk). Week ended Sunday (24) was slick \$11,000. Last week, ditto.
Fenway (NET) (1,373; 60-\$1.10). "Big Land" (WB) and "Chain of Evidence" (AA). Okay \$6,000. Last week, "Mister Cory" (U) and "Cruel Tower" (AA), \$8,000.
Kenmore (Indie) (700; 85-\$1.25). "Lust for Life" (M-G) (14th wk). Okay \$5,000. Last week, \$6,000.
Memorial (RKO) (3,000; 60-90). "Battle Hymn" (U). Smash \$34,000, hyped by Rock Hudson advance personals. Last week, "Anastasia" (5th wk-8 days), \$15,000.
Metropolitan (NET) (4,357; 75-\$1.10). "Cinderella" (BV) (2d wk-

Broadway Grosses

Estimated Total Gross
This Week \$829,500
(Based on 24 theatres)
Last Year \$619,000
(Based on 23 theatres)

'Hymn' Sockeroo \$14,000 in Prov.

Providence, Feb. 26. Rousing is the reception for "Battle Hymn" which is helping RKO Albee to a smash session this week. Fairly good is State's "Wings of Eagles." "The Big Land" looks lively at Majestic. Strand is okay on second "Rainmaker" week.
Estimates for This Week
Albee (RKO) (2,200; 65-80). "Battle Hymn" (U) and "Duel at Apache Wells" (Rep). Smash \$14,000 or near. Last week, "Great Man" (U) and "Ali-Baba" (U), \$5,000.
Majestic (S-W) (2,200; 65-80). "Big Land" (WB) and "Passport to Treason" (20th). Nice \$9,000. Last week, "3 Brave Men" (20th) and "Woman's Devotion" (Rep), \$9,000.
State (Loew) (3,200; 65-80). "Wings of Eagles" (M-G) and "Passport to Treason" (AF). Good \$10,500. Last week, "Iron Petticoat" (M-G) and "The Rack" (M-G), \$9,500.
Strand (Silverman) (2,200; 65-80). "Rainmaker" (Par) (2d wk). Okay \$5,500. Last week, \$9,500.

'WRONG' HEP \$20,000, TORONTO; 'BRAVE' 15G

Toronto, Feb. 26. Biz is fair to good on such newcomers as "Wrong Man," "Barretts of Wimpole Street" and "Three Brave Men," but is slow for "Big Boodle." Certain holdovers are hep, such as "Iron Petticoat" in second frame, "Giant" in seventh stanza and "Friendly Persuasion" in 10th. Standbys such as "Oklahoma" in 44th round and "10 Commandments" in 14th stanza are also holding steady, with little change in previous weeks.
Estimates for This Week
Carlton, Colony, Fairlawn (Rank) (2,518; 839; 1,165; 60-\$1.00). "3 Brave Men" (20th). Fair \$15,000. Last week, "King, 4 Queens" (UA) (2d wk), \$15,000.
Century, Downtown, Glendale, Oakwood, Odeon, Scarborough, State, Westwood (Taylor) (1,338; 1,054; 995; 1,089; 1,393; 753; (Continued on page 16)

Below Zero Bops Mpls. But '10 C's' Gigantic \$22,000; 'Hymn' Lofty 15G

Minneapolis, Feb. 26. With "The 10 Commandments," "The Rainmaker," "Battle Hymn" and "True Story of Jesse James" arriving on scene, lineup of newcomers here is the strongest in many weeks. However, 15-below zero temperatures and snowstorms stack up as adverse boxoffice factors. Despite raves, "Rainmaker" nevertheless is not measuring up to hopes at Radio City. "Commandments" is terrific at Lyric. "Battle Hymn" is brisk at Orpheum.
"Seven Wonders of World" in its 29th week and "Anastasia" and "Teahouse of the August Moon" in their ninth session continue to give impressive boxoffice performances.
Estimates for This Week
Century (SW-Cinerama) (1,150; \$1.75-\$2.65). "Seven Wonders" (Cinerama) (29th wk). Eighth month is off to a fine start. Hefty \$13,000. Last week, \$15,000.
Gopher (Berger) (1,000; 90-\$1.25). "Teahouse of August Moon" (M-G) (9th wk). Still good at \$4,500. Last week, \$5,500.
Lyric (Par) (1,000; \$1.25-\$2.25). "10 Commandments" (Par). Roadshow engagement, with two shows daily and all seats reserved (extra ones Saturday and Sunday mornings), got under way with benefit last Thursday (21). Gigantic \$22,000. Last week, "Big Land"

'Land' Fancy \$16,000, Denver; 'Hymn' 12G, 2d

Denver, Feb. 26. "10 Commandments" is running even with first week this session (2d) at Denham, and stays a third. "Battle Hymn" is holding strongly in second week at Centre, and goes a third, too. "Big Land" looks fine at Paramount, being top newcomer. "Rainmaker" shapes okay at Orpheum, and stays.
Estimates for This Week
Aladdin (BV) (1,400; 70-90). "Westward Ho, Wagons" (BV) (5th wk). Fine \$6,000. Last week, \$8,000.
Centre (Fox) (1,247; 70-\$1.25). "Battle Hymn" (U) (2d wk). Big \$12,000 or near. Stays on. Last week, \$21,000.
Denham (Cockrill) (1,428; 90-\$2.20). "10 Commandments" (Par) (2d wk). Great \$28,000. Holds. Last week, same.
Denver (Fox) (2,525; 70-90). "Oh, Men! Oh, Women!" (20th) and "Storm Rider" (20th). Okay \$11,000 or close. Last week, "Gun for a Coward" (U) and "Night Runner" (U), \$9,500.
Orpheum (RKO) (2,600; 70-90). "Rainmaker" (Par) and "Duel at Apache Wells" (Rep). Okay \$11,000 or near. Last week, "Barretts Wimpole Street" (M-G) and "Accused of Murder" (Rep), \$5,500.
Paramount (Wolfberg) (2,200; 70-90). "Big Land" (WB) and "Crime of Passion" (U). Fine \$16,000. Last week, "Wild Party" (U) and "Four Boys and Gun" (U), \$10,000.

'Hymn' Hotsy 21G, Philly; 'War' 19G

Philadelphia, Feb. 26. Holiday weekend kited boxoffice receipts but Sunday was a real letdown with springlike weather keeping folks on highways bumper-to-bumper. Group sales are boosting roadshow pix. "Battle Hymn" looks terrific at Goldman. "Men in War" shapes great at Stanton with personals by Robert Ryan and Aldo Ray, stars of pic, helping. "Wings of Eagles" looks trim at Stanley while "Thrillarama" is rated okay at Fox.
Estimates for This Week
Arcadia (S&S) (526; 99-\$1.80). "Teahouse" (M-G) (9th wk). Overflow \$10,000. Last week, \$11,000.
Boyd (SW-Cinerama) (1,430; \$1.25-\$2.60). "Seven Wonders of World" (Cinerama) (44th wk). Stout \$14,500. Last week, \$11,500.
Fox (20th) (2,250; 55-\$1.80). "Thrillarama" (20th). Okay \$10,000. Last week, "Edge of City" (M-G) (3d wk), \$10,000.
Goldman (Goldman) (1,250; 65-\$1.35). "Battle Hymn" (U). Terrific \$21,000 or near. Last week, "Barretts Wimpole Street" (M-G), \$8,500.
Green Hill (Serena) (750; 75-\$1.25) (closed Sundays). "Tears for Simon" (Indie) (3d wk). Steady \$3,000. Last week, \$3,600.
Mastbaum (SW) (4,370; 90-\$1.49). "Big Land" (WB). Sparse \$13,000 or near. Last week "Zarak" (Col) (2d wk), \$8,000.
Midtown (Goldman) (1,000; 52-

(Continued on page 16)

'Hymn' Lively \$17,000, Paces Cincy; 'Oh Men' Hep 11G, '10 C's' 16G, 10th

Key City Grosses

Estimated Total Gross
This Week \$3,215,600
(Based on 21 cities and 217 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$3,325,200
(Based on 24 cities and 236 theatres.)

'Hymn' Great 22G, Cleve.; 'Wings' 15G

Cleveland, Feb. 26. "Battle Hymn" is shooting the biggest coin barrage here this stanza, getting a smash total at the Hipp. "Oh, Men! Oh, Women!" is rated good at Allen. "Wings of Eagles" is okay at State while "This Is Cinerama" soared this week to land a fancy take in 15th week at Palace. "10 Commandments" also climbed to a great total in 14th round at the Ohio.
Estimates for This Week
Allen (SW) (3,500; 70-\$1.00). "Oh, Men! Oh, Women!" (20th). Good \$14,500. Last week, "Wrong Man" (WB), \$15,000.
Hipp (Telemt) (3,700; 70-\$1.00). "Battle Hymn" (U). Smash \$22,000. Last week, "Anastasia" (20th) (5th wk), \$12,000.
Ohio (Loew) (1,244; \$1.25-\$2.40). "10 Commandments" (Par) (14th wk). Strong \$22,000. Last week, \$17,000.
Palace (SW-Cinerama) (1,485; \$1.25-\$2.40). "This Is Cinerama" (Cinerama) (15th wk). Fancy \$29,500. Last week, \$26,500.
State (Loew) (3,500; 70-90). "Wings of Eagles" (M-G). Okay \$15,000. Last week, "Rainmaker" (Par), \$12,000.
Stilman (Loew) (2,700; 70-90). "Rainmaker" (Par) (m.o.). Fair \$8,000. Last week, "Big Boodle" (UA), \$5,000 in 6 days.

'Delinquents' Sock 22G, K. C.; 'Rainmaker' Lusty 11G, '10 C's' Smash 12G

Kansas City, Feb. 26. Biz is good all around with flock of big entries. "The Delinquents" is bringing joy to three Fox Midwest houses where it is terrific. "Rainmaker" at Paramount is lively and "Wings of Eagles" looks fair at the Midland. "10 Commandments" second week biz is very near the first week, and sock at Romy. Weather went to awry over weekend with freezing rain no help to the b.o.
Estimates for This Week
Esquire, Fairway, Granada (Fox Midwest) (820; 700; 1,217; 75-90). "The Delinquents" (UA) and "Brass Legend" (UA). World preem of K.C.-made picture. Natives are attending in droves, and three houses are doing near capacity for great \$22,000. Will not hold as houses are locked in with "True Story Jesse James" (20th) to open Wednesday with personals by Robert Wagner. Tower added, but holds at Esquire. Last week, "Friendly Persuasion" (AA), after two previous weeks at Uptown, \$11,000.
Kimo (Dickinson) (504; 75-90). "Riffi" (UMPO) (4th wk). Okay \$900. Last week, \$1,200.
Midland (Loew) (3,500; 60-80). "Wings of Eagles" (M-G) and "Ride High Iron" (Col). Fair \$9,000. Last week, "Nightfall" (Col) and "Wicked as They Come" (Col), \$4,000.
Missouri (SW-Cinerama) (1,194; \$1.20-\$2). "This Is Cinerama" (Cinerama) (37th wk). Holding heady pace at \$10,000; holds. Last week, \$12,000.
Paramount (UP) (1,900; 75-90). "Rainmaker" (Par). Lively \$11,000; stays. Last week, "Wrong Man" (WB), \$6,000 in 9 days.
Rockhill (Little Art Theatres) (750; 75-90). "The Doctors" (Indie). Mild \$1,100. Last week, "Tempest in Flesh" (Indie) (2d wk), \$800.
Romy (Durwood) (879; \$1.25-\$2). "10 Commandments" (Par) (2d wk). Could reach \$12,000, great. Last week, \$12,500, virtual capacity for nights and weekends.
Uptown (Fox Midwest) (2,043; 75-90). "Oklahoma" (20th). Pleasant \$7,000. Last week, "Friendly Persuasion" (AA) (3d wk), \$4,000.

Cincinnati, Feb. 26. "Battle Hymn" is stirring the flagship Albee to the lead in this week's upward trend at first-run. Another new bill, "Oh, Men! Oh, Women!", shapes stoutly for the Palace. "10 Commandments" is surging in 10th week of Washington's Birthday upheav. "Anastasia" remains solid in final (4th) week at Keith's. "Seven Wonders of World" keeps rolling solidly in 38th week at Capitol.

Estimates for This Week
Albee (RKO) (3,100; 90-\$1.25). "Battle Hymn" (U). Lively \$17,000 or close. Last week, "Written on Wind" (U) (2d wk), \$11,500.
Capitol (SW-Cinerama) (1,376; \$1.20-\$2.65). "Seven Wonders" (SW) (38th wk). Big \$16,500 after last week's \$18,500.
Grand (RKO) (1,400; \$1.25-\$2.25). "10 Commandments" (Par) (10th wk). Rising on holiday lift to \$16,000. Solid. Last week, \$15,000.
Keith's (Shor) (1,500; 75-\$1.25). "Anastasia" (20th) (4th wk). Exiting at same swell \$8,000 pace as third round.
Palace (RKO) (2,600; 75-\$1.10). "Oh, Men! Oh, Women!" (20th). Good \$11,000. Last week, "3 Brave Men" (20th), \$8,000.

'Hymn' Rousing \$29,000, Det.; 'Knock Rock' Wow 30G, 'Land' Smooth 17G

Detroit, Feb. 26. Strong newcomers plus sturdy holdovers are giving downtown deluxers another busy week. "Don't Knock Rock" looks a smash at Broadway-Capitol. "Big Land" is fine at the Palms while "Battle Hymn" is socko at the Michigan. "Around World in 80 Days" shapes fancy in ninth United Artists week. "10 Commandments" remains terrific at the Madison in 14th session. "Seven Wonders of World" looks great in 37th round at Music Hall.
Estimates for This Week
Fox (Fox-Detroit) (5,000; 90-\$1.25). "3 Brave Men" (20th) and "Hot Summer Night" (M-G). Mild \$15,000. Last week, "Edge of City" (M-G) and "Rack" (M-G), \$17,600.
Michigan (United Detroit) (4,000; 90-\$1.25). "Battle Hymn" (U) and "4 Girls in Town" (U). Socko \$29,000. Last week, "Westward Ho, Wagons" (BV) and "Men Sherwood Forest" (Indie), \$17,000.
Palms (UD) (2,961; 90-\$1.25). "Big Land" (WB) and "Big Boodle" (UA). Lofty \$17,000. Last week, "Drango" (UA) and "Passport to Treason" (Indie), \$14,000.
Madison (UD) (1,900; \$1.25-\$2.75). "10 Commandments" (Par) (14th wk). Terrific \$25,000. Last week, \$22,600.
Broadway-Capitol (UD) (3,500; 90-\$1.25). "Don't Knock Rock" (Col) and "Rumble on Docks" (Col). Terrific \$30,000. Last week, "Nightfall" (Col) and "Wicked as They Come" (Col), \$8,000.

United Artists (UA) (1,668; \$1.25-\$3). "Around World in 80 Days" (UA) (9th wk). Big \$20,000. Last week, ditto.
Adams (Balaban) (1,700; \$1.25-\$1.50). "Teahouse" (M-G) (9th wk). Strong \$9,600. Last week, \$9,500.
Music Hall (SW-Cinerama) (1,205; \$1.50-\$2.65). "Seven Wonders" (Cinerama) (37th wk). Great \$23,600. Last week, \$23,400.
Krim (Krim) (1,000; \$1.25). "Fantasia" (BV) (reissue) (2d wk). Swell \$13,500. Last week, \$12,500.

'10 C's' Terrif \$29,000, Seattle; 'Hymn' Fat 10G

Seattle, Feb. 26. Washington's Birthday holiday was hurt by gale winds and snow but trade looks a lot more satisfactory than it's been recently. "10 Commandments" looks terrific at Fifth Avenue while "Battle Hymn" sans such a steep scale, is rated fancy at Music Hall. "Wings of Eagles" is just okay at Orpheum. Oh, Men! Oh, Women! looks good at Coliseum.
Estimates for This Week
Blue Mouse (Hamrick) (800; \$1.50-\$2). "Oklahoma" (Magna) (17th wk). Okay \$6,500. Last week, \$6,100.
Coliseum (Evergreen) (1,870; 95-\$1.25). "Oh, Men! Oh, Women!" (20th) and "Storm Center" (Col). Good \$9,000 or near. Last week, "Night Fall" (Col) and "Utah Blaine" (Col), \$5,300.
Fifth Avenue (Evergreen) (2,500; \$1.50-\$2.30). "10 Commandments" (Par). Huge \$29,000. Last week, (Continued on page 16)

BROADWAY B.O. ROCKO SOCKO

'10 C's' Huge \$35,000 Leads Frisco;
'Hymn' Wham 20G, 'Men' Brisk 15G,
'Oh Men' Okay 16G, 'Wings' 11G, 2d

San Francisco, Feb. 26.
 Washington's Birthday and long weekend is boosting biz at Frisco first runs currently. "Battle Hymn" looks one of standouts with smash trade at Golden Gate while "Men in War" shapes stout at United Artists. "10 Commandments" is heading for a mighty take in initial frame after smash opening at St. Francis. Its figure is amazing for a 1,400-seat house even with \$2.75 top.
 "Wings of Eagles" is rated fair at Warfield while "Big Land" looks just okay at Paramount. "Seven Wonders of World" at Orpheum in 14th week, and "Around World in 80 Days" in ninth round at Coronet still are soaring, both picking up currently over last sessions. "Oh, Men! Oh, Women!" shapes okay at Fox.

Estimates for This Week
 Golden Gate (RKO) (2,859; 80-\$1)—"Battle Hymn" (U) and "Duel At Apache Wells" (Rep). Smash \$20,000. Last week, "Mister Cory" (U) and "Accused of Murder" (Indie), \$12,000.
 Fox (FWC) (4,651; \$1.25-\$1.50)—"Oh, Men! Oh, Women!" (20th) and "Quiet Gun" (Indie). Okay \$16,000. Last week, "Westward Ho" (BV) and "Swamp Women" (Indie) (2d wk), \$11,500.
 Warfield (Loew) (2,656; 90-\$1.25)—"Wings of Eagles" (M-G) (2d wk). Fair \$11,000. Last week, \$24,000.
 Paramount (Par) (2,646; 90-\$1)—"Big Land" (WB) and "Spin Dark" (Continued on page 16)

'Hymn' Wins D.C. With
Sock \$20,000; 'Land' Oke
13G, 'Wings' Smart 24G

Washington, Feb. 26.
 Washington's Birthday, with its annual half-day bargain shopping spree, proved a bonanza to mainstem biz here. Momentum kept up for entire weekend, boosting takes all along the line. "Battle Hymn," hyped by a fast-selling exploitation plus personal appearances of star Rock Hudson, shapes as week's boxoffice winner. Close on its heels, however, are "Wings of Eagles," which is sock at Loew's Capitol, and "Iron Petticoat," great at the Trans-Lux. "Seven Wonders of World" in ninth stanza at the Warner, spurred ahead as result of holiday and tourist trade. "Big Land" shapes good in two spots.

Estimates for This Week
 Ambassador (SW) (1,490; 70-90)—"Big Land" (WB). Okay \$5,000. Last week, "Rock, Pretty Baby" (U), \$4,000.
 Capitol (Loew) (3,434; 90-\$1.25)—"Wings of Eagles" (M-G). Smart \$24,000; stays. Last week, "3 Brave Men" (20th), \$14,000.
 Columbia (Loew) (1,174; 70-90)—"True Story Jesse James" (20th). Fine \$8,000. Last week, "Drango" (U) (2d wk), \$5,000.
 Keith's (RKO) (1,859; 85-\$1.25)—"Battle Hymn" (U). Smash \$20,000, thanks to bell-ringing flackery and personals. Last week, "10 Commandments" (Par) (14th wk), \$11,000 at roadshow scale, and moved to small-seater Playhouse, where now terrific.
 Metropolitan (SW) (1,490; 70-90)—"Big Land" (WB). Good \$8,000 or near. Last week, "Rock, Pretty Baby" (U), \$7,000.
 Palace (Loew) (90-\$1.25)—"Hollywood or Bust" (Par) (2d wk). Bright \$16,000 after \$19,000 last week. Stays.
 Plaza (T-L) (290; 90-\$1.35)—"Sorceress" (Indie) (3d-final wk). Slow \$2,500 for second consecutive week.
 Trans-Lux (T-L) (600; 90-\$1.25)—"Iron Petticoat" (M-G). Hotsy \$14,000, and stays. Last week, "Full of Life" (Col) (4th wk), \$4,000.
 Warner (SW) (Cinera) (1,300; \$1.20-\$2.40)—"Seven Wonders" (Cinera) (9th wk). Amazing upswing to smash \$25,000 after tapering to \$19,000 last week. Holiday, special bookings and beginning of tourist season all combined to hypo this.
 Uptown (SW) (1,100; \$1.20-\$2.40)—"Oklahoma" (Magna) (18th wk). Fine \$10,000. Last week, \$8,000.

'Wings' Bright \$15,000,
Buff; '10 C's' Boffo 20G

Buffalo, Feb. 26.
 Boxoffice is on upbeat here this session, with new product helping. "Rock, Pretty Baby" is rated loftily at Lafayette while "Paris Does Strange Things" is nice at Paramount. "Wings of Eagles" looms stout at the Buffalo. Both "10 Commandments" and "Seven Wonders of World" climbed this round from last week, formerly being especially strong. "Rainmaker" is nice at Center.

Estimates for This Week
 Buffalo (Loew) (3,000; 60-85)—"Wings of Eagles" (M-G) and "Rebel in Town" (UA). Stout \$15,000. Last week, "Iron Petticoat" (M-G) and "Great American Pastime" (M-G), \$12,000.
 Lafayette (Basil) (3,000; 50-80)—"Rock, Pretty Baby" (U) and "Everything But Truth" (U). Hefty \$12,000. Last week, "Seven Cavalry" (Col) and "Storm Center" (Col), \$8,000.
 Century (Buahk) (3,000; \$1.25-\$2.50)—"10 Commandments" (Par) (9th wk). Smash \$20,000. Last week, \$17,000.
 Teek (SW—Cinera) (1,200; \$1.20-\$2.40)—"Seven Wonders of World" (Cinera) (26th wk). Husky \$12,000. Last week, \$11,000.
 Paramount (Par) (3,000; 60-85)—"Paris Does Strange Things" (WB) and "Woman's Devotion" (Indie). Nice \$14,500 in 8 days. Last week, "Big Land" (WB), ditto.
 Center (Par) (2,000; 60-85)—"Rainmaker" (Par). Fine \$12,000. Last week, "Bundle of Joy" (RKO) (2d wk-5 days), \$7,500.

'Rainmaker' Rich
\$17,000, Pitt Ace

Pittsburgh, Feb. 26.
 Loudest noise downtown this week is "The Rainmaker" at Penn, and getting a break because holdovers are the general rule except at Stanley, where "The Big Land" is only so-so. Academy nomination for Ingrid Bergman gave long-running "Anastasia" another shot in arm at Harris. "Seven Wonders of World" skyrocketed spectacularly at Warner on "last days" notices.

Estimates for This Week
 Fulton (Shea) (1,700; 80-\$1.25)—"Oh, Men! Oh, Women!" (20th) (2d wk). Slipping sharply but there won't be too much complaining at \$6,500. Last week, got shot in arm midway with sneak preview (they're always big here), and hit \$10,000.
 Guild (Greer) (500; 85-99)—"Wee Geordie" (Arthur) (6th wk). Great \$3,000 or over this stanza. Last week, \$3,600.
 Harris (Harris) (2,165; 80-\$1.25)—"Anastasia" (20th) (7th-final wk). Big \$7,500 on windup. Last week, \$8,500. This has been one of picture's best runs, with total gross of more than \$100,000.
 Penn (UA) (3,300; 65-99)—"Rainmaker" (Par). Katharine Hepburn's Academy nomination broke just right and with excellent notices to boot, should give house its best week in some time. Big \$17,000 or over should hold. Last week, "Drango" (UA), \$9,000.
 Squirrel Hill (SW) (900; 85-99)—"Great Man" (U) (5th wk). Starting to slide but still enough left to keep going. Solid \$2,800. Last week, \$3,500.
 Stanley (SW) (3,800; 65-99)—"Big Land" (WB). Big deluxer has been running into a string of weakies and this one won't bounce them out of it. Another \$7,000 in prospect, same as "Top Secret Affair" (WB) last week.
 Warner (SW—Cinera) (1,365; \$1.25-\$2.40)—"Seven Wonders of World" (Cinera) (45th wk). "Last days" notice booming trade here with film closing out March 10 to make way for "10 Commandments" (Par) four days later. Should go to block-busting \$22,000 this session. Last week, \$20,000.

'ST. LOUIS' 160G,
PAR'S R&R, 125G

Ideal winter weather helped give Broadway record Washington's Birthday business, with the Street looking like New Year's Eve both Friday (22) and Saturday. A sharp drop in trade Monday (25) and yesterday (Tues.), when rain sloughed biz, will prevent it from becoming the greatest Washington's Birthday week in Broadway history. However, the stanza looks to wind up with \$829,500 gross total for 24 theatres as against \$649,500 from 22 houses for the comparable week a year ago.

Batch of new films plus three-day holiday weekend and Broadway's first rock-'n'-roll stagelings all contributed to the upbeat. Top money is going to "Spirit of St. Louis" with stagelings at the Music Hall where a big \$160,000 is in prospect. The Hall enjoyed its biggest Washington's Birthday b.o. in history. "Oh, Men! Oh Women" with stagelings looks to hit big \$101,000 opening week at the Roxy, topping the Feb. 22 take of 1956. Rock-'n'-roll program headed by Alan Freed on stage and "Don't Knock the Rock" is rolling towards a socko \$125,000 at the Paramount, one of the big opening weeks at the Par flagship. Had anything like the pace of the first three days (through Sunday) been maintained, it naturally would have been a new high.

"Incredible Shrinking Man" looks to hit a terrific \$20,000 opening stanza at the Globe. Also new, "Mister Cory," is heading for fair \$15,000 at the Mayfair. "Cinderella," out on reissues, looms mighty \$21,000, greatest ever for an oldie at the Normandie.
 "Battle Hymn" is climbing ahead of opening week's trade, with a sock \$37,000 likely in second round at the Capitol. "Full of Life" also pushed ahead of initial session to get a big \$27,500 in second week at the Astor. "Baby Doll" climbed smartly to hit a smash \$25,000 in 10th stanza at the Victoria.

Many arty theatres held even or bettered previous week's takes. Outstanding were "Gold of Naples," which hit a great \$20,200 in second round at the Paris, "Lust For Life" which rose to smash \$15,000 in 23d stanza at the Plaza and "Albert Schweitzer" which pushed to an amazing \$17,000 in sixth week at the Guild. The longrunning "La Strada" moved to a sockeroo \$12,000 in 32d frame at the Trans-Lux.

Estimates for This Week
 Astor (City Inv.) (1,300; 75-\$2)—"Full of Life" (Col) (3d wk). Second stanza ended Monday (25) upped to big \$27,500. First was \$27,000, below hopes.
 Little Carnegie (L. Carnegie) (550; \$1.25-\$1.80)—"Wee Geordie" (Arthur-Times) (21st wk). The 20th round ended Sunday (24) was neat \$6,700. The 19th week was \$5,800. "Royal Affairs at Versailles" (Times) opens March 8.

Baronet (Reade) (430; \$1.25-\$1.80)—"Baker's Wife" (Indie) (re-issue) (2d wk). Looks to hold through tomorrow (Thurs.), with first four days big \$4,000. Initial week was smash \$7,000.
 Capitol (Loew) (4,820; \$1-\$2.50)—"Battle Hymn" (U) (2d wk). Initial holdover week ending tomorrow (Thurs.) looks like smash \$37,000, since taking in Feb. 22. First was \$33,500. Stays on indef.
 Central (Maurer) (854; \$1.25-\$1.80)—"Mom and Dad" (Indie) and "She Shoulda Said No" (Indie) (5th wk). Fourth week ended last night (Tues.) hit terrific \$24,700, second biggest of sensational run here.

Criterion (Moss) (1,671; \$1.80-\$3.30)—"10 Commandments" (Par) (16th wk). This round ending tomorrow (Thurs.) is heading for capacity \$75,000, including 16 shows. The 15th week was \$52,400. (Continued on page 16)

Estimates Are Net
 Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Chi Big Despite Cold; 'Hymn' Wow
\$38,000, 'Oh Men' NSH 22G, 'Mister'
Loud 30G, 'Rainmaker' Potent 25G

'Hymn' Sturdy \$10,000,
Port; 'Rainmaker' 5½G

Portland, Ore., Feb. 26.
 A sudden thaw is blamed for offish tone at wickets this stanza. However, it is not preventing "Battle Hymn" from landing a fancy figure at Orpheum. "Wings of Eagles" is mildish at Liberty while "Rainmaker" looks dull at Paramount. "Oklahoma" still is solid in 16th round at the Broadway.

Estimates for This Week
 Broadway (Parker) (938; \$1.50-\$2)—"Oklahoma" (Magna) (16th wk). Steady \$7,500. Last week, \$7,600.
 Fox (Evergreen) (1,536; \$1-\$1.50)—"Oh, Men! Oh, Women!" (20th) and "Desperados In Town" (20th). So-so \$7,000. Last week, "Top Secret Affair" (WB) and "Death of Scoundrel" (RKO) (2d wk), \$6,100.
 Guild (Indie) (400; \$1.25)—"Edge of City" (M-G) (2d wk). Okay \$2,000. Last week, \$2,800.
 Liberty (Hamrick) (1,890; 90-\$1.25)—"Wings of Eagles" (M-G) and "Hot Summer Night" (M-G). Mild \$7,000 or less. Last week, "Great Man" (U) and "Calling Homicide" (U), \$5,000.
 Orpheum (Evergreen) (1,600; \$1-\$1.25)—"Battle Hymn" (U) and "Istanbul" (U). Dan Duryea hyped opener with flying par. Fancy \$10,000, or near. Last week, "Nightfall" (Col) and "Utah Blaine" (Col), \$4,900.

Paramount (Port-Par) (3,400; 90-\$1.25)—"Rainmaker" (Par) and "Five Steps to Danger" (UA). Dull \$5,500. Last week, "Drango" (UA) and "Dance With Me Henry" (UA), \$7,200.

'Hymn' Stout 12G,
Indpls.; 'Wings' 9G

Indianapolis, Feb. 26.
 Biz is good, being an improvement here over recent stanza. Strong line of new pix plus mild weather helped all spots. "Battle Hymn," sparked by parade and other festivities honoring author-hero Col. Dean Hess opening day, got off to a big start at the Indiana to lead new entries. "Rainmaker" at Circle and "Wings of Eagles" at Loew's both are doing very well. "10 Commandments" still is big in fourth stanza at Lyric.

Estimates for This Week
 Circle (Cockrill-Dolle) (2,800; 60-85)—"Rainmaker" (Par). Nice \$9,000. Last week, "Great Man" (U) and "Man in Vault" (RKO), \$8,500.
 Indiana (C-D) (2,800; 60-85)—"Battle Hymn" (U). Stout \$12,000, and good for another stanza. Last week, "Gun for a Coward" (U) and "Cruel Tower" (AA), \$7,000.

Loew's (Loew) (2,427; 60-85)—"Wings of Eagles" (M-G) and "Slander" (M-G). Dandy \$9,000. Last week, "Zarak" (Col) and "Miami Expose" (Col), \$6,000.
 Lyric (C-D) (900; \$1.25-\$2.20)—"10 Commandments" (Par) (4th wk). Hot \$18,000. Last week, ditto.

Metro Ends Studio Adman

Hollywood, Feb. 26.
 In what is apparently another phase of Loew's prexy Joseph R. Vogel's campaign to reduce studio overhead wherever possible, Metro is closing out its studio ad department within the next few weeks. Dave Martin, who has been the sole ad staffer on the lot since vet department chief Frank Whitbeck went on leave a few months ago, is exiting the studio after an 11-year association. It's understood that Whitbeck will not return.
 Henceforth, Metro ads will be handled by Loew's pub-ad chief Howard Dietz in New York and, regionally, by individual exchanges.

Chicago, Feb. 26.
 Flood of holiday newcomers this frame bodes a big boxoffice surge from the doldrums of recent weeks but weekend cold wave hurt some.

"Battle Hymn" is heading for a terrific \$38,000 at the Chicago. "Oh, Men! Oh, Women," should hit only an okay \$22,000 for its bow at the Oriental. The preem of "Mister Cory" at State-Lake should reach tall \$30,000. "Rainmaker" at United Artists shapes potent \$25,000 in first while "Bundle of Joy" looms lofty \$30,000.
 Openers in smaller houses got their share of big weekend trade. "Marcelino" may well hit a bang-up \$7,000 at Ziegfeld while "Wee Geordie" is headed for sock \$10,000 at the Surf. "Barretts of Wimpole Street" looks okay \$9,000 at Loop. The double bill at the Roosevelt, "Big Land" and "Nightfall" should hit an impressive \$21,000.

Among the holdovers "True Story of Jesse James" goes into a sleek second week at Grand while "Great Man" is still great in its third week at Esquire. "La Strada" looks busy in its ninth set at World.

Roadshow figures are still big for both "10 Commandments" at McVickers and "Seven Wonders" at the Palace.

Estimates for This Week
 Chicago (B&K) (3,900; 90-\$1.50)—"Battle Hymn" (U). Wham \$38,000. Last week, "Full of Life" (Col) (3d wk), \$18,000.
 Esquire (H&E Balaban) (1,400; \$1.25)—"Great Man" (U) (3d wk). Lively \$7,200. Last week, \$10,000.
 Grand (Indie) (1,200; 90-\$1.25)—"True Story Jesse James" (20th) and "Desperados Are in Town" (20th). Fast \$10,000. Last week, \$14,000.

Loop (Telem't) (608; 90-\$1.25)—"Barretts of Wimpole Street" (M-G). OK at \$9,000. Last week, "Brave One" (RKO) (4th wk), \$7,000.

McVickers (JL&S) (1,580; \$1.25-\$3.30)—"10 Commandments" (Par) (14th wk). Towering \$44,000. Last week, same.

Monroe (Indie) (1,000; 67-87)—"Over-Exposed" (Col) and "Wicked They Come" (Col) (2d wk). Mild \$4,000, 5 days. Last week, \$7,000.
 Oriental (Indie) (3,400; 90-\$1.25)—"Oh, Men! Oh, Women!" (20th). Just okay \$22,000. Last week "3" (Continued on page 16)

'10 C's' Giant \$20,000 In
L'ville; 'Hymn' Boff 14G,
'Land' 6½G, 'Wings' 10G

Louisville, Feb. 26.
 Weekend biz continues to shape strong as does night trade. Town had its annual Downtown Shopping Days Friday-Saturday (22-23), with influx of buyers at midtown stores. Newspaper ads and free bus rides help trade. "10 Commandments" initial week at the Brown looks terrific. Equally smash is "Battle Hymn" at Rialto. "Wings of Eagles" is good at Loew's. Mary Anderson is doing nicely with "Big Land." "Written on Wind" still is oke in fifth round.

Estimates for This Week
 Brown (Fourth Avenue—U.A.) (1,000; \$1.25-\$2)—"10 Commandments" (Par). Patrons buying to tune of huge \$15,000. Last week, "Casablanca" (Indie) and "Dark Passage" (Indie) (reissues), \$3,000.
 Kentucky (Switlow) (1,000; 50-85)—"Written on Wind" (U) (5th wk). Healthy \$5,000 virile \$6,000 in fourth.

Loew's (United Artists) (3,000; 50-85)—"Wings of Eagles" (M-G) and "Utah Blaine" (Col). Good \$10,000 or near. Last week, "Slander" (M-G) and "Hot Summer Night" (M-G), \$4,000.

Mary Anderson (People's) (1,000; 50-85)—"Big Land" (WB). Strong \$6,500. Last week, "Top Secret Affair" (WB) (2d wk) hep \$6,000.
 Rialto (Fourth Avenue) (3,000; 74-99)—"Battle Hymn" (U). Rock Hudson name on marquee and upped scale adding up to sock \$14,000. Last week, "Silent World" (Col) and "River Pirates" (BV), \$9,500.

INDIA LATEST FOREIGN LAND TO BADLY 'MISUNDERSTAND' U.S. FILM ECONOMICS

Extent to which the American industry's attitude towards foreign films is misrepresented—deliberately or out of ignorance—abroad is highlighted again via an editorial expression in the Indian trade sheet, Cine Advance.

Paper deplores the dominant position American and British pictures take among imports in India, and then goes on to discuss the Motion Picture Assn. reaction to recent Indian moves to limit imports and raise the tariff.

"The picture would have been different if American film interests cared to import a fair number of Indian films and exhibit them in their country," the editorial reads. "Such a two-way traffic would have balanced, or near balanced the exchange payment position of the film trade between the two countries and would have made a cut in the import of American films unnecessary.

"But America has raised a virtual stone wall against Indian films and it does not become her film industry now to threaten withdrawal from the Indian market."

MPEA has never seriously discussed a withdrawal move from the Indian market, which is a highly limited one for U. S. pix. It's realized by the companies that the Indians would, in all likelihood, actually welcome such a withdrawal. Certainly, in a country that produces some 300 films a year, the Americans quitting the market wouldn't seriously affect anyone but a handful of the top theatres in the key cities.

Charles Egan, the MPEA's new India rep, is due to leave for India at the end of the month. He will attempt to iron out some of the problems. It's not considered likely that anything concrete can be accomplished pending the outcome of the Indian elections.

What is consistently misunderstood abroad, and so frequently held against the film companies, is the fact that—in the U. S.—audiences follow their own inclinations and can't be told what to see or not to see. In India, the educated Indian, if he doesn't wish to see one of his own country's formula films (mostly song-and-dance) has but little choice than to attend an American or a British picture. Apart from that, he's likely been educated either in Britain or the U. S. and thus is familiar with the local ways.

Americans, on the other hand, are very rarely educated abroad. More important, however, they are confronted with an ample choice of quality screen material either from Hollywood, where an attempt is made to reach all intellectual strata, or from Europe where pix are backgrounded against a milieu that is, at least, familiar.

A few Oriental films, mostly from Japan, have clicked in selected spots, proving that offbeat and quality are a definite attraction.

Yet, say the importers, India hasn't delivered either. Jack Hoffberg, whose Hoffberg Productions, has released three Indian features, says it's difficult to get more than a couple of dates for them. Where his product has played, it has shown a very limited staying power, proving that audiences just weren't very interested. Another Indian film is due for release by indie Ed Harrison.

To ask a major company to distribute an Indian film would be "insanity," commented one film exec. He pointed out that, in the case of an Indian or most other foreign films, the major outfit wouldn't do justice to the picture. What's more, he held, "it comes down to the same old thing: Who gains by a picture getting dates and no audiences?"

The Cine Advance editorial not only raps the U. S. industry for its "withdrawal" talk, but makes the curious point that the American attitude is "born out of the exclusiveness that foreign picture houses have maintained up till now. From this superior exclusiveness foreign film industries obviously fail to take note of the new life and the new needs of India." The "exclusiveness" reference appears to be to the fact that houses playing the U. S. product are mostly attended by Europeans and educated Indians. These houses,

several run by Loew's and 20th-Fox, are kept in good condition and are made attractive in a country where cleanliness in theatres is not a necessary virtue.

George Stevens

Continued from page 4

time 'round. Eventual world gross could hit \$25,000,000, Stevens estimated. This makes "Giant"—after "The Robe"—the most successful postwar grosser (with the eventual exceptions of "Ten Commandments" and "Around the World in 80 Days" which haven't played off sufficiently).

Stevens laced into those in the industry who don't read the hand-writing on the wall. "This is a new and more enterprising business than before," he commented. "It's only the old techniques that are going down the drain. Those who keep saying the industry is in trouble really are the same men in whose interest it is to keep it running in the old groove. Our standard operations, or at least many of them, have been used up and have proven faulty. Now is the time to start exploring into the new."

Stevens, the independent, said distribution costs were way out of line. "What the independent must produce today for the distributor before he can start to earn is entirely out of proportion," he held. "The companies go on the theory that they must justify their huge distribution charges. Actually, if they have a good picture, they could practically distribute it out of a station wagon. It's a seller's market today. If a film has the quality, all the exhibitors want to play it."

"Giant," said Stevens, will be "the last of the really big pictures" to be distributed in the "old-fashioned" way. Pic breaks even on double negative cost, so that Stevens & Co. don't really activate their partnership earnings-wise until the film has grossed close to \$11,000,000.

"The real capital opportunity today is in distribution," the producer maintained. "It certainly is not in production. The division of the pie is still being made along the traditional lines. The distributor never could really lose in the old days." He added it was time for distribution to run "on merit rather than just for the convenience of the distributor and exhibitor."

Stevens' next is "Diary of Anne Frank," which he will in part location in Holland. He's directing it for 20th-Fox under an old deal which calls for him to turn out two for 20th in 10 years.

Replying to those who felt that "Giant" was too long, Stevens said he hadn't heard a single customer complain. "The film is well constructed, the way the old two-reel comedies used to be," he said. "Everything in it has a place. We analyzed it very carefully in advance. I am the first one to agree that length is a problem. But, with 'Giant,' no theatregoer has been conscious of any imposition. In fact, many people came back to see it again."

Those Publicity 'Fires'

Playing the part of Joan of Arc seems to call for one standard publicity stunt—the heroine has to have an accident while filming the final scene at the stake.

Story was put out when Ingrid Bergman shot "Joan at the Stake" (the Honegger opera) in France, and it was repeated in almost the self-same words re Jean Seberg who's doing Joan for Otto Preminger in London.

Somebody's always awfully careless with fire.

Claims George Thomas Jr. of Carlyle Productions: fire could not be pressagery because, witnesses included wire services and photo syndicates!

Rap Talent Kings

Continued from page 4

how it could best serve in the various ozone fields needing help, in teeing off the fifth annual Texas Drive-In Theatre Owners' Assn. here at the Adolphus Hotel. Open-air operators are a hefty factor in Texas, revenue wise, since these exhibs now gross almost 25% of all amusements expenditures in Texas, Tobolowsky emphasized.

But still better showmanship and exhibition—as well as top concession merchandising—are necessary to continue doing "a greater job all the time." Drive-ins, he stressed, as well as the entire motion picture industry, are facing new technical difficulties. Pinpointing the distraction of television, now showing feature films, keynoter warned that releases could bypass the drive-ins and operators must remain alert to prevent such competition. Texas drive-in owners, he emphasized, now have a greater force, gross-wise, than the conventional operators and their gripes should break more weight.

Other speakers today (26) were Mike Simons, Metro's director of exhibitor relations; Dr. Franz von Heidelberg, along with "welcome" to some 300 delegates by Mayor R. L. Thornton. Outgoing prexy Eddie Joseph of Austin, made the usual "president's report," and Ralph Fries, of Berlo Vending Co., spoke on concession management.

Windup tomorrow (Wed.) is heavy with trade problem talks. Jake Elder's subject is "Maintenance Problems," Don Ahrens will describe playground equipment and Dr. Arthur A. Smith, bank vice-prexy here, will advise on "Economics for Showmen." Marvin Sandorf, of Indianapolis, ozone owner himself, will point out new operational developments, as he did at the 1956 conclave here. Principal speaker is Will Wilson, Texas' attorney general. Following is a three-hour program by National Assn. of Concessionaires, conducted by William E. Smith, Lee Koken, Bert Nathans and Steve Bakarchik. Newly elected officers will be intro'd at a closing dance, replacing the annual banquet, tomorrow night (Wed.).

Don Fuller has sold the Roxy Theatre of San Angelo, Tex. to Marian Cole.

Hits Hollywood Love of 'Bad News'

RKO Measured for Coffin by Those Quick To Enjoy Supposed Woes of Others, Says Dozier

RKO production chief William Dozier lashed out Monday (25) at the Hollywood practice of taking delight "in the other person's real or imaginary failure." He made the reference in discussing the film colony's attempt to bury RKO as a going company before any of the facts "had been investigated."

"Everybody gets very happy when someone else is doing badly in Hollywood," he said. "I don't know of any other business where this happens." He noted, for example, that as soon as RKO term-

inated its distribution organization and dismissed 800 employees, the film colony was chanting that "the whole operation for the year had been a bomb" and "suddenly all our 13 pictures are no good." Dozier complained that the readiness "to seize on what looks like a bad break or misfortune of a competitor has always been a disease in Hollywood and probably always will be. This is what happened in our case. The coffins were measured and the funeral cortege planned without any examination of the facts."

Factors Behind RKO's Decision

The background of RKO's decision to abandon domestic distribution was outlined Monday (25) by production chief William Dozier.

During the first 11 months of the Thomas O'Neil-Daniel O'Shea regime the company produced 13 pictures, Dozier noted. Having been in operation almost a year, the company's officials gathered in Florida to go over "lots of figures and lots of surveys that had been made for us. . . ."

According to Dozier, RKO discovered that it had a distribution organization that could handle 50% more product "without it costing another nickel." At the same time, the company realized that it could not handle 10% less product "than it was handling" and save any money.

Meanwhile, an analysis showed that the company's foreign distribution setup was very profitable, accounting for 51% of RKO's gross during 1956. "We had 2,000 people in foreign," Dozier said, "and it did not cost us any more than the 800 in domestic distribution."

As a consequence, Dozier said, the company turned to its "greatest apparent weakness"—the cost of the domestic distribution organization. "Not only was it costly," the production chief said, "but since we had it, it was necessary to make pictures and make a lot of pictures and you cannot make a lot and make them good enough to do maximum business in today's market."

RKO, Dozier stressed, was not happy about having to dismiss a large number of employees. "Nobody wanted to let out 800 exchange people just as nobody wants to cut off an arm if it becomes diseased or gangrenous. Surgery is never very pleasant but surgery, in this case, was necessary and you will see more of it in other companies. Something important and drastic must be done in order to keep costs down and get more of the dollar that is spent on the screen and not in non-creative costs."

He pointed out, for example, that the film companies are maintaining the same distribution organizations as they had when they were distributing 40 to 50 pictures a year. Turning to the question of studio costs, Dozier said that one major studio had an overhead of 56% last year. "If 56c out of every dollar that goes on the screen is a non-creative cost and 44c is actually up there, this is carrying a pretty big load. Something has to give," he commented.

Stung by Criticism, Dozier in New Explanation of RKO Plan

Determined to set at rest all conjecture relating to RKO's future, production chief William Dozier emphasized Monday (25) in New York that the company will function as a major independent and will continue to be an important force in motion picture production. He said he was perturbed at hearing such terms as "flop, debacle and failure" in relation to RKO's dropping of domestic distribution. The decision, he noted, was taken after a careful and comprehensive analysis of domestic distribution costs. He said RKO's move was the only one that could be taken in light of the uneconomic condition of maintaining an elaborate and coin-consuming domestic distribution system.

Film PR 'Jungle'

He stated frankly that a large part of the fault was RKO's because it allowed its action "to take on the complexion of a shutdown but that is attributable to the same cause that made it possible for us to go into this new phase of operation; to wit, Tom O'Neil's lack of experience in this so-called jungle of motion picture public relations and yet, it is that same objectivity or lack of experience—lack of complete immersion in it that enabled him to stand off and look at this business and devise a new approach to the making and merchandising of pictures."

Dozier implied that RKO was a pioneer in a new system of production and merchandising of pictures. "There is just no need for tremendous overlapping and duplication—just because nobody has done it before." He pointed out that similar arrangements are being considered by other companies. He referred to recent statements by Harry Cohn and Darryl F. Zanuck about the necessity of consolidating distribution and studio facilities. "We did something about it," he said, "and because of the way it was timed we suddenly were characterized as executioners instead of, perhaps, lifesavers."

Dozier reminds the trade that in 1954 RKO lost \$7,000,000 and another \$4,500,000 in 1955. In 1956, the first year of the Thomas O'Neil-Daniel O'Shea regime, Dozier noted, the loss was \$1,500,000. During that period, he stressed, the company poured \$15,000,000 into production "and you know how relatively little had been put into production at RKO during the two preceding years."

Based "strictly on that yardstick of profit and loss, plus invested capital, how this operation could be characterized as a debacle, a failure, a collapse or a flop is beyond me," Dozier declared. He as-

serted, too, that of the 13 pictures produced during the year, only five had been released. He admitted that some of the five had been "pretty bad" because they had to be made in a hurry to meet the needs of "a distribution organization and a studio that were eating up overhead at an alarming rate." Two of the five—"First Travelling Saleslady" and "Beyond a Reasonable Doubt"—were flops, Dozier said. The other three, he said, will recoup their production costs.

Of the eight still to go into release—"the better ones because we had more time to prepare and work on them"—have yet to see the light of day, Dozier stated. "Yet," he said, "judgment has been passed on that product."

Point of View

In a comprehensive review of the RKO setup, Dozier made the following observation:

The only type of pictures that can succeed in today's market are (1) the so-called "unique" pictures of which "Marty" is "the classic example" and which also includes such films as "The Young Stranger" and "Edge of the City"; and (2) the "very big picture with a big cast, big in terms of importance and with a big subject" that will justify important star casting and investment.

He indicated that RKO has made no commitment for the distribution of the pictures (of the above type) to be made under the new credo. Dozier said that no distribution deal would be made on any of the films "until the pictures are finished and ready to be seen by any and all prospective distributors." RKO will produce four big pictures during 1957, Dozier said, and will finance five or six other films. He stressed the pix would be filmed only when the necessary ingredients were assembled.

First picture under the company's new production policy will be "Stage Struck," currently being filmed in New York and scheduled for release in August or September. This will be followed by "The Naked and the Dead," which RKO is hopeful of getting into production in June. It will be budgeted at between \$2,000,000 and \$2,500,000 and will be filmed entirely in the South Pacific in color. Dozier said that RKO was talking to Spencer Tracy, William Holden and Richard Widmark for the three major roles. Also rated as possibilities were Fredric March, Marlon Brando and Jack Lemmon.

Other pictures on RKO's 1957 schedule are "On My Honor," based on a novel by MacKinley Kantor, and "Pakistan," an original by Sterling Silliphant. Bing Crosby is being sought for "Honor."

CNC Finds No Dip in French Pix Patronage in TV-Saturated Areas

Paris, Feb. 19.

The number of film patrons did not decrease in any regions covered by tele in France during 1956 despite the fact that set sales are up to 500,000 and six new transmitters were put into use. While the Paris area has only 20% of all Gallic film patronage, it supplies 27% of the gross. Paris first-run cinemas get 33% of the attendance with keys and subsequent having 67%, but the receipts are divided 50-50. These are just a few of the facts in a film industry survey for last year made by the governmental film outfit, the Centre National De La Cinematographie (CNC), headed by Jacques Flaud.

The survey has film folks talking because it gives a rosier picture of the French film industry than has been banded about here by the business itself.

One big film problem, created here when all admission prices under 50c were shorn of taxes (this cut Film Aid Funds by 45%) still exists. The CNC has proposed that the Ministry of Finance make up this deficit in the Film Aid coffers. Though local and foreign income is going up (France now gets top own market take of 48%), it is not enough to meet rising costs.

There were 149 new cinemas opened this year, making a total of 5,756. Only nine closed. Seating capacity of France totals 2,740,911. There was a rise in the film attendance, and grosses climbed from \$99,000,000 in 1955 to \$150,000,000 last year.

33.9% of Receipts to U.S.

CNC also worked out a taste analysis for films of the past year, showing 48% of the receipts going to France and 33.9% to the U.S. The CNC gave the top take to the Gallic pic, even if unbalanced amortization kept the French producer in a sort of gilded crisis. It is evident that the French films have become the undisputed top grossers in their own market during the last few years.

The production picture in 1956 saw 90 completely Gallic films and 39 coproductions, making the highest output in the last 20 years. Production budgets have been going up 15% each year since the war because of rising production costs and some bigger-scaled pix.

Total income \$150,000,000. Total income last year was \$150,000,000, with 50% from the key cities of France. Producer's share was \$12,750,000. Foreign income was \$10,686,000 for 1956, a hike over previous years, and with coproduction take it went up \$15,300,000. However, there is still not a complete amortization necessitating Film Fund Loans to equalize this intricate fiscal affair.

So the CNC, in spite of present carping on high production costs and lagging amortization difficulties, gives a good picture of the French film setup in all its branches. The need of foreign markets, because of Film Aid cuts, is bigger than ever and underlines the concerted drive on all fronts, and the U.S. particularly, considered by many here to be the financial solution when so-called "depth" distrib is achieved there.

DRAMA FEST SET FOR PARIS VIA UNESCO

Paris, Feb. 19.

The Theatre of Nations, under UNESCO supervision via the International Theatre Institute, will have its first official programming here from March 20 to July 25. Chosen as the site of the activities is the Theatre Sarah Bernhardt with A. M. Julien as director. Julien was picked as head because of his organization of the three International Drama Festivals of Paris.

The drama fests became the yearly world drama conclave and the ITI, at its 1955 meeting in Yugoslavia, gave the nod to Paris to be the Theatre of Nations center. The Drama Fest, originally underwritten by the City of Paris as a cultural and tourist gambit, will have these funds used for the TON as well as donations from UNESCO, the French government and the Department of the Seine. Season will start with lyric entries and then work through dance and drama.

Aussies Face \$1,000,000 Loss on Olympic Games

Melbourne, Feb. 12.

Just-concluded Olympics here is giving the government's financial chiefs a headache as they watch the red increase in their account book. Inside has it that the government will drop a hot \$1,000,000 when the final tally is made. Previously, newspapermen were led to believe that the seat sales alone would assure a profit. Now it's found that miscalculation in catering costs is the principal reason for so much a big loss.

Also reported that the Olympic Council dropped a lot of coin with its handling of film rights covering the Games and also via its fight with the major newsreel units here.

Widescreen in 1/2 Europe's Cinemas

Paris, Feb. 19.

Although Europe had none of the film problems in the U.S. (video competition), statistics indicate that about half of all film theatres are now converted to use anamorphoscope product. After the record-breaking showing of "The Robe" (20th) 'Scope is now an accepted feature, such pic showing a greater take in general situations than the smaller screen product. VistaVision is also an integral part of pic size on the Continent. Cinemas made over \$1,000,000 at its initial Paris showings and the number two item, "Cinerama Holiday," is now in.

French speaking areas are fairly high in installations for C'Scope with 33% in France (with 5,690 theatres in all, 47% of Belgium's 2,300 film houses and 36% of Switzerland's 550. West Germany has 45% of its 5,500 theatres, Italy 33% of its 10,150 and England, where tv has made for needed changes, 82% of its 4,375.

This has led France to boost its anamorphoscoped productions to 30% of the total in 1956, and likely will go higher this year. Besides C'Scope, other methods utilized are Superscope and the Gallic equivalents, Dyaliscope and Franscope.

In France, more than 60% of the film gross comes from about 30% of the top metropolitan houses. Such new C'Scopers as "Michelle Strogoff" and "Notre Dame De Paris" are among the present top grossers and the less spectacular pic, such as Eddie Constantine and Brigitte Bardot starrers, are also getting the C'Scope treatment with upped b.o. resulting.

1932 Eisenstein Film Draws Raves in Paris

Paris, Feb. 19.

The arty house La Pagode, after being the first theatre to give world commercial release to Eric Von Stroheim's unfinished 1928 pic, "Queen Kelly," now has the French preem of Marie Seaton's Anglo version of the Sergei Eisenstein 1932 film "Que Viva Mexico" as "Time in the Sun." Rave reviews have brought packed houses every night.

Eisenstein never got to mount his massive (150,000 feet) footage when differences with backer Upton Sinclair caused the film to be seized. He returned to Russia and never received the film which he had always intended to edit himself. Two films were carved from this, Sol Lesser's "Thunder Over Mexico" and Miss Seaton's "Time in the Sun."

"Time" has superb imagery and gives a hint of what Eisenstein intended to achieve. In a documentary manner it explores the face of the Mexican Indians, their heritage and pride, and then works in incidents in detailing the eventual uprisings against the Spanish overlords. Commentary is sometimes heavy and pedantic but the pictures have their way. Musical accomp is excellent. Mosk.

Milan Movement For Toscanini Foundation

Rome, Feb. 19.

A movement to create a Toscanini Foundation has been inaugurated in Milan by friends of the late maestro. Word was passed around by his friends at the time of the death that Toscanini had wanted contributions to be made to such a fund rather than to have flowers sent at his funeral.

The proposed Foundation would function as a section of the Teatro Alla Scala, Milan's famed opera house.

Boultings Blast British Censors

London, Feb. 19.

An attack on all Public Relations Officers, particularly those in Whitehall who consider themselves ex-officio Lord Chamberlains to the film industry, was made by Roy and John Boulting, the brother picture producers, in an article in the Daily Mail.

This they were told, was to be the "Century of the Common Man," but in fact, it was fast becoming the "Century of the Coward." Referring to PRO's as "Gag Men," the Boultings said that a theatrical management could present a play with an adult theme only by admitting its audience through the back door of a 70c. club membership fee.

They quoted an experience in censorship which was levelled at them when they made "Privates Progress" (DCA), a satire on wartime life in the British army. The PRO's "brought all their guns to bear in an attempt to demolish the project." But they went ahead with their plans at an additional cost of \$28,000 over their budget, because they had to build their own barracks and hire equipment they had hoped to get on loan from the army. Yet "Privates Progress" was the biggest comedy success in this country last year, and also earned big revenues abroad.

The margin between a profit or loss on a pic was so narrow that adding the additional expense could mean the difference between success and failure of a picture.

John Huston Honored By Italo Crix for 'Moby'; Magnani Best Actress

Rome, Feb. 19.

John Huston was honored for making the best film of 1956 outside of Italy when he was awarded the Nastro D'Argento (Silver Ribbon) for "Moby Dick" (WB) by the Italian National Syndicate of Cinema Journalists whose choices are the Italian equivalent of the Academy awards. Here to make "A Farewell to Arms," Huston accepted the award in person.

Anna Magnani was named best actress for "Sister Leticia," but the male acting award was omitted because of a dispute over Pietro Geronzi whose voice was dubbed in "Il Ferroviere" (The Railroadman), which was chosen the best Italian picture of the year. It was chosen over "War and Peace" (Par) which was passed over because its director, King Vidor, was an American. Domenico Meccoli, head of the group, paid tribute to the film, but said it must be considered an American film for this reason.

"Peace" won prizes for Mario Chiari, settings, and for Nino Rota on music. Best photography award went to Mario Craveri for the documentary, "Empire of the Sun."

Best supporting actress was Marisa Merlini for "Holiday Time" and actor DeFilippo for "Toto, Peppino and the Outlaws."

Scot Church Into Cinema

Ellon, Aberdeenshire, Feb. 19.

The County Cinema in this northeast Scotland village, opened last month, retains the cross-shape and stained-glass windows of the church from which it was converted.

A dairyman, Campbell Davidson, bought the church for \$6,750, investing nearly all his savings in converting it. He is manager and projectionist, with his wife working as cashier. The 400-seater has

West End Wobbles; 'Sex' Okay 14G, 'Can't Help' Sockeroo \$15,700 in 2d, 'Ill Met' Big 10 1/2G, 'War' Hot 9 1/2

London, Feb. 19.

Metro's Hamburg House Shows German Film

Berlin, Feb. 19.

Local film circles all surprised over the fact that the MGM Theatre in Hamburg, the Waterloo, has now premeed a German film, "The Trapp Family" (Gloria). It's generally felt here that Metro took this German pic to fill its house to capacity again. "Trapp" is currently one of the biggest b.o. hits in this country.

Because of the showing of "Trapp" at the Metro house, a strong dispute between the Barke, another Hamburg cinema, and Gloria, distributing firm of "Trapp," has developed. The Barke claims it was supposed to get this film. Gloria, however, could not accept the playing date skedded by Barke. Cinema had intended to preem "Trapp" either in the middle of December or early March.

San Remo's Song Fest Ends in Row

Rome, Feb. 19.

Although "Corde della Mia Chitarra" (Cords of My Guitar) and "Ondamarina" (Sea Waves) were the official winners of the Seventh Festival of Italian Song at San Remo, a hornet's nest of litigation was stirred up as an aftermath of fest.

Composer Nino Olivieri was barred because his song, "La Cosa Più Bella" (The Most Beautiful Thing), had been recorded by RCA. Olivieri is now suing RAI, which organized the fest, because he claims at least two other songs presented at the Fest are on disks available to the public. Another song has brought forth a plagiarism suit and two artists, who were not invited to attend, presented their protests at a press confab.

"Corde della Mia Chitarra" is the work of Cavaliere, Fiorelli and Rucione and published by Suvini Zerboni who presented it in the competition of publishing houses. "Ondamarina," the work of Bernazza and Lops, was entered in independent competition.

Voting is by 14 juries of 15 members each which hear the broadcasts and telecasts in Italy's major cities, and vote by wire. Winners are the result of the cumulative voting. A song which wins a top place in this fest is assured constant replaying on radio, many recordings and a long reign as an Italian favorite. Most song-writers now hold back their best compositions for this festival but often recording houses prepare records in advance. This year's mixup was probably caused by a number of dealers who jumped the gun on sales.

CEA Probes Current Extended-Run Trend

London, Feb. 19.

A fear that the current policy of extended playing time, brought about by a shortage of product, could, if persisted in, be responsible for the closing of many subsequent-run theatres, was voiced at last week's general council of the Cinematograph Exhibitors Assn. meeting. It was decided to make a complete review of the situation, prior to initiating discussions with distributors.

B. T. Davis, the CEA prexy, said the association already had gone over the same ground in relation to "King and I." One exhibitor warned of a very serious situation developing for subsequent-run theatres in key cities, where the circuits made tentative bookings and retained films when they found that they were taking money. He felt there should be a restriction on extended-runs and that release dates should be adhered to. Another theatre owner thought the circuits had played very fair.

The high level of first-run biz has not been maintained in the past session, and with one or two exceptions, the results are below average. "The Girl Can't Help It" running concurrently at the Carlton and the Rialto, hit a smash \$11,200 in its second frame in the former location and a solid \$4,500 at the other.

"Ill Met By Moonlight" was also a stout attraction with a fancy \$10,500 in its third week at the Odeon, Leicester Square. "Giant" shapes sturdy \$7,000 in its seventh Warner frame while "War and Peace" was still in the chips with a solid \$9,500 in its 13th Plaza week.

"The Opposite Sex" is heading for an okay \$14,000 in its opening round at the Empire.

Estimates for Last Week

Astoria (CMA) (1,650; 42-70)—"Rainmaker" (Par) (2d wk). Nice \$7,000 or near after \$7,500 opening week.

Carlton (20th) 1,128; 70-\$1.70—"Girl Can't Help It" (20th) (3d wk). Set for sturdy \$9,000 or close. Last week, \$11,200. "Anastasia" (20th) opens with Royal preem Feb. 21.

Casino (Indie) (1,337; 70-\$2.15)—"Cinerama Holiday" (Robin) (54th wk). Stout \$13,300.

Empire (M-G) (3,099; 55-\$1.70)—"Opposite Sex" (M-G). Okay \$14,000 or thereabouts.

Gaumont (CMA) (1,500; 50-\$1.70)—"Secret Place" (Rank) (2d wk). Moderate \$3,000. First week, \$4,200. "Brothers-in-Law" (BL) follows Feb. 28.

Leicester Square Theatre (CMA) (1,376; 50-\$1.70)—"True As a Turtle" (Rank). Average \$5,500.

London Pavilion (UA) (1,217; 50-\$1.70)—"Passionate Stranger" (BL). Around \$3,300, fair.

Odeon, Leicester Square (CMA) (2,200; 50-\$1.70)—"Ill Met By Moonlight" (Rank) (3d wk). Winding current run with lofty \$10,500. Second was \$11,300. "Hunchback of Notre Dame" (Rank) opens Feb. 20.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Mister Cory" (U) and "Rock Pretty Baby" (U). Fair \$6,500.

Plaza (Par) (1,902; 70-\$1.70)—"War and Peace" (ABP) (13th wk). Over \$9,500, fine for length of run. Continues indef.

Rialto (20th) (592; 50-\$1.30)—"Girl Can't Help It" (20th) (2d wk). Solid \$4,500. Last week, \$5,600.

Ritz M-G (432; 50-\$1.30)—"High Society" (M-G) (8th wk). Fine \$3,900.

Warner (WB) (1,785; 50-\$1.75)—"Giant" (WB) (7th wk). Ending current engagement with solid \$7,000 or near. Last week, \$7,700. "Wrong Man" (WB) prems Feb. 21.

51 FILMS BANNED BY IRISH CENSOR IN '56

Dublin, Feb. 19.

Irish film censors, Dr. Martin Brennan (who died during the year) and his successor, Liam O'Hara, nixed 51 films in 1956, scissored 204 others and okayed 1,176 without cuts. The Appeals Board was busier than usual and reversed the censors in nine cases, approved another seven films after minor cuts and confirmed censor bans on 19 other cases.

Most films submitted were from U.S., with Britain in second place. There was an increase in pix submitted from France and Italy.

British Censor Bans Six Pictures in '56

London, Feb. 26.

Six pictures were banned by the British film censor last year. In its report for 1956, the British Board of Film Censors reveals that it examined 1,086 pix, with a total footage of almost 5,000,000.

In the feature-film class, it gave 257 films the "U" grading and 213 received an "A" certificate. In the latter group, under-16's can only be admitted when accompanied by an adult. The "X" category, which imposes a total bar on children, was slapped on 51 films. Including shorts, 1,522 were rated "U" and 228 received the "A" qualification.

SOON...
IN
THE
TRADITION
OF
THE
HIT-
MAKER...

Samuel
Fuller's

China gate

CINEMASCOPE

STARRING

THE WONDERFUL TALENT OF Gene Barry...

THE BRILLIANT YOUNG PERFORMER Angie Dickinson...

AND THE OUTSTANDING ARTISTRY OF Nat "King" Cole IN HIS FIRST DRAMATIC ROLE

WRITTEN, PRODUCED AND DIRECTED BY Samuel Fuller

A GLOBE ENTERPRISES PRODUCTION RELEASED BY 20TH CENTURY-FOX

WATCH FOR IT FROM 20th!



Theatre Turned TV—Now Back

Stockton, Cal., Feb. 26.

The most cheering note theatre operators have had in many a day is what's occurring to the old East Theatre in this city 70 miles from San Francisco.

More than three years ago the East was remodeled, expensively, into a UHF station—and run that way for over a year. Then the TV outlet went broke.

And now Rotus Harvey's Westland chain is spending \$25,000 to re-model the station into a 750-seat film house and will open in early April as the Capri.

Yates' Operating Credo Vs. Video

In Day of Blockbusters, Republic Centres on \$150,000 'Companion Pictures' and Pares to Bone

With television now considered by some observers the "Number One entertainment industry," Republic Pictures, has taken drastic steps to meet its challenge. These moves which have been in effect since last July 1 were outlined to stockholders this week in prexy Herbert J. Yates' annual report.

Changing conditions in the motion picture and television industries, Yates pointed out, have led the company to concentrate on productions averaging \$150,000 per picture, negotiate for outside product, rent its studio facilities to indie filmmakers and achieve further economies by streamlining its foreign distribution.

Drive to pare down expenses, Yates emphasized, has "effected economies in the operation of our domestic motion picture producing and distributing divisions, reducing operating costs by approximately \$3,000,000 per annum." Further savings are planned, he added, during the next six months.

Although the Rep chief stresses that "only multi-million dollar pictures are sought by the theatre-going public," the company has achieved "satisfactory" boxoffice results with completion of 16 "companion features" budgeted at \$150,000 each. He also noted that Rep's release slate may be augmented by product from four unidentified independent producers with whom negotiations are in progress.

TV 'Side-Money'

These indies, Yates reveals, "will finance and produce their pictures at our studios" and their films will be distributed worldwide by Rep. Indicative of the importance of renting studio facilities to indie producers are theatre and tv is seen in the whopping \$944,000 the company picked up from this source in the last fiscal year. Such business in sight this year points to a "substantial increase" to approximately \$1,500,000.

Rep's economy campaign abroad, Yates disclosed, would take the form of a merger of its releasing facilities with foreign independent distributors of "good reputation." He anticipates completion of all negotiations on or before July 1. Moreover, report noted, the changeover has already been effected in Great Britain and "our cost of distribution is less than one-half of our own previous cost."

But while Rep's overseas branches are fading from the scene, Yates underlined that the company's domestic exchanges will continue in operation. In addition Rep's own product will be supplemented with pictures from "competent domestic producers and importation of foreign films."

As for television Yates reiterated that the company will continue to sell both its old and new pix to that medium. (See separate story in radio-tv section.) He said sales of pre-Aug. 1, 1948, product have topped \$11,000,000 to date. For another 210 post-1948 films with an original production cost of \$70,000,000 the Rep chief sees a potential tv income between \$15-20,000,000.

Diversification

Report states that Rep's Consolidated Film Laboratories Division as well as its Consolidated Molded Products Division continue to expand in respect to volume and profits. Former outfit has a "constantly increasing demand" from the tv industry while Consolidated has opened a new plastics plant in Binghamton, N. Y., and expects to augment its facilities in Scranton, Pa.

Yates, who views the last half of 1957 as a rosy six months for Rep, also notes that production loans have been whittled from a high of

\$3,500,000 to about \$1,800,000. These loans were all invested in top budget pictures which no longer are being made.

As previously reported net income for the 52 weeks ending Oct. 27, 1956, was \$758,401 on gross revenue of \$42,236,305. Comparable figures for the '55 fiscal year are net income of \$919,034 on a gross of \$39,621,099.

Yates in Full Studio Sweep

Hollywood, Feb. 26.

Herbert J. Yates has fired all employees, save his personal executive echelon, at Republic Pictures. All departments shut down this Friday (1). Publicity was previously mothballed.

Those out include Jack Grant and Harold Rossmer of casting; Jerry Roberts, music dept. head; John McCarthy, prop dept. topper; Steve Goodman. There have been no writers under contract.

Execs not affected include Jack Baker, George Santoro, Dan Blumberg plus Yates' personal assistant, William Saal.

Common Market

Continued from page 6

ly was pressured out of any such union by the U. S. Jacques Flaud, head of the governmental Centre National Du Cinema, is taking advantage of current film agreement talks with Germany to discuss the creation of a united film exchange between the countries involved.

It is admitted that two things have to be worked out before serious discussions of an actual working Film Pool can be arranged. First, it will be necessary to make film interchange completely without strings between the signees, with no quotas, full coproduction status, and complete, unrestricted remittance of funds earned by each country on their neighbor's screens. Second, there must be common censorship to avoid blocking of each other's product. It also entails the elimination of block booking.

Of course, this is all going slowly for many thorny problems are involved, but the "go ahead" sign has been given and the Film Pool will be given all possible chances to become a reality.

Venice as Is

Continued from page 7

ficulty for the MPEA selection committee, which must decide on one—or at least the most two—pictures as "official" entries from a field of perhaps 15 or 20.

It also gives the fests a stronger bargaining point with companies that want to have their films invited. Cannes, Berlin, Venice and the rest all are anxious to have stars in attendance and to create the biggest ballyhoo possible.

Honor Japanese Director

Tokyo, Feb. 19.

The late Kenji Mizoguchi, Japanese film director, will be honored by a special showing of his films in Venice this summer. Mizoguchi show will run six days, starting Aug. 26.

Japanese Foreign Office is asking the Daiel Motion Picture Co. and other filmmakers to select Mizoguchi's best works.

Mizoguchi, who was also a Daiel executive, died Aug. 24 of leukemia.

MG-20th Tenancy?

Continued from page 6

which are set for release by the end of June; and for some other biggies to follow—"The Sun Also Rises," "A Hatful of Rain," "A Certain Smile" and the David O. Selznick picture, "A Farewell to Arms," which should be the Christmas release.

Skouras said last week that a number of producers on the lot—Nunnally Johnson, Sam Engel and several others—had been given indie status a la Darryl F. Zanuck and would produce for release through 20th. He disclosed that negotiations with two more independents were under way.

"We would like to get about eight independents working for us, giving us 14 to 16 important pictures from them in addition to the 16 we'll do ourselves at the studio," he said. With this setup, and with important pix coming, 20th prexy feels his company should have its biggest year in '57.

Lab-Jab

Continued from page 7

ess, now being used in the first film. Cinemiracle involves three strips, much like Cinerama, only projection is possible from a single booth. Thus, the expensive remodelling necessary for Cinerama will be eliminated. Cinerama uses three projectors in three different booths. It has, however, developed a portable unit. Cinemiracle is said to be doing away with the matchlines lines that persist in Cinerama.

Short of the multi-strip processes, the trend towards the wider area negative (and print) continues. Next to come in view probably will be 20th-Fox's CinemaScope 55, which so far has been used only at the camera stage. "Carousel" was shot that way, but the release prints were in regular 35m CinemaScope, printed down from the wider negative.

Darryl F. Zanuck, former 20th production chief, who had a lot to do with pushing CinemaScope, said last week that he still was a great believer in CScope 55 and also in color "because it gives a greater illusion of depth." Apart from CScope 55, Technicolor has had a couple of pictures shot in its Technirama process, which involves running the picture horizontally through the camera, exposing two frames at a time a la VistaVision. From such a negative any kind of release print can be taken off.

Metro shot "Raintree County" in 65m via its own new camera, but is now uncertain whether to also release the picture in widegauged form. One of the problems, of course, is the lack of houses large enough to accommodate these processes and show them off to best advantage. Another is the heat generated via the larger light source that is required and the elaborate equipment that must be installed to cool off the print to prevent buckling, etc.

This is certainly one of the problems with Todd-AO. Mike Todd let it be known last week that he had developed a new—and presumably improved—Todd-AO system with which he'll shoot his next picture, "Don Quixote." Working the other way, he's also found a way of reducing his "Around the World in 80 Days" in Todd-AO to normal 35m prints, giving excellent quality on a very large screen.

Just to keep the kettle boiling, Todd said his engineers were perfecting a type of 3-D system that could be used without glasses. He said it was now possible for a viewer to turn his head 30 degrees and still retain the depth illusion.

Exhibs, hostile toward expensive innovation, today are more inclined to accept technical expenses with the sophistication born of the knowledge that the payoff tends to outrank the investment. The smaller fellow in exhibition knows that the new processes for the most part allow him to use the kind of print they require.

Theory now followed is that it's best to get as much information as possible on the negative and to work down—if necessary—from there. That way, it's figured, the quality is condensed whereas, in days past, the inclination was to start with a normal-size negative and blow up the image on the screen, with an inevitable loss in definition.

O. W. Fischer's Back in Reich; Germans See Blow to Their Stars

Frankfurt, Feb. 26.

U SUES O. W. FISCHER

Charges Losses When German Refused to Take Direction

Hollywood, Feb. 26.

Universal Pictures has filed a \$131,860.29 breach of contract suit against top German star O. W. Fischer in Federal Court here, charging he had "failed, neglected and refused without cause or justification" to perform his services in "My Man Godfrey." Litigation climaxed a running disagreement between Fischer and director Henry Kostor over the way in which the role was to be played and followed, by 24 hours, the studio's replacing Fischer with David Niven.

Universal said it had expended \$31,860.29 on Fischer thus far and expected it would cost an added \$100,000 as a result of having to replace him on the film. His deposition will be taken Thurs. (28).

U Finds German Exhibs Slow Pay

Universal is complaining that German exhibitors are paying off their local distributors before they settle their debts with the Americans. This ties in with the long-standing beefs of several of the companies re the lag in rental collections abroad.

Universal appears to be pretty much the only American outfit that finds the situation in Germany particularly pressing. However, it's pointed out that—both in Germany and elsewhere—some of the exhibs who owe money to the distributors are the same ones that are expanding their holdings and are building new houses.

Some years back, the Motion Picture Export Assn. formed a committee to discuss outstanding collections in several parts of the world. Group never pressed its inquiry very hard.

Company execs say exhibs abroad are given the normal period to pay up on rentals. Occasionally, a distributor will find himself stuck, with large bills owed by a given circuit or theatre, but it's the exception rather than the rule.

British Techni Profits Off; Divvy Cut to 20%

London, Feb. 26.

A heavy drop in the profits of the British Technicolor Co. from \$1,534,000 to \$915,000 was reported last week. In consequence, the dividend is being slashed from 27% to 20%.

The report shows that the company's output of 190,000,000 feet of film was 9% below the previous year.

British Crafts

Continued from page 7

thought, was "a pretty good length." He said that a possible roadshow policy on the production had been discussed with 20th, through which he now releases.

Studio finances 50% of the cost of Zanuck's pix and lends him the rest. "I am half financing myself," he stated. But there is a definite gamble on my part. If my pictures lose money, I have to return it to 20th."

Zanuck has completed eight weeks of background photography on his next film, "The Sun Also Rises," which is to be finished in Mexico, with Ava Gardner starring. Exteriors were done in Spain and France. Little Mexican village is now being converted into a replica of one in Spain so as to allow completion of shooting in Mexico. Producer also has scripts in the works in "The Parris Island" (Marine) story, for which the Marine Corps has yet to extend its cooperation; "Compulsion" and "The Day Christ Died," based on the Jim Bishop unpublished novel. He's actively going ahead on his "Crime of the Century" pic on Stalin.

Top talk in the American and German film circles in Germany currently concerns O. W. Fischer—who after 16 days of shooting on his first film for Universal was fired from the picture, and immediately returned from Hollywood to his home near Munich.

Many in the German film industry feel that Fischer's exit of the remake of "My Man Godfrey," co-starring June Allyson and directed by Henry Kostor, is a major setback for German stars. Since Universal has been particularly friendly to the Germans, and in the last two years has pacted such German favorites as director Helmut Kautner, stars Eva Bartok, Curd Jurgens, Marianne Cook, Cornelia Borchers, as well as Fischer, German filmfites feel that the break with Fischer will make it additionally difficult for any other German stars to be pacted by Hollywood companies if it's felt that they will provide clashes of temperament.

Fischer, who refused to comment directly on his break with U, would state only that the film work had created certain "unsurmountable differences," and from his Munich home he made a statement for the staid and reliable Frankfurter Allgemeine newspaper attributing the upset to "two artists of a similar stature and were unable to agree," referring to differences with director Kostor.

Agent Paul Kohner, who brought Fischer and many other German film notables to the States, immediately revealed that Fischer would make another American film—"The Vikings," with Kirk Douglas.

Loew Meeting

Continued from page 6

of Wimpole Street," generally regarded as a costly failure. However, it's figured that the returns of "Teahouse of the August Moon" will be able to make up for the losses of "Barretts."

Metro's management wants to forget the past and is inclined to stress what's in store in the future. Eastern executives who have recently returned from the Coast where they viewed several of the company's soon-to-be-released films are extremely enthusiastic. These execs, not known for being the rahrah type, usually take a realistic view and what they saw on the Coast has made them optimistic in relation to the company's future. They are particularly singing the praises of "Designing Woman," starring Lauren Bacall and Gregory Peck. This is being touted as an outstanding money-maker. Ironical angle to "Designing Woman" is that it's the last personal production of Scharf, who has been frequently knocked for the type of pictures produced under his regime.

Company execs also have high hopes for "Man on Fire," starring Bing Crosby in a non-singing role; "Something of Value," starring Rock Hudson; "Silk Stockings," starring Cyd Charisse and Fred Astaire, and "This Could Be the Night," starring Jean Simmons and Paul Douglas. In addition, there's the multi-million dollar "Raintree County."

With this array set for release almost in the immediate future, company execs feel that Metro, for the first time in several years, has the quality product for which it has been generally known in the industry. They feel that each of the films has the potential to emerge a b.o. blockbuster. If the pictures live up to expectations, it's felt that Metro will once again regain its position as the Tiffany of the industry.

Metro Doing 'Boy Friend'

Hollywood, Feb. 26.

Metro-Goldwyn-Mayer has purchased screen rights to the British-into-America spoof of the 1920s musicals, "The Boy Friend."

Studio has assigned it for screen production to the partnership which imported the property to Broadway, Cy Feuer and Ernie Martin.

TWO MONEY PICTURES FROM M-G-M!

They have only one
aim—to entertain.
They hit the box-
office bull's eye!

WHO WILL OCCUPY THE BRIDAL SUITE?



Four gorgeous sisters...
eager to be brides
make it a Roman
holiday for Dean...
and a musical
delight for you!

M-G-M PRESENTS
DEAN MARTIN
Terrific in his first solo starring role
**TEN THOUSAND
BEDROOMS**
IN CINEMASCOPE AND METROCOLOR

CO-STARRING
ANNA MARIA ALBERGHETTI
EVA BARTOK • DEWEY MARTIN
WALTER SLEZAK • PAUL HENREID
WITH JULES MUNSHIN • MARCEL DALIO

ABOVE:
Provocative press book
ads to sell a BIG show!

THE "JEKYLL-AND-HYDE" GIRL!

She led three strange lives!
This is the remarkable life
story of one girl who was
three different personalities
...and of her battle to save
herself from a life of sin!

M-G-M presents
Eleanor Parker
in a remarkable performance as
"LIZZIE"



Wayward!
Unloved!
Career Girl!

Co-Starring
RICHARD BOONE
With **JOAN BLONDELL** • **HUGO HAAS** • Screen Play by **MEL DINELLI** • by **SHIRLEY JACKSON** • Directed by **HUGO HAAS**
Produced by **JERRY BRESLER** • A Bryna Production • An M-G-M Release

RIGHT:
The advertising
angle for a
showmanship
attraction.
See press book!

Amusement-Stock Quotations

For Week Ending Tuesday (26)

N. Y. Stock Exchange

1956-57	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Tuss. Close	Net Change for week
32½	21½	Am Br-Par Th	108	22½	20¾	21½	— ¾
34½	22½	CBS "A"	94	32¼	31½	31½	— 1½
34½	22½	CBS "B"	32	32¼	31¼	31½	— ½
26¾	17½	Col Pix	31	17½	17	17	— ½
16¾	12½	Decca	43	14½	14	14½	— ½
100¾	75¾	Eastman Kdk	71	85¼	83¾	84¾	— ½
47½	23¼	EMI	48	3½	3¾	3¾	— ½
12	6½	List Ind	7½	7¾	7¾	7¾	— ½
25½	18½	Loew's	125	19¾	18½	19	— ¼
9¼	7	Nat. Thea.	119	8½	8½	8½	— ½
36½	27½	Paramount	23	31¾	30¾	30¾	— ½
36½	15½	Public	166	15¼	14½	14½	— ¾
50¾	31½	RCA	251	33¼	32¾	32¾	— ½
8½	5	Republic	14	6¼	5¾	6¼	— ½
15½	11¼	Rep., pfd.	2	12½	12	12½	— ½
17¼	13½	Stanley War.	26	16¼	15¾	16¼	— ½
29½	22½	Storer	36	26¼	25¾	26¼	— ½
29½	21½	20th-Fox	46	23¼	22¾	23	— ½
82½	69	Univ., pfd.	*50	70	69	69	— 2
29½	18½	Warner Bros.	24	25¾	25¾	25¾	— ½
141¼	91½	Zenith	10	93½	92½	93	— ½

American Stock Exchange

6¼	3½	Allied Artists	26	3¼	3¼	3¼	— ½
13¼	9¼	All'd Art., pfd	2	8¾	8¾	8¾	— ½
46½	19½	Asso. Artists	85	41¾	38	41½	+ 5½
2½	1	C & C Super	67	1½	1	1	—
10	4½	Du Mont	54	5½	5	5	— ¼
9¼	2¾	Guild Films	25	3¼	3	3¼	— ½
9½	3	Nat'l Telefilm	30	8½	8½	8½	— ½
53¼	23¼	Skatlon	186	4½	3¾	3¾	+ ¾
13¼	6¾	Technicolor	38	7¼	7	7¼	—
4½	3	Trans Lux	68	5	4¼	5	+ ¾

Over-the-Counter Securities

	Bid	Ask
Ampex	30¼	35¾
Chesapeake Industries	2	2¾
Cinerama Inc.	1	1¼
Cinerama Prod.	2½	3
DuMont Broadcasting	8¾	9½
Magna Theatres	2¼	2½
Official Films	1½	2
Polaroid	106½	111
U. A. Theatres	5½	5¾
Walt Disney	20½	22½

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

National Theatres' Outlook

Hollywood, Feb. 28.

An entry into film financing, a continuing search for diversification and the developing of theatres capable of serving in the best manner possible the present-day audience are among the steps National Theatres is taking to keep its future bright and prosperous.

These points were laid down here by prexy Elmer C. Rhoden in addressing the stockholders at the annual meeting, held in the conference room at the circuit's home-office here. Only other issue to enliven the annual session was the election of B. Gerald Cantor, prexy of Cantor, Fitzgerald & Co., Beverly Hills investment banking firm, to the board of directors by a cumulative vote of 5,004,978.

National directors have voted to put aside \$2,000,000 to finance a wholly-owned subsid, goal of which is the creation of a revolving fund to bankroll independent production. Already, the circuit has had informal confabs with the Dept. of Justice on the financing subsid and indications are there will be no stumbling blocks to the move. Dept. of Justice is believed ready to back anything that will stimulate the flow of product at this time; but only on a limited time basis, NT toppers expect to set down in the near future with Department men to develop a final understanding on how the financing can be done.

Rhoden told stockholders of circuit that the product supply is improving slightly and he anticipates around 300 features will be available this year, of which about 60 will fall in the high-budget class, 90 in the medium budget field and 150 low-budgeters made for quick liquidation and early sale to television. Cinemiracle will play a big part in future circuit prospects, he said, with the first in the three-strip process to be ready in early fall.

National is equipping 10 theatres in areas where the film supply is very tight for Cinemiracle or any other big-screen process, and another 10 will be so equipped in other areas. Sometime this year work will start on the first of four new "theatres of the future."

Earnings are up for the first 19

weeks of the current fiscal year and Rhoden looks for the upbeat to continue.

Uncommunicative

Cantor proved to be a shy candidate for a directorship prior to the voting. Questions from the floor asking him both (a) why he wanted the post and (b) to state his qualifications met with a "no comment." However, when asked to stand so the other stockholders could see what he looked like, Cantor obliged and then said "the only reason I have for running is that I have the votes and the shares to be on the board."

Later, Cantor gave three steps for improving the company, all of which are in line with what present management has been doing. They are capital contraction by purchasing common stock, modernizing and improving theatres while eliminating unprofitable operations, and diversification.

Directors re-elected included Gregson Bautzer, John B. Bertero, Peter Colfax, Earle G. Hines, Willard W. Keith, Alan May, Richard W. Millar, Rhoden, F. H. Rickertson Jr., and Graham L. Sterling. Cantor replaced George H. Heyman Jr.

What's With Hughes?

Continued from page 6

picking up large blocks of stock, this inevitably would be reflected. Furthermore, Zanuck related that he had been offered a price of 10 points above the market price for a large block of his 20th holdings, but had nixed the proposition. He didn't identify the potential purchaser. He did, however, make the point that, were the stock easily available on the market, he wouldn't have been offered the high incentive price.

Some, and that includes Zanuck who knows Hughes well, feel that Hughes may indeed be buying in, but simply as a good investment. Others, with Hughes' record in the film biz in mind, are apprehensive over any indication that he may seek (and obtain) control of another film company.

Writers Need 'In'

Continued from page 5

In many instances, all these writers may have a different idea of how the story should be written. Sometimes the story comes out entirely different from the original."

"I keep looking for good yarns, but I also acknowledge that I can't bid on all of them, especially against the majors. For that reason, in all my future deals, I intend to allow my writer to work besides me," Waxman concluded.

The indie producer is currently in N.Y. shopping around for a good film vehicle.

Artists Mgrs. SDG Pact

Hollywood, Feb. 26.

Artists Management Guild for first time has concluded a five-year basic agreement with the Screen Directors' Guild.

Managers had been operating under code fair practices which still had year to run.

CBS-Par Deal

Continued from page 1

sellout to CBS is spread is regarded as a certainty. Par prez Barney Balaban, v.p. Paul Raibourn and other important voices in the operation haven't felt any qualms about unloading to tv. But they took on the holdout status for the reason they wanted assurance that any offer for the backlog, before it would be given formal consideration, would be bona fide.

CBS' Can Pony Up

And, importantly, they're convinced that the Frank Stanton-William Paley CBS group is genuinely prepared to back up their offer with the necessary money on due dates.

It's figured that about a month will be required to work out the details, including the time span over which the coin will be passed on to Par. Tight money situation in the current national economy, among other factors, presumably might mean the network will take up to seven years to pay off. Meaning, of course, that Par will have over that period a hefty cushion to ease any possible reverses in its theatrical and other enterprises.

CBS is buying a meaningful bundle. As of the present writing, the package includes all rights to the 700 pictures in perpetuity. The telecasting outfit is taking over the license to telecast, all properties in their present form by its own stations and affiliates in addition to the significant syndication outlets. Theatrical reissue and story rights also go to CBS.

According to some trade sources, the deal likely represents a tipoff on networking of features, which would be a switch obviously from the pattern so far of local station airing.

Par and Universal heretofore have been alone in their aloofness to tv. As the Par-CBS transaction goes through, U will be the sole holdout.

Directors

Continued from page 5

changes in the script. But now take a film.

"The motion picture business is really a director's racket. The man who writes a film script does his job and then walks away from it. He knows it's going to be changed. And considering all the work that goes into it, he's better off writing the same story as a book, or as a tv show, when they can be sold to the screen."

Hayward felt that U.S. audiences are definitely maturing. "They are ready for 'offbeat' entertainment," he said. "In fact, they seek it out."

Hollywood's penchant for best-sellers or stage hits is only partly the result of its desire to cash in on pre-sold values, the producer maintained. "We'll buy a success simply because we know that it contains the elements that works, against those that do not work," he said. "Naturally, the fact that a novel or a play are known to millions is a help. But this knowledge of knowing that what you are going to sell has sold before is very important."

He pointed out that the desire to cut down as much as possible on the risk was, to a large extent, inherent in the industry's current cost squeeze, but noted—too—that it to a large extent eliminated the desire and the room for experimentation.

Police Raid Nudie, 'The Unashamed,' Omit Word 'Obscene' From Warrant

Philadelphia, Feb. 26.

In the first raid on a Philadelphia film house since the State Censor Board was dissolved a year ago, police halted a showing of the nudist film "The Unashamed" at the New Broadway Theatre, confiscated four reels and ousted 350 patrons (21).

Manager Frank Pease was held in \$1,000 bail for the Grand Jury on charges of showing an indecent film. Dist. Atty. Victor H. Blanc thus undertook to apply muscle despite the lack of censorship control.

The warrant charged the manager with showing a picture which tends to corrupt morals, a misdemeanor under the city's criminal code punishable by a fine of \$500 or a year in jail. Members of the Police Morals Squad served the warrant and helped draw it up. To avoid legal loopholes they did not use the words "obscene" and "lewd" in the complaint.

Church and civic groups in the Northeast Philly section have been protesting and picketing the New Broadway since "The Unashamed" began its run three weeks ago. The raiders permitted Pease to close the theatre, count the ticket sales and make a bank deposit.

The New Broadway is operated by Alan Trading Co. Inc., with Harris Goldstein, of Hollywood, Fla., listed as president. "The Unashamed" was leased from Crystal Pictures Co., of New York City. At the hearing about 200 residents of the area, including clergy, were present and applauded the magistrate's decision.

Lingual Press Votes 1956 'Content' Award to DeMille; Norman Corwin Top Writer

Foreign language press film critics circle in New York has voted Cecil B. DeMille's "The Ten Commandments" best of the year "in terms of content." Mike Todd's "Around the World in 80 Days" rated tops as the best film by an American producer, and "La Strada" got the nod as the best foreign language picture of 1956.

This is the first time in the 15 year old history of the awards that the critics gave a special award on the basis of its expression of human ideals and aspirations. Circle represents 44 papers published in 19 languages.

On the personnel side, Ingrid Bergman was voted best actress (for "Anastasia"); Yul Brynner best actor, and Norman Corwin best writer (for "Lust for Life"). DeMille got the nod as best director.

Awards were presented during the 15th annual broadcast by the Critics' Circle over station WYNC Monday night (25). Sigmund Gottlober, founder and exec secretary of the Circle presided. Robert W. Dowling, ANTA chairman of the board, was guest speaker.

JUDGMENT OF \$13,481 VERSUS HELENE DAVIS

Judgment of \$13,481 against Helene Davis Pictures Inc. was entered this week in the N. Y. County Clerk's office in favor of Aktiebolaget Svensk Filmindustri. Award stems from a breach of contract suit brought by the Swedish firm in N. Y. Supreme Court involving distribution of two of its pictures by the Davis outfit in the U. S. and Canada.

Under an order handed down by Justice Felix C. Bevens, Davis Pictures, its sub-distributors, assignees and licensees are prohibited from releasing "Torsti" (Thirst) and "En Sonarelek" (Illicit Interlude) in the U. S. and Canada. Among those barred from handling the pix are Gaston Hakim Productions, George Waldman and Albert Dezel.

It's claimed that Mrs. Davis breached a five year pact entered into Dec. 21, 1953, by failing to credit Svensk Filmindustri with all of the revenues earned by the two films. Defendant, in addition, allegedly made false statements in its accounting.

'A' or 'B' Class Films

Albany, Feb. 26.

Films licensed by New York State would be "classified" by Motion Picture Division as (a) suitable for adult audiences only or (b) as suitable for exhibition to all persons. If bill of Senator William T. Conklin and Assemblyman Luigi Marano (Brooklyn Republicans), were passed.

Would become effective immediately.

Summer Festival For Manhattan, If Films Agree

New York City has broached the film companies on the idea of a motion picture festival in Manhattan during August. It'd be part of the N. Y. City Summer Festival, which was put on last year for the first time.

The Dept. of Commerce and the N. Y. Visitors and Convention Bureau suggested the idea to Harry Brandt of Brandt Theatres. Several activities were suggested in connection with the fest. They are:

- (1) Selection of a king and queen of the motion picture festival. Couple would be crowned at a Movie Ball, with stars in attendance.
- (2) Hollywood-type preems with klieg lights and parades.
- (3) Possibility of a foreign film festival, attended by some foreign stars and involving gala prems at some of the arties.
- (4) Special theatre promotions—local contests, etc.—to allow theatres in all five boroughs to tie in.

Fest would be coordinated through COMPO "with full publicity treatment of film companies and theatres integrated into one activity." Mayor Robert F. Wagner, according to Brandt, has assured the "unqualified support and cooperation" of all city departments.

V (For Vogel) Day

Continued from page 3

vestors have been convinced that Loew's prexy Joseph R. Vogel is sincere in his efforts to do a constructive job for the company.

Since Vogel took over the helm of the company, he has made many changes, adopted new policies, and has under consideration other innovations and reforms designed to put the company on a more economic basis.

It's expected that at the meeting Vogel will reveal the details of the company's stock split. With the separation of the company into separate theatre and production-distribution units, as ordered by the Government's consent decree, stockholders will receive a half a share of stock in each of the new companies for one share of stock held in Loew's Inc. The disposition of the company's funded debt of about \$30,000,000, which is to be divided between the theatre company and the production-distribution arm, will also be revealed at the meeting.

Although it's a lead pipe cinch that the company will elect its proposed directors, the meeting is not expected to be a quiet one. Individual stockholders with small holdings and noted for their sharp questioning of management are expected to be on hand with a barrage of embarrassing inquiries. As a consequence, Loew's officials have assembled considerable data and explanations for the questions that are certain to pop up. Anticipated questions include the details of the settlement of production chief Dore Schary's contract, why the management has only one representative on the board, why so many directors have neither stock holdings or previous film experience, and terms of the agreement with Tomlinson.

Picture Grosses

BROADWAY

(Continued from page 9)

over hopes, for 15 performances.
Fine Arts (Davies) (468; 90-\$1.80) — "Richard III" (Lopez) (5th wk). Fourth week ended Sunday (24) held at nice \$7,500 same as third week.

55th St. Playhouse (E-F) (300; \$1.25-\$1.50) — "Oedipus Rex" (Lesser) (8th wk). Seventh session ended Sunday (24) was nice \$4,500. Sixth week was \$5,000.

Globe (Brandt) (1,500; 70-\$1.50) — "Shrinking Man" (U). Initial session winding up tomorrow (Thurs.) looks to hit terrific \$20,000. Holding, natch! In ahead, "3 Violent People" (Par). (2d wk-6 days), \$8,000.

Guild (Guild) (450; \$1-\$1.75) — "Albert Schweitzer" (Indie) (7th wk). The sixth round finished Sunday (24) climbed to great \$17,000. The fourth was \$15,000. Stays on.
Mayfair (Brandt) (1,736; 79-\$1.80) — "Mister Cory" (U). First week winding up tomorrow (Thurs.) is heading for fair \$15,000. Holds. In ahead, "Iron Petticoat" (M-G) (3d wk), \$9,000.

Normandie (Trans-Lux) (592; 95-\$1.80) — "Cinderella" (BV) (reissue). First week finishing today (Wed.) looks like mighty \$21,000, near house record, and greatest ever done here by an oldie. Long lines from opening show, with crowd, with high percentage of kids, stretching five blocks at one time.

Paramount (ABC-Par) (3,665; \$1-\$2.50) — "Don't Knock Rock" (Col) with Alan Freed and rock-'n'-roll stage show, hit mighty \$125,000 or close. Combo was booked in for only one week. Total figure will be held down by slow turnover over weekend, with young patrons staying for two or more stage shows. Wear and tear on theatre property and seats not estimated as yet. Crowd was so boisterous opening day (Feb. 22) that more police reserves were called and parade barricades installed. "Big Land" (WB) opens Friday (1).

Paris (Pathe Cinema) (568; 90-\$1.80) — "Gold of Naples" (DCA) (3d wk). Second round completed Sunday (24) was mighty \$20,200, topping first week which was \$18,600.

Radio City Music Hall (Rockefeller) (6,200; 95-\$2.85) — "Spirit of St. Louis" (WB) with stage show. First session finishing today (Wed.) looks to hit big \$160,000, being obviously helped by holiday weekend. Holds, natch! Feb. 22 was biggest Wash. Birthday ever at Hall. In ahead, "Wings of Eagles" (M-G) with stage show (3d wk), \$90,000. Four-day period ended Sunday was the greatest at Hall for daily four-show schedule.

Rivoli (UAT) (1,545; \$1.25-\$3.50) — "Around World" (UA) (20th wk), the 19th stanza completed last night (Tues.) was capacity \$45,100 which was for 14 performances. The 18th week of 11 performances was \$36,600. Stays on indef. Thursday (21) afternoon sold solid for benefit of Brotherhood Week.

Plaza (Brecher) (525; \$1.50-\$2) — "Lust For Life" (M-G) (24th wk). The 23d round completed Monday (25) was great \$15,000. The 22d week was \$10,200.

Roxy (Nat. Th.) (5,717; \$1.25-\$2.50) — "Oh, Men! Oh, Women!" (20th) with stage show. Initial round ending today (Wed.) is heading for great \$101,000. Holding. In ahead, "Girl Can't Help It" (20th) and stage show (2d wk-6 days), \$45,000. Washington's Birthday topped Feb. 22 last year when "Carousel" (20th), plugged as first 55th Cinema-Scopia (Loew) (3,450; 78-\$1.75) — "Edge of City" (M-G) (5th wk). Fourth session ended Monday (25) was fine \$16,500. Third week was \$16,000.

Sutton (R&B) (561; 95-\$1.75) — "Great Man" (U) (9th wk). The eighth session ended Monday (25) was solid \$11,000. The seventh was \$10,500.

Trans-Lux 52nd St. (T-L) (540; \$1-\$1.50) — "La Strada" (T-L) (33d wk). The 32d week ended Sunday (24) was sockeroo \$12,000. The 31st week was \$11,000.

Victoria (City Inv.) (1,060; 50-\$2) — "Baby Doll" (WB) (11th wk). The 10th week completed last night (Tues.) was smash \$25,000. The ninth round was \$19,000.

Warner (SW-Cinerama) (1,600; \$1.20-\$3.50) — "Seven Wonders of World" (Cinerama) (47th wk). The 46th stanza ended Saturday (23) was mighty \$15,700, including two extra kid shows, as against \$46,200 in 45th week, with fewer performances. Stays on.

World (Times) (501; 95-\$1.50) — "Tempest in Flesh" (Pace) (6th wk). Current round ending tomorrow (Thurs.) is heading for nice \$5,100 after \$5,200 in fifth. Holds.

LOS ANGELES

(Continued from page 8)

"Big Land" (WB) and "Colditz Story" (Indie). Okay \$19,000. Last week, "Top Secret Affair" (WB) and "Dual Apache Wells" (Rep) (10 days), \$18,800.

Hawaii (G&S) (1,106; 80-\$1.25) — "Blackboard Jungle" (M-G) and "Love Me, Leave Me" (M-G) (reissues). Dull \$2,200. Last week, with Hillstreet, "Secrets of Life" (BV) and "Jail Busters" (AA), \$5,500.

Hollywood Paramount, Hillstreet, Wiltern (F&M-RKO-SW) (1,468; 2,752; 2,344; 80-\$1.50) — "Written On Wind" (U) and "Behind High Wall" (U) (9th wk-Hollywood Par; 1st wk elsewhere). Neat \$22,000. Last week, H'd Para., \$4,400.

Fine Arts (FWC) (631; \$1.25-\$1.50) — "Great Man" (U) (2d wk). Okay \$6,000. Last week, \$3,100.
El Rey (FWC) (861; 90-\$1.50) — "Wee Georgie" (Arthur) (m.o.) and "In Park" (Indie) (2d wk). Nice \$2,800. Last week, \$3,400.

Iris (FWC) (756; 90-\$1.25) — "Teahouse August Moon" (M-G) and "Storm Center" (Col) (3d wk). Good \$5,000. Last week, with State, Wiltern, \$20,300.

Carthay (FWC) (1,138; \$1.75-\$3.50) — "Around World 80 Days" (UA) (10th wk). Fancy \$26,000. Last week, \$28,000.

Four Star (UATC) (868; \$1.25-\$1.80) — "Rainmaker" (Par) (10th wk). Fancy \$3,700. Last week, \$3,300.

Warner Beverly (SW) (1,612; \$1.50-\$3.30) — "10 Commandments" (Par) (15th wk). Great \$25,500. Last week, \$22,700.

Warner Hollywood (SW-Cinerama) (1,384; \$1.20-\$2.65) — "Cine Holiday" (SW) (62th wk). Into current week Sunday (24) after big \$22,100 last week.

SAN FRANCISCO

(Continued from page 9)

Web (Col). Okay \$16,000. Last week, "3 Brave Men" (20th) and "Black Whip" (Indie), \$11,000.

St. Francis (Par) (1,400; \$1.75-\$2.75) — "10 Commandments" (Par). Giant \$35,000. Last week, "Voodoo Woman" (AIP) and "The Undead" (AIP), \$10,000.

Orpheum (SW-Cinerama) (1,458; \$1.75-\$2.65) — "Seven Wonders" (Cinerama) (14th wk). Great \$34,800. Last week, \$29,500.

United Artists (No. Coast) (1,207; 70-\$1) — "Men In War" (UA) and "Big Boogie" (UA). Stout \$15,000. Last week, "Naked Paradise" (AIP) and "Flesh and Spur" (AIP), \$6,200.

Stage-door (A-R) (440; \$1.25-\$1.50) — "Oklahoma" (20th) (3d wk). Okay \$6,200. Last week, \$6,500.

Larkin (Rosener) (400; \$1) — "Magnificent Seven" (Indie) (4th wk). Fine \$4,000. Last week, \$3,600.

Clay (Rosener) (400; \$1) — "Grand Maneuver" (Indie) (3d wk). Big \$4,000. Last week, \$3,800.

Vogue (S. F. Theatres) (377; \$1.25) — "La Strada" (T-L) (25th wk). Holding on at \$1,903. Last week, same.

Bridge (Schwarz) (396; \$1-\$1.25) — "Wee Georgie" (Indie) (5th wk). Excellent \$5,000. Last week, \$5,700.

Coronet (United California) (1,250; \$1.50-\$3.75) — "Around World" (UA) (9th wk). Excellent \$28,500. Last week, \$26,000.

Rio (Schwarz) (397; \$1) — "Bullfight" (Indie) (4th wk) and "Mexican Bus Ride" (Indie) (2d wk). Good \$1,500. Last week, \$2,000.

PHILADELPHIA

(Continued from page 8)

"Around World in 80 Days" (UA) (9th wk). Smash \$23,000. Last week, \$17,300.

Randolph (Goldman) (2,250; \$1.40-\$2.75) — "10 Commandments" (Par) (14th wk). Mighty \$31,000. Last week, \$25,000.

Stanley (SW) (2,900; 99-\$1.49) — "Wings of Eagles" (M-G). Brisk \$16,000. Last week, "Slander" (M-G) and "Accused of Murder" (Rep), \$10,000.

Stanton (SW) (1,483; 99-\$1.49) — "Men in War" (UA). Great \$19,000. Last week, "Drango" (U) and "Dance With Me Henry" (UA), \$9,000.

Studio (Goldberg) (400; 94-\$1.49) — "Tempest in Flesh" (Indie) (7th wk). Fair \$3,900. Last week, \$4,500.

Trans-Lux (T-L) (500; 99-\$1.80) — "Anastasia" (20th) (9th wk). Hefty \$14,500. Last week, \$15,000.

Viking (Sley) (1,000; 75-\$1.40) — "Top Secret Affair" (WB) (2d wk). Mild \$9,500. Last week, \$12,000.
World (Pathe) (499; 99-\$1.49) — "Don Giovanni" (Indie) (3d wk). Fair \$3,500. Last week, \$4,000.

CHICAGO

(Continued from page 9)

Brave Men (20th), \$16,000 in 9 days.

Palace (SW-Cinerama) (1,484; \$1.25-\$3.40) — "Seven Wonders" (Cinerama) (10th wk). Socko \$47,000. Last week, \$46,000.

Roosevelt (B&K) (1,400; 65-90) — "Big Land" (WB) and "Nightfall" (UA). Solid \$21,000. Last week, "Rock, Pretty Baby" (U) and "Canoe River" (AA) (2d wk), \$14,000.

State-Lake (B&K) (2,400; 90-\$1.50) — "Mister Cory" (U). Tall \$30,000. Last week, "Iron Petticoat" (M-G) (3d wk), \$18,000.

Surf (H&E Balaban) (685; \$1.25) — "Wee Georgie" (Times). Voluptuous \$10,000. Last week, "Simon and Laura" (U) (3d wk), \$2,400.

United Artists (B&K) (1,700; 90-\$1.50) — "Rainmaker" (Par). Brisk \$25,000. Last week, "Wrong Man" (WB) (2d wk), \$14,500.

Woods (Essaness) (1,206; 90-\$1.25) — "Bundle of Joy" (RKO). Robust \$30,000. Last week, "Teahouse of August Moon" (M-G) (13th wk), \$18,000.

World (Indie) (600; 90) — "La Strada" (T-L) (9th wk). Resilient \$3,800. Last week, \$4,500.

Ziegfeld (Davis) (430; 90-\$1.25) — "Marcelino" (M-G). Mammoth \$7,000, plus \$4,300 on opening night benefit. Last week, "Run for Money" (Indie) and Kind Hearts, Coronets" (Indie) (reissues), \$2,500.

TORONTO

(Continued from page 8)

694; 698; 994; 50-75) — "Big Boogie" (UA) and "Halliday Brand" (UA). Slim \$21,500. Last week, "Gun for Coward" (U) and "Night Runner" (U), \$25,000.

Eglinton, Towne (FP-Taylor) (895; 1,080; \$1) — "Friendly Persuasion" (AA) (10th wk). Fine \$9,500. Last week, \$9,000.

Hollywood, Palace, Runnymede (FP) (1,709; 1,485; 1,385; 60-75) — "Wrong Man" (WB). Nice \$20,000. Last week, "Anastasia" (20th) (4th wk), \$13,000.

Imperial (FP) (3,544; 75-\$1.50) — "Giant" (WB) (7th wk). Neat \$14,500. Last week, \$14,000.

International (Taylor) (557; \$1) — "It's Great to Be Young" (IFD). So-so \$4,000. Last week, "Gold Rush" (UA) (reissue) (9th wk), \$3,000.

Loew's (Loew) (2,096; 60-\$1) — "Iron Petticoat" (M-G) (2d wk). Okay \$13,000. Last week, \$17,500.

Rivoli (FP) (995; \$1.50-\$2) — "Oklahoma" (Magna) (44th wk). Solid \$9,500. Last week, same.

University (FP) (1,536; \$1.75-\$2.50) — "10 Commandments" (Par) (14th wk). Still steady \$13,000 for turnaway weekend biz. Last week, ditto.

Uptown (Loew) (2,098; 60-\$1) — "Barretts Wimpole Street" (M-G). Heading for okay \$10,000. Last week, "4 Girls in Town" (U), \$8,500 for 5 days.

BOSTON

(Continued from page 8)

5 days). Oke \$15,000. Last week, \$36,500.

Paramount (NET) (1,700; 60-\$1.10) — "Big Land" (WB) and "Chain of Evidence" (AA). Good \$15,000. Last week, "Mister Cory" (U) and "Cruel Tower" (AA), \$16,000.

Pilgrim (ATC) (1,000; 65-95) — "Drango" (UA) and "Silver Star" (Indie). Good \$9,000. Last week, "Wicked as They Come" (Col) and "Utah Blaine" (Col), \$8,500.

Saxon (Saxon) (1,100; 90-\$1.75) — "Rainmaker" (Par) (2d wk). Lofly \$24,000. Last week, \$19,000.

Orpheum (Loew) (2,900; 90-\$1.25) — "Wings of Eagles" (M-G) and "Brass Legend" (UA). Okay \$16,000. Last week, "Barretts Wimpole Street" (M-G) and "Slander" (M-G), \$11,500 in 6 days.

State (Loew) (3,690; 90-\$1.25) — "Wings of Eagles" (M-G) and "Brass Legend" (UA). Fairish \$9,000. Last week, "Barretts Wimpole Street" (M-G) and "Slander" (M-G), \$5,500 in 6 days.

SEATTLE

(Continued from page 8)

(\$1-\$1.50) — "Top Secret Affair" (WB) and "Running Target" (UA) (2d wk-8 days), \$4,700 at \$1.50 top.

Music Box (Hamrick) (850; 90-\$1.25) — "Teahouse" (M-G) (8th wk). Fair \$5,500 in 12 days. Last week, \$5,600.

Music Hall (Hamrick) (2,200; 90-\$1.25) — "Battle Hymn" (U) and "Istanbul" (U). Fancy \$10,000 or close. Last week, "Mister Cory" (U) and "Man Is Armed" (Rep), \$6,300.

Orpheum (Hamrick) (2,700; 90-\$1.25) — "Wings of Eagles" (M-G) and "Hot Summer Night" (M-G). Okay \$8,000. Last week, "Wild Party" (UA) and "4 Boys and Gun" (UA), \$5,400 in 6 days.

Paramount (SW-Cinerama) (1,282; \$1.20-\$2.65) — "This Is Cinerama" (Cinerama). Great \$11,500. Last week, \$9,000.

The Haley Story

Continued from page 2

film shows, is eminently suited to one-nighters featuring name acts, and capacity plus plushy surroundings allow for top prices at approximately \$3 top, a figure not normally charged in such houses.

First-half segment was occupied by the English Vic Lewis orch, which warmed up the customers from teoff with "In The Mood" and other tunes. Segued into act of precision jiving by Johnny Wilson's Rock 'n' Roll Sinners, a local group recruited for the occasion. This also had the youthful out-fronter happy.

Desmond Lane, English musician, played clarinet and a 40c penny-whistle, receiving whammo reaction with r&r beat. He exited to solid palming for a rousing "Rock Mr. Piper." Irma Logan,

Bill Haley & Comets (6); **Vic Lewis Orch with Irma Logan, Kenneth Earle & Malcolm Vaughan, Desmond Lane, Johnny Wilson's Rock 'n' Roll Sinners** (18). At **Odeon Theatre, Glasgow, Feb. 18-19, '57; \$3 top.**

chirper with the Lewis orch, also pleased, and comedy routine was supplied for variation by the team of Kenneth Earle & Malcolm Vaughan, latter scoring with his singing of "St. Theresa of the Roses."

Entire show, in on a blaze of Bill Haley publicity, had impact of showmanship. It might be useful curtain-raiser to future shows in same theatre if the J. Arthur Rank Organization, which owns theatre, recognizes potential via fine auditorium, excellent stage and backstage facilities and sound equipment.

Kids Are Kids All Over

Glasgow, Feb. 26.

Bill Haley & His Comets had a rock-crazy sendoff after their two-night stint in the local Odeon (18-19). Teenage fans, going frenetic, rocked in aisles, over seats, and sang and chanted. They called out "We Want Haley." Extra police were drafted to control the mob. At one point more than 100 police held them in order.

Authorities allowed the fans to stand for 10 minutes outside the cinema. Then the mob, still chanting, rushed down the street to the Central Station where the Haley group were entraining for their next date, at Liverpool.

Police blocked station entrances as hundreds of kids started singing "Rock Around the Clock." About 100 fans sneaked into the station via an underground roadway entrance, but were dispersed by railway police.

Him's Not for House

Glasgow, Feb. 26.

A surprise attack on Bill Haley and his rock 'n' roll music was made by Jack House, broadcaster and scribe of the Glasgow Evening Times. He described it as the "meaningless blast and blare of Mr. Haley and his assistant torturers."

In a review of Haley's one-nighters at the Odeon Theatre here, House said: "Mr. Haley mouthed meaninglessly into a microphone. He couldn't be heard because of the noise the audience was making — which, mind you, was perhaps a good thing. . . ."

"I have seldom seen such a second-rate affair. The general effect was one of complete boredom. Even the cats, jiving industriously in their seats, kept glancing around to see if other people were noticing them."

Footnote for the r 'n' r fans: House, ace Scot scribe and broadcaster, is 50.

Gets Gold Disk

London, Feb. 26.

Bill Haley, whose recording of "Rock Around the Clock" has sold more than 1,000,000 copies inside the UK, will be presented with a gold disk by the Brunswick label of the Decca group on Associated Television's "Sunday Night At The London Palladium" on March 10.

Haley recently turned down an offer of \$30,000 in American currency to appear on a short concert tour of Lebanon, because of other commitments.

Haley has been lined up for a "welcome home" appearance on the Ed Sullivan tv show. The outfit leaves this country early next month and starts its third r&r picture for Columbia on April 20. At present the script for a British rock

picture, also to feature Haley & Comets, is being written. Haley will make a return visit to this country in September, when he'll do a two-week season at the Palladium, followed by another British tour.

Madrid Mad About R&R

Madrid, Feb. 26.

Air Force police in civvies patrolled Madrid's Special Service Theatre one night last week during solo showing of quaking "Rock Around Clock" (Col). Theatre, situated in Spanish government's Parco Movil (auto depot), also services civilian personnel in Madrid working on: airbase projects. All-American audience packed the 1,000-seater long before show started. Teenage cats jammed the first 18 rows.

Although situation never got out of hand, cats and squares alike reacted right from the first note. At one point, house lights threatened to go on as warning to loud jivers. Sage move had the desired effect.

Air Force MP's end-of-the-affair report read: "No casualties. No damage. It's the Most."

'Gent' Opening

Continued from page 1

ducer explains, "but in that case I won't give them tickets for the Broadway opening. They can attend the second night or as many subsequent performances as they want, but I won't let them get seats for the premiere, if I can prevent it."

"I'm absolutely adamant on that," Cohen continues, "and it applies to everyone, including agents, newspaper man, backers, friends—everyone. They may be welcome at the after-the-opening party, or at my home for dinner. But if they see the show out of town they can't attend the opening on Broadway. I've instructed the company manager, pressagent, stage managers and everyone connected with the show to notify me of anyone in the trade who's around the theatre while we're trying out."

The producer is convinced that, particularly for a comedy and to some extent for any play, anyone already familiar with the lines is unlikely to react to them, since there's a strong element of surprise in virtually all comedy and even in dramatic dialog. It's his theory that between 200 and 300 firstnighters at "Tunnel of Love" had seen the Joseph Fields-Peter De Vries comedy out of town, and therefore tended to be less amused at it in New York.

Much the same situation has occurred with other comedies that were highly touted out of town but proved to have less impact in New York. The presence of such a large pre-insulated group is bound to have a deadening effect on the reaction of the audience as a whole, Cohen thinks. That mild response tends to upset the cast and take the edge off the performance, he adds.

Hilton Empire

Continued from page 2

was delayed by the political situation.

Havana, Acapulco and Montreal are other upcoming international Hilton operations. Last Hilton preem was Mexico City's Continental Hilton (partnered with ex-President Miguel Aleman) which bowed this past December, and is already capacity.

The Caribe-Hilton in San Juan, P.R., is adding 100 rooms to its 300. The entire Caribbean this winter is SRO; "there isn't a room on the entire island of Puerto Rico," travel agents tell clients. The European scare cancelled or deferred the winter cruises to the Mediterranean, with result the West Indies belt has been SRO.

Other Hilton Hotels expansions include two hostleries in London (1,000 rooms total), one each in the Park Lane and Grosvenor Sq. sectors; Amsterdam, Vienna, Tokyo, Bangkok, Ceylon, India. In South America, Santiago de Chile, Caracas, Venezuela, Lima, Peru, Sao Paulo and Rio de Janeiro in Brazil, Buenos Aires and Montevideo, Argentina.

Reach For A Winner!

With the hottest
Stanwyck starrer
since
"Double Indemnity"
and "Sorry
Wrong
Number"!



BOB GOLDSTEIN PRODUCTIONS presents

BARBARA
STANWYCK
STERLING
HAYDEN

CRIME

OF

PASSION

*The
stripped-of-shame
story of a cop's wife who
committed one sin too many!*

co-starring

RAYMOND BURR with VIRGINIA GREY • FAY WRAY • ROYAL DANO

Story and Screenplay by JOE EISINGER • Executive Producer BOB GOLDSTEIN • Produced by HERMAN COHEN • Directed by GERD OSWALD

"Top crime yarn!
Well-knit and suspenseful
story of ambition,
intrigue, crime and passion.
A superior entry!"

— HOLLYWOOD REPORTER

"Aimed right at
the female audience!"

— FILM BULLETIN

"Thoroughly
satisfactory
action-meller!"

— VARIETY

"Holds audience interest
and awakens a good
degree of excitement!
Should do good business
in theatres that cater
to the crime addicts!"

— SHOWMEN'S TRADE REVIEW

"Barbara Stanwyck succeeds
in making her latest
exciting, taut and worthwhile!"

— M. P. DAILY

THRU
UA

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 1
This Date, Last Year..... 3

COLUMBIA

Starts, This Year..... 3
This Date, Last Year..... 2

"JEANNE EAGLES"

(George Sidney Productions)
Dir.—George Sidney
King, Kovak, Jeff Chandler, Agnes Moorehead, Gene Lockhart, Virginia Grey, Charles Drake, Larry Gates, Will Wright, George Nelse, Richard Gaines, Doris Lloyd, Bob Hopkins, Frank Borzage, Lew Borzage, Dan Borzage, Sheridan Comerate, Lowell Gilmore, Joe De Santis
(Started Dec. 25)

"THE LONG HAUL"

(Marksmen Films)
(Shooting in England)
Prod.—Maxwell Setton
Dir.—Ken Hughes
Victor Mature, Diana Dors
(Started Feb. 18)

"DOMINO"

(Rovic Productions)
Prod.—Vic Orsatti
Dir.—Ray Narro
Rory Calhoun, Kristine Miller, Yvette Dugay, Eugene Iglesias, Robert Burton, James Griffith, Roy Barcroft, Denver Pyle, Bert Bradley, Ray Corrigan, Wes Christiansen, Tom Brown
(Started Feb. 18)

"BITTER VICTORY"

(Transcontinental Films)
(Shooting in Libya)
Prod.—Paul Greitz
Dir.—Nicholas Ray
Richard Burton, Kurd Jergens, Raymond Pelegrin
(Started Feb. 18)

METRO

Starts, This Year..... 3
This Date, Last Year..... 4

"LES GIRLS"

Prod.—Sol C. Siegel
Dir.—George Cukor
Gene Kelly, Milti Gaynor, Kay Kendall, Faina Eliz, Jacques Bergerac, Leslie Phillips
(Started Jan. 3)

"TWO OF A KIND"

Prod.—Edwin H. Knopf
Dir.—Richard Thorpe
Robert Taylor, Dorothy Malone, Gia Scala, Warren Dalio, Martin Gabel, Jack Lord
(Started Feb. 25)

PARAMOUNT

Starts, This Year..... 3
This Date, Last Year..... 1

"HOT SPELL"

(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Daniel Mann
Shirley Booth, Anthony Quinn, Shirley MacLaine, Earl Holliman, Clint Kimbrough, Valerie Allen
(Started Jan. 21)

"GIVING YOU"

(Hal Wallis Production)
Prod.—Hal Wallis
Dir.—Hal Kanter
Elvis Presley, Elizabeth Scott, Wendell Corey
(Started Jan. 21)

"SHORT CUT TO HELL"

Prod.—A. J. Ayres
Dir.—James Cagney
Robert Ivers, Georgeann Johnson, William Bishop, Peter Baldwin, Valerie Allan, Denis Macklin
(Started Feb. 25)

REPUBLIC

Starts, This Year..... 0
This Date, Last Year..... 2

RKO

Starts, This Year..... 1
This Date, Last Year..... 1

"STAGE STRUCK"

(Shooting in New York)
Prod.—Stuart Miller
Dir.—Sidney Lumet
Henry Fonda, Susan Strasberg, Joan Greenwood, Herbert Marshall, Christopher Plummer, Sally Gracie, Pat England
(Started Jan. 21)

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 2

"THE DESK SET"

Prod.—Henry Ephron
Dir.—Walter Lang
Spencer Tracy, Katharine Hepburn, Joan Blondell, Gail Young, Pamela Curran
(Started Jan. 14)

"A MATRU OF RAIN"

Dir.—Fred Zinnemann
Eva Marie Saint, Don Murray, Anthony Franciosa, Henry Levin, Henry Silva
(Started Jan. 19)

"THE WAYWARD BUS"

Prod.—Charles Brackett
Dir.—Victor Neumann
Dan Dailey, Jayne Mansfield, Joan Collins, Rick Jason, Betty Lou Keim, Dee Pollack, Larry Keating, Dolores Mitchell, Dee Pollack
(Started Jan. 21)

"THE THREE FACES OF EVE"

Prod.—Dir.—Nunnally Johnson
David Wayne, Joanne Woodward, Lee Cobb, Ken Scott, Alena Murray
(Started Feb. 5)

"BERNARDINE"

Prod.—Samuel G. Engel
Dir.—Henry Levin
Janet Gaynor, Terry Moore, Pat Boone,

Dean Jagger, Natalie Schafer, Isabel Jewell, Ronnie Burns, Dick Sargent
(Started Feb. 8)

"AN AFFAIR TO REMEMBER"

Prod.—Jerry Wald
Dir.—Leo McCarey
Cathy Grant, Deborah Kerr, Richard Denning
(Started Feb. 8)

UNIVERSAL

Starts, This Year..... 5
This Date, Last Year..... 3

"HAY MAN GODFREY"

Prod.—Ross Hunter
Dir.—Henry Thomas
June Allyson, O. W. Fischer, Martha River, Jessie Royce Landis, Eva Gabor, Robert Keith, Jay Robinson, Jeff Donnell, Eric Sinclair
(Started Jan. 28)

"STALIN IS ALIVE"

Prod.—Albert Zugsmith
Dir.—Albert Zugsmith
Lyn Barker, Zsa Zsa Gabor, Jeffrey Stone, Aram Katcher, Maurice Manson
(Started Feb. 4)

"EDGE OF EVIL"

Prod.—Albert Zugsmith
Dir.—Orson Welles
Cyril R. Heatly, Orson Welles, Janet Leigh, Joseph Calleia, Akim Tamiroff, Joanna Moore
(Started Feb. 10)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year..... 2

"SAYONARA"

(Shooting in Japan)
Prod.—William Goetz
Dir.—Joshua Logan
John Brando, Red Buttons, Patricia Owens, Ricardo Montalban, Mikko Taka, James Garner, Miyoshi Umeki
(Started Jan. 10)

"FAND OF ANGELS"

Dir.—Raoul Walsh
Clark Gable, Yvonne DeCarlo
(Started Jan. 10)

"THE HELEN MORGAN STORY"

Prod.—Martin Raskin
Dir.—Michael Curtiz
Arlene Blyth, Paul Newman, Richard C. Lee, Alan King, Gene Evans
(Started Jan. 24)

"NO TIME FOR SERGEANTS"

Prod.—Dir.—Mervyn LeRoy
Arlyne Gentry, Ron McCormick, Nick Adams, Murray Hamilton, Jean Willes, Henry McCann, Dub Taylor, William Fawcett, Raymond Bailey, Malcolm Atterbury
(Started Jan. 28)

INDEPENDENT

Starts, This Year..... 21
This Date, Last Year..... 10

"THE BRIDGE ON THE RIVER KWAI"

(Columbia Release)
(Hafnium Prod.)
(Shooting in Ceylon)
Dir.—Sam Spiegel
William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald, John Boxer
(Started Oct. 1)

"THE SWEET SMELL OF SUCCESS"

(Hecht-Hill-Lancaster Productions)
(For UA Release)
Dir.—James H. Hill
Dir.—Alexander Mackendrick
Burt Lancaster, Tony Curtis, Sam Levene, Susan Harrison, Marty Miller, Barbara Nichols, Jeff Donnell, Loretta Tullie, Joe Frisco, Lawrence Dobkin
(Started Nov. 4)

"UNCLE GEORGE"

(Warwick Productions)
(For Columbia Release)
Prod.—John Paxton
Dir.—Nigel Patrick
Nigel Patrick, Charles Coburn, Wendy Hiller, Athene Seyler
(Started Jan. 7)

"THE SEA WALL"

(Dino De Laurentiis Productions)
(For Columbia Release)
(Shooting in Thailand)
Dir.—Dino De Laurentiis
Dir.—Rene Clement
Silvana Mangano, Richard Conte, Anthony Perkins, Jo Van Fleet, Alida Valli, Heinrich Persoff, Ruth Storey
(Started Jan. 7)

"SAINT JOAN"

(Carlyle Production)
(For UA Release)
Prod.—Dir.—Otto Preminger
Richard Widmark, Richard Todd, Anton Walbrook, John Gielgud, Paul Scofield, Felix Aylmer, Harry Andrews, Barry Jones, and Jean Seberg
(Started Jan. 9)

"LEGEND OF THE LOST"

(Carlyle Production)
(For UA Release)
(Shooting in Libya)
Dir.—Henry Hathaway
John Wayne, Sophia Loren, Rossano Brazzi
(Started Jan. 12)

"THE QUIET AMERICAN"

(Ficino Production)
(For UA Release)
(Shooting in Saigon)
Prod.—Dir.—Otto Preminger
Audie Murphy, Michael Redgrave, Claude Dauphin
(Started Jan. 21)

"THE ADMIRABLE SNOWMAN"

(Buzz Productions)
(Shooting in England)
Exec. Prod.—Michael Carreras
Prod.—Audrey Baring
Dir.—Val Guest
Forrest Tucker
(Started Jan. 21)

"STRIDER AT SOLDIER SPRINGS"

(Libra Productions)
(For UA Release)
(Shooting in Tucson)
Prod.—Robert Butler
Dir.—Francis D. Lyon
Joel McCrea, Mark Stevens, Joan Weldon, Darlene Arida, Ann Richards, Carolyn Craig, George Chandler, Stanford Jolley
(Started Jan. 28)

"OLD MILLER"

(Wait Distribution Productions)
(Buena Vista Release)
Prod.—Walt Disney
Dir.—Robert L. Johnson
Dorothy McGuire, Fess Parker, Jeff York, Tommy Kirk, Kevin Corcoran
(Started Jan. 28)

"THE BARNUM ROSS STORY"

(For UA Release)
Prod.—Edward Small

Drew Pearson's Holy Land Film Into Theatre Dates

Despite Video Exposure

"Drew Pearson's Report on the Holy Land," hour-long documentary on conditions in Israel, has been acquired by Joseph Brenner Associates for theatrical and tv distribution in the U.S. Deal was consummated with Orb Films.

Produced by Baruch Diner last year in Israel, film is narrated in its entirety by Pearson. Picture was presented Jan. 27 by NBC-TV and will start its theatrical showings March 6 at the Embassy Newsreel Theatre, N.Y.

NEW TITLES HANDED OUT AT MUSIC HALL

James F. Gould, treasurer of the Radio City Music Hall Corp., was elevated to veepee following a meeting of the Hall's board of directors. Gould has been with the Music Hall since it opened in 1932. He stays as treasurer, with E. Herbert Johnson being named assistant treasurer.

Another new title is that of Sydney Goldman as director of theatre operation. He was formerly theatre manager. John Jackson, formerly stage manager, becomes director of stage operation while Charles A. Hacker, formerly manager of operations, becomes assistant to President Russell V. Downing. Reassignment was made necessary because of the death of Irving Evans, who had been veepee and first assistant to the president at the Hall.

Latins' New Ideas

Continued from page 6

and elsewhere South of the border. There was room for expansion in Venezuela, he noted, which is a "boom" territory, and also in Mexico. In Argentina there is "lots of room for improvement" despite liberalized trading conditions, "but business there can be very good," he said.

Aboaf said inflation in various countries, such as Brazil, Chile and Colombia, was hurting the American industry. "We have to double or triple our business there to get out the same number of dollars as before," he reported.

Milton R. Rackmil, U prexy, accompanied Aboaf to the conventions and on the rest of the trip. He not only boosted the U product, which is steadily gaining ground, but also did a p.r. job for the American industry as such.

A big problem in many countries are the artificially low-pegged admission prices. Aboaf said it appeared to him that there was lots of room for price boosts, but warned that—if unwisely handled—such increases also could boomerang, i.e. reach the point where the sacrifice of volume admissions actually could lower income.

As for mergers with other distribution companies in the area, Aboaf was skeptical. Due to stringent labor contracts in the respective countries, any merger would have to be studied carefully in advance to determine whether it'd actually result in savings, he said. "Of course, it would eliminate executives," he commented.

Universal, while sticking to its policy of not acquiring showcase houses, is concentrating on situations where it splits a theatre's playing time with another distributor for the full year's product.

Asso. Prod.—Robert E. Kent
Dir.—Ted Post
Cameron Mitchell, Dianne Foster, Paul Richards
(Started Jan. 28)

"THE DAY OF THE TRUMPET"

(Premiere Productions)
(Shooting in Philippines)
Prod.—Harry Smith
Dir.—Eddie Romero
John Agar, Richard Arlen, Myron Healy, Bill Muir, George Macgregor, Alicia Vargel, Clelio Legaspi
(Started Feb. 5)

"THE ABDUCTORS"

(Regal Film for 20th-Fox)
Prods.—Ray Wander, Michael Abel
Dir.—Andrew V. McLaglen
Victor McLaglen, Fay Spain, Carl Thayer, Gavin Muir, George Macgregor, Carlyle Mitchell, John Morley, Fintan Meyer, Joseph Hamilton, James Logan, Gene Walker, Ray Lawless, Cliff Lyons, George Cesar, Jason Johnson
(Started Feb. 18)

"GODS MY PARTNER"

(Regal Film for 20th-Fox)
Prod.—Sam Hersh
Dir.—William Claxton
Walter Brennan, John Hoyt, Marion Ross, Jess White, Ross Newland
(Started Feb. 20)

Race Stereotypes Still Go On

Chicago, Feb. 26. Edmund C. Berry, executive director of Chicago Urban League said in a public speech last week that mass entertainment media are fostering prejudice against minority groups. "Almost invariably in fiction, movies, radio and television the characters with commendable, pleasant, status-giving roles are white," he said before Association for Intergroup Education of Greater Chicago. This is an affiliate of National Conference of Christians and Jews.

Checking Film Row

CHICAGO

Ralph Banghart, former RKO publicity man for midwest, is temporarily at Universal International here assisting in "Battle Hymn" publicity.

Kathryn Grant due in today (Wed.) for world preem of "Mister Corey" at State-Lake.

Dick Bregenzner leaves Balaban and Katz ad-publicity for Wilson Sporting Goods in Chi where he will be copywriter in advertising.

Chicago Sun-Times is now backing Academy Award Sweepstakes here and expects 250,000 entries in its contest.

Ed Seguin, Balaban & Katz ad-publicity director off on two-week vacation in Miami.

PITTSBURGH

Edwin Prizer, who has managed Exploitation Productions here since outfit opened a local office, named head of the EPI branch in Philadelphia, his home town. Pending permanent replacement, Toni Daniel is in charge here.

Simon Goldschag, father of Joe Wayne, WB salesman, retired after being in film distribution in Mexico and Panama for 35 years; Goldschag lives in Mexico City and Wayne visited his parents there over the holidays.

Charles Mergen, AA salesman, blacked out at an auto agency, where he had gone to pick up a new car, and sustained a broken nose and shoulder.

Pittsburgh added to Par exploitation territory of Mike Weiss, who now covers Washington and Philadelphia. Ralph Buring, who formerly handled this city out of Cincinnati, was assigned exclusively to midwestern cities.

Mike Winograd, vet Rochester, Pa., theatre owner, left for Miami Beach on his annual winter vacation.

Ted Tolley, M-G shipper, named prexy of Filmrow Employees, Local B-11, for his 17th term. Other officers elected were: Elwood Ohlger, 20th, vice-president; Cele Miller, RKO, secretary; Alf Kuhn, WB, treasurer; and Harry Witmer, Col, business agent.

Harold D. Cohen, owner of Embassy Theatre in Lewistown for last 30 years, assumed the operation and management of all three houses in that town. Others are the Miller and Rialto.

Dr. H. C. Winslow, Meadville physician and owner of Park Theatre, sold his radio station, WMGW, for \$100,000 to American Business Enterprises and William Rich of New York.

Dave Silverman, manager of RKO exchange here for years and left jobless by shuttering of that company's branches, joining new Al Schwalberg company as a district sales boss.

Dave Silverman, who was manager of RKO exchange here when it folded, joined Al Schwalberg's Artist-Producers Associates as sales manager for area embracing Pittsburgh, Cleveland, Cincinnati, Washington and Philadelphia.

State Theatre in Clymer, closed for a number of years, being reopened by Roger McGary and his brother, Carl. State was formerly run by Steve Bianco family.

Danny Ryan quit Stanley-Warner ad publicity department to go with Thrift Drugs; Joe Beres replaced him.

Dick Cvetik, who used to be with SW, is new manager of Arcade on Southside.

Eve Friedman, secretary at old RKO office, went with UA as Girl Friday to exchange manager James Hendel; Doris Sharapan, also ex-RKO, joined the Par booking department.

MINNEAPOLIS

Ben Berger and Mrs. Berger on vacation in Florida.

Dick Dynes, released in closing of RKO branch office, hooked up for special sales with "Ten Commandments" unit.

Minnesota theatres turned over check for \$10,550, raised through theatre collections and personal contributions to Hungarian relief. Exhibs are joining farmers in fight against proposed bill to es-

tablish daylight saving in Minnesota.

Harry B. French, chairman of board of Minnesota Amus. Co., hospitalized here after becoming ill in Baton Rouge, La., during trip.

Variety club joins auxiliary in St. Valentine's dinner Feb. 9 for benefit of Variety Heart hospital at University of Minnesota.

Don Alexander, Minnesota Amus. Co., publicist, back on the job after two consecutive bouts with flu.

Actor Jock Mahoney here in person to plug "Battle Hymn." Twin Cities' RKO Orpheum day-date underline.

Word received here of death in Florida of Bob LaPiner, long a Minnesota Amus. Co. exec here until retirement several years ago.

Circuit owner Ted Mann off to California again for another visit with his family wintering there.

Minneapolis' Star carried profile of Bennie Berger on occasion of his announcement he's stepping out as North Central Allied prexy after occupying the office 11 years.

Tom Burke, general manager of territory's largest non-profit buying-book group, and the wife vacationing in southwest.

Harold Field, Pioneer circuit owner, off on Florida vacation.

Austrian "The Congress Dances," a European C-Scope picture, having its St. Paul first-run at nabe Grandview.

Robert Wagner here this week for personals to promote "True Story of Jesse James" in which he stars.

J. W. MacFarland, National Screen branch manager here, recovering from pneumonia attack.

E. L. Peaslee, North Central Allied first veepee, may be drafted at annual convention here March 1-2 to succeed Bennie Berger who refuses to be a candidate for prexy again after serving 11 years.

William Wood chosen head of Colosseum here. Other officers are Don Halloran, 20th-Fox, veepee, and Earl Wilson, secretary-treasurer.

DENVER

A. P. Archer and Joe Dekker sold the Lakeshore Drive-In to the Denver Corp., a sub of Monarch Theatre, Chicago. Sale price reported as \$450,000.

Alberta Pike, ad manager for Fox Denver theatres resigned to become general manager in charge of art theatres operation. She will be with the Plaza Art Theatre Corp., Oklahoma City, with her first assignment being to reopen the Plaza Art Theatre there.

Frank Jenkins still doing publicity for Metro exchanges in Denver and Salt Lake City; he denied going with a television station.

ST. LOUIS

The Orris, Ste. Genevieve, Mo., dark since Aug. 30, sold by Martin Oberle to Tom Jokerts and Adrian Ehler, both residents there. Face-lifting job will be completed before relighting this month.

No reopening date set for Lyric, Winchester, Ill., owned and operated by Paul E. Stehman.

V. H. Sharp sold his Princess, Godeon, Mo., and the new owner will convert the house into a church. House was operated on a limited-week basis since last May.

Litigation in family of the late Mayme H. McConnell, Quincy, Ill., that has kept the Orpheum, in that town, dark since Nov. 17, 1954, seems to have been settled. House will soon be re-lighted under joint management of Percy and John Hoefler and Donald C. McConnell.

F. Val Mercler and his brother, L. A. Mercler, purchased a tract of land near Ste. Genevieve, Ill., for new ozoner that will be readied for 1957 opening.

A new ozoner near Thayer, Mo., skeddled for lighting in next 60 days by B. D. Faddus and Frank Hall, both of West Plains.

Charles Dee, Jr., Lessee of the Gem, Mascoutah, Ill., shuttered for indefinite period. House was re-lighted by Dee last October.

Clarence H. Kalmann shuttered his Salisbury, an indie nabe in North St. Louis for indefinite period; house operated on weekend policy for several months.



EVERY GUY IN TOWN KNEW THE DAME IN THE TATTERED DRESS!

She was as cheap as she was rich and as pretty as she was vicious and now she stood there giggling at the body in the street. Was it Murder—or the Unwritten Law ... or was it a town's hidden evil showing through a woman's tattered dress?



JEFF CHANDLER
JEANNE CRAIN
JACK CARSON
GAIL RUSSELL
ELAINE STEWART

The Tattered Dress

CINEMASCOPE

WITH GEORGE TOBIAS • EDWARD ANDREWS • PHILIP REED

PRODUCED BY JACK ARNOLD • WRITTEN BY GEORGE ZUCKERMAN • PRODUCED BY ALBERT ZUGSMITH • A UNIVERSAL INTERNATIONAL PICTURE



FROM **U-I** THE 'EXCITING COMPANY

Some Industryites See Video As Making 'Consent Decrees' Unbearable

The revolutionary changes that have taken place in the film industry as a result of the television era has convinced a large number of industryites that steps must be taken to amend the "archaic" Government consent decrees. It is pointed out, for example, that the decrees were promulgated in the pre-war era and the restrictions they impose were set down before the impact of television.

What has happened in effect, it's said, is that the film industry is being forced to operate in "a jet era with Model T consent decrees." It is further argued that if the television networks had to operate under similar consent decree restrictions as the film industry, they, too, would be faced with many of the economic problems that has been plaguing the film business in recent years.

Distribution has long blamed many of the ills of the film business on the stranglehold of the consent decrees. Excepting for the vocal dissent of Allied States Assn., a large segment of exhibition concurs with the views of the film companies. For the most part, however, the industry, which prefers an ostrich-like policy in relations with the Government, has been timid in launching a drive for revision of the decrees.

It's agreed that total revision of the decrees will not be necessary, but it's felt that certain changes, especially in relation to the combination of distribution facilities and perhaps the return of block booking, would prove helpful in combatting the general boxoffice decline.

There has been a demand in some quarters for action which would lead to an amendment of the decrees. So far, however, the film companies, still bemoaning under the guilt complex of the activities that brought about the decrees, haven't seen fit to take a forceful move in Washington. This is mainly because the industry, a prime target for newspaper publicity, prefers to keep its corporate and interneine problems in the background. It's anticipated, however, that if the boxoffice continues its downward step, action will have to be taken to preserve the industry's economic structure. If mergers and consolidation of certain facilities are essential for survival, it's noted that the industry will be forced to seek the Government's permis-

Lap Seats, 50c

The Booker T Theatre, 400-seater in Washington, playing "Ten Commandments" on two-a-day with admissions at \$1.25 for matinees and \$1.50 evenings, reported daily grosses to Paramount of over the \$1,100 capacity.

Management's explanation: Full price must be paid for youngsters unless they sit on their parents' laps. Then they pay 50c and the gross goes over the scaled ceiling.

Theatres Want In On Jersey's Now Legal Bingo

Trenton, Feb. 26.

With bingo about to be authorized in the state under legislative okay, the New Jersey Federation of Motion Picture Exhibitors is weighing the establishment of a plan so that theatres may be rented for the playing of bingo under the state regulations. A committee has been appointed to study the state bill which has been passed by both houses of the legislature and is now awaiting the signature of Gov. Robert Meyner.

Bill proposes that a special state commission regulate the rate of rental of the premises where bingo may be played. Theatres, under the bill, are eligible to rent premises to charity, church and religious organizations which may wish to use the theatres for bingo. However, bingo cannot be played in conjunction with the regular film program.

Wichita's \$5,000 Loan

Washington, Feb. 26.

A \$5,000 loan to help improve a four-wall theatre at Wichita, Kas., has been granted by the Small Business Administration.

Loan went to Frank and Edna Salmons.

\$318,000,000 Distrib Gross in '54, Reports N.Y. Commerce Commish

Albany, Feb. 26.

Empire State's entertainment and recreation industries grossed more than \$855,000,000 during 1954 according to statistics disclosed last week by State Commerce Commissioner Edward T. Dickinson. But although the motion picture field has eased off considerably from its wartime peak, it's still rated as the biggest factor in New York State's amusement business.

Film distribution services, mostly located in N. Y. City, accounted for \$318,000,000 in receipts and 6,900 employees. The take from motion picture production amounted to \$31,500,000, while production of films for television—relatively small in 1954—accounted for \$16,100,000.

Report in the current issue of New York State Commerce Review shows that the State accounted for nearly 21% of all motion picture, theatrical presentation and sports receipts in the U.S. and employed 60,000 people at an annual payroll of \$225,000,000. Based on the 1954 U.S. Census of Business, these figures have just been made available for analysis.

State's greatest margin of leadership in the entertainment industry, Commissioner Dickinson said, was in the field of theatrical presentation. There, he added, some 750 theatres and establishments took in 70% of total national receipts in this category.

Motion picture boxoffice receipts, the report reveals, totalled \$177,000,000 in 1954. Figure represents an 11.6% decline from 1948, despite the fact that admission taxes are included in the 1954 tally but were not in the earlier one.

As might have been expected, drive-ins registered sizable gains and conventional houses fell off numerically. It's pointed out in 1954 there were 1,159 motion picture theatres in operation in the State—1,033 hardtops and 126 drive-ins. Tally marks a loss of 116 from 1948, when there were 1,241 conventionals and only 34 ozoners.

Report breaks down the \$255,000,000 entertainment and recreation payroll as follows: film industry, 52%; theatrical presentations and services, 18.1%; commercial promotion and operation of sports, 10%, while others accounted for 20.3%.

Theatre, Not Product, Shortage [IN DOWNTOWN MINNEAPOLIS]

Minneapolis, Feb. 26.

It's probably just as well they're turning out fewer pictures in Hollywood, as far as Minneapolis is concerned anyway.

With a reduction in the number of downtown first-run theatre outlets here in recent years and long runs the order of the day, many fewer pictures would be played locally under any circumstances.

Even taking into consideration the curtailed film production, the number of lesser pictures accumulating on the exchanges' shelves here is growing and more and more are going into the ordinarily subsequent-run neighborhood houses for their local first-runs.

Not counting the Century where Cinerama holds forth and "Seven Wonders of the World" is in its 29th week, there are only seven loop first-run houses, and at two of them attractions are in their ninth weeks with no end of the runs immediately in sight.

At another of the seven houses, the Lyric, "Ten Commandments" has just started a minimum roadshow run of four months. The Lyric has been United Paramount's lone local moveover house, just as the Pan is RKO's.

Copy Angles, Truth & Boxoffice

Tough to Know How to Sell Certain Pictures—'St. Louis' and 'Bad Seed' Dilemmas Noted

Don't Be a Heroine

What should a theatre cashier do when confronted with a muzzle of a gun? Drop to the floor or yell for help? Or hand over the cash to the holdup man?

A San Francisco union of theatre employees gives this advice: "In the event of a holdup, try to get a good look at the person holding you up—that you might identify the suspect at a future date—but don't try to be a hero and save the money. Keep in mind that the money is insured and easily replaced but that the nervous person on the other end of the gun might pull the trigger, and your life, even though insured, can never be replaced."

When should an ad tell the truth?

Question bothers the ad-pub fraternity in the wake of repeated criticism that ads are misleading and tend to accent elements in the picture that are minor in the actual telling of the story.

Good case in point is "The Spirit of St. Louis," which opened last week at the Music Hall, N.Y. Purpose of the ad campaign on this expensive (\$7,000,000) entry was as much to advertise the film, as it was to counterbalance a series of logical assumptions on the part of the public.

Ads very deliberately stayed away from flying sequences on the sound assumption that, already, many might equate the story of the Lindbergh flight with nothing but hours in a narrow cockpit. Then, too, Warner Bros. had to overcome any impression that this was a documentary.

Finally, there was the question of whether a young generation would find the Lindbergh saga of great interest, and the fact that the lay press, inevitably, would stress the flight aspects.

There's no girl in the film, except for the one crucial scene when one handed Lindbergh a mirror just prior to his takeoff. The mirror later saved his life. Ads use the girl as part of the overall attempt to "sell" the picture as more than just a flying film.

If "Spirit" presents a sizeable merchandising problem, partly due to the concepts automatically forming in the public's mind, other ad campaigns have shown that audiences at times have to be "led" to like something. Metro's "Lust for Life" ads highlighted a scene that was barely in the picture and essentially the same was true of "The Burning Hills," which was represented as something it was not. In contrast, some other films have not succeeded in the past precisely because ads "spilled" the exact contents of the story.

Interesting test game with Warner Bros. "The Bad Seed," generally sold in the ads as a "shocker." Campaign never revealed the real subject of the story, i. e. a little girl who is a killer. Ads went over big, and the film was socko all over.

In several spots, however, more or less by accident, a different set of ads were used. They pointed to the real story ("... now she knew that her daughter was as dangerous and deadly as a maniacal killer." Ads featured the mother's face, a bottle of poison and the caption: "Now she knew what she had to do!")

Upshot was that the theatres featuring these ads failed to do business. In other words, the (unpleasant) truth was a h.o. bust, mostly because people automatically shrink from morbid themes.

N.Y. State Film License Fee Up Anew as Issue

Albany, Feb. 26.

The lines have been drawn for another fight to obtain approval by the Legislature and the Governor of the 1955-56 bill proposing to increase the licensee fees collected by the State Education Dept's Motion Picture Division from \$3 to \$7 per 1,000 feet, for original films, and to decrease the charge from prints. The latter would be accomplished by changing the base from \$2 per 1,000 feet to \$4 for "each additional entire copy." If passed, effective date for switchover would be July 1.

The measure has a new Assembly sponsor, Alonzo L. Waters, Republican, of Medina and a publisher, Leo F. Noonan, Cattaraugus County Republican, was the Lower House introducer for the past two years. It was his bill which passed the Assembly and the Senate (after a vigorous debate in the latter) last year, only to be gauntletted by Governor Averell Harriman.

In a brief veto message, the Governor then stated the bill would cost the State \$280,000 in revenue, and no substitute for this loss had been voted by the Legislature.

Censor fees go into State's General Revenue Fund. Actual operating costs of that division is considerably less than half of the amount collected through license-fee.

Governor Harriman's recent budget message showed the "tax" yielded \$428,000 in the calendar year 1956-57. He estimated the return for 1957-58 at \$450,000.

Swap-For-Tix Matinee

San Antonio, Feb. 26.

Usable toys, linen, canned food, children's books and clothing were good for admission to a special Washington's Birthday matinee at the Woodlawn last Friday (22).

Proceeds from the unique admission were presented to local charities. The event was sponsored by the David Maric chapter, Aleph Zadik Aleph, junior order of the B'nai B'rith.

THE ALBINO SKY SERPENT

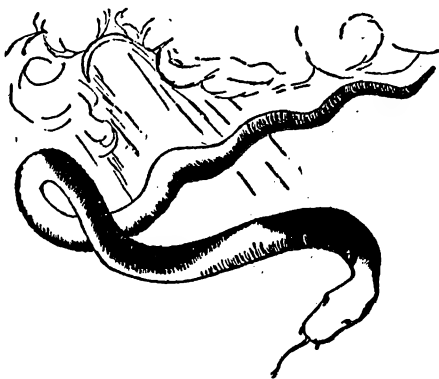
Taken From the Original

OLD MOTHER EARTH

by

D. L. DERN

Author of "THE DOCTOR'S SECRET"



Discovered trillions of light years in space, whereon giants and huge animals roam the mountains and valleys of this gigantic earth being a trillion times the size of our earth, which they refer to as their Island, having been blown from the OLD MOTHER EARTH by a volcano eruption thousands of years ago.

Hollywood Agent
JACK STEWART

New York Theatre

RADIO CITY MUSIC HALL

Rockefeller Center

JAMES STEWART

AS CHARLES A. LINDBERGH IN

"THE SPIRIT OF ST. LOUIS"

In CinemaScope and WarnerColor

A Warner Bros. Picture

and SPECTACULAR STAGE PRESENTATION

CBS-TO-THEATRES 'FEATURES'

Kintner & Lewine Burn Midnight Oil

The transplanted "Bob & Bob" team at NBC-TV (Kintner and Lewine—the Sarnoff-Kintner "Bob & Bob" pairing is another on a higher echelon) has introduced some incredulous head-shaking around the 30 Rockefeller Plaza precincts, with the general attitude one of "how do they do it?" Kintner and Lewine, with the rest of the program-sales staff on their heels, have been going at a whirling-dervish pace for the past two weeks, ever since Kintner took over as exec v.p. over programming & sales and Lewine as v.p. in charge of nighttime programming. They've not only been on a 9 a.m. to 7:30 p.m. merry-go-round with continental meetings, auditions and skull sessions that have left the more leisurely-paced NBC veterans gasping, but on couple occasions last week Kintner and Lewine were seen leaving building at 2 a.m.

That pace is nothing new for them, since it was routine at ABC, where Kintner held down 7 a.m. to 9 p.m. office hours daily and worked on weekends as well, while Lewine did the same thing as a veritable one-man programming department.

But if the Kintner-Lewine schedule has produced frantic activity, it's also produced fast results in the program area, where within a week they (1) signed the Alfred Hitchcock deal that had been pending for some time, (2) pulled Robert Montgomery out of his seven-year occupancy of Monday nights without a quail, (3) set an hour western, "Wagon Train," into the Wednesday 7:30 to 8:30 spot as their key program move against their old ABC standby, "Disneyland," (4) put in the works an hour show for Eddie Fisher and (5) managed to stir up some affiliate unrest by moving into station time Monday nights with the installation of the Hitchcock show at 10 to 11 instead of 9:30 to 10:30 (see separate story).

Old & New 'People' for NBC

Guedel's Unusual Pact for TV Reruns Plus New Linkletter Series

Hollywood, Feb. 26.

In the first such rerun deal for an audience participation show, John Guedel has closed a deal with NBC under which the web has bought the rerun rights to 69 "People Are Funny" shows. It was simultaneously disclosed that the show has been renewed for another two years as a new entry.

Thus the new and old shows will both be on NBC in the coming season. Reruns include 39 from the first year of "People" on tv, 30 from the second. Guedel said shows always shot with reruns in mind have no topicality or sponsor identification and can be shown immediately without changes.

Contract for continuation of "People" marks a change from last year's plan to quit after this season, but the ratings have been the highest yet, particularly with stunts involving Univac, the electronic brain.

Show has been among NBC's top four. Art Linkletter, who teed off a tempest last year when he said he and "People" were washing up after this season, will remain with the show.

Guedel said there's sponsor interest in "Twenty Grand Mystery," new show for which he has shot the pilot. It's a mystery meller with studio guest who tries to guess culprit. "Our organization is geared to three shows (Guedel also has "House Party" and "You Bet Your Life"), so when we thought we were dropping 'People' we started this new one to keep our activity at the level of three. Now it looks like we may have four going."

Gary Cooper TV Series for ABC?

Hour-long western with Gary Cooper as host and sometime-star is being mulled by ABC-TV as either a Thursday or Sunday telefilm offering next fall. With Allied Artists behind him, it will be the theatrical star's first regular video venture.

AA is understood asking \$100,000 for each of 39 60-minute telepics. G. Ralph Branton of AA is said to have given ABC-TV approximately a week to option the series. If ABC-TV takes it, times under consideration are Thursday at 8 or Sunday at 7:30. Branton was in negotiation with Leonard Goldenson, prexy of American Broadcasting-Paramount Theatres.

Cooper, it was reported on the Coast, will establish his own telepic production company if the deal goes through.

Nobody's Safe

Exiting of J. Fred Muggs from the "Today" show has cued the observation in tv circles:

"That's the last of the Pat Weaver gang to leave NBC."

Don Durgin Joins ABC-to-NBC Trek, V.P. Stripe 'n' All

Don Durgin resigned as veep in charge of ABC Radio to make the ABC-to-NBC trek, becoming veep over tv sales development at the latter network. In order to give ABC topper Leonard Goldenson time to get a replacement, Durgin isn't expected to leave until March 15, but it's believed he'll be given his NBC stripe at Friday's (29) board meeting.

Durgin, in his new post, will report to Walter Scott, veep in charge of sales administration at NBC-TV and second in sales under Billy Goodheart. The new NBC exec will work on sales presentations.

This leaves a key hole in the ABC structure. Goldenson is understood mulling several prospects, mostly from the outside. But one insider who is thought to have a chance at the radio vicepresidency is Steve Riddleberger, currently in charge of ABC Radio business management and already slated for a vicepresidency.

Durgin was hired by his former ABC boss, Robert Kintner, now exec veep in charge of sales and programming at NBC-TV. Since he joined NBC a few months ago, Kintner has hired away a number of important ABC execs: Robert Lewine quit as ABC program-talent veep to join him as NBC-TV program veep; James Stabile was ABC's veep in charge of legal affairs and is now with NBC-TV talent negotiations; Chick Abry was ABC-TV sales manager and is now NBC-TV eastern sales manager.

Durgin's departure diminishes the number of ABC's original "researcher-showmen." There were six all told at the network two years ago; there are four today, but all veeps or soon-to-be-veeps: Oliver Treyz, veep over ABC-TV; Don Coyle, research head; Gene Accas, administrative factotum, and Dean Shaffner, ABC Radio research head. George Huntington, the sixth man, is now a Television Bureau of Advertising exec.

FILMASTER'S NEW PROD'N PATTERN

By GEORGE ROSEN

Filmasters' unique "Playhouse 90" operation in the Arizona desert is being observed carefully by all of Hollywood, for out of it is coming a flock of precedents and filmmaking-for-tv patterns that have revolutionary overtones for the industry in general.

Since Filmaster is a CBS-controlled subsid operation, it's an instance, too, where a tv network is "showing the way" toward dramatizing the "new economics" for Hollywood and filmmaking.

Both in the physical aspects of turning out three full-length "on-location" features-for-tv and in the contractual footnotes attending the pacting of major personalities for the "Playhouse 90" series, the whole operation is unique in charting a new course for production of "location" features (both theatrical and tv-inspired) at a new low cost.

All three Filmaster features pacted by "Playhouse 90," "Lone Woman" starring Kathryn Grayson; "Carbine Web and the Four Sisters" starring Helen Hayes and Ralph Meeker, and "Without Incident" co-starring Errol Flynn and Ann Sheridan with Julie London and John Ireland in support, are being turned out in a period of three weeks—one week per feature. "Lone Woman" has already been completed. "Incident" went before the cameras in Tucson this week and "Four Sisters" will be brought in next week. Total of 21 days for shooting three full-length features (each at a cost not exceeding \$150,000) is unheard of in the sphere of Hollywood economics.

To achieve such low-cost budgeting, a shuttling system has been established between Hollywood and Tucson, with props and other paraphernalia flown in as needed, thus obviating the need for setting up studio facilities or any other extraneous spending.

Negotiations have already been completed for the tv-to-theatrical destination of the features (all three of the films will be distributed abroad in theatres following their "Playhouse 90" showcasing), and therein lies the interesting contractual pattern established for the series. Whereas in the past contracts were chiefly concerned with clauses establishing film players rights or waivers when features move into tv, it's now a reverse pattern providing subsequent theatrical protection for stars making features for tv.

"Lone Woman" (which, incidentally, will also serve as a pilot for a projected series) was produced-directed by Ralph Levy. Supporting Miss Grayson are Vincent Price

(Continued on page 40)

Variations on a Theme

Television properties are beginning to develop their own genealogies. Latest example is "A Man's Game," musical about baseball in which Nanette Fabray will star April 23 on "Kaiser Aluminum Hour."

Play was originally written as a straight comedy by Robert Allan Aurthur and presented on "Philco Playhouse" June 1, 1952. Subsequently, it was adapted as a 90-minute musical by David Shaw, with original music and lyrics by Jack & Madeleine Segal, and lined up as a projected property for the Fred Coe Friday night spec series on NBC last season. Coe even lined up Miss Fabray for the lead, but the spec series never hit the air due to sponsor apathy.

Now Talent Associates has recaptured the property and trimmed it back to 60-minute length while retaining the score, has signed Miss Fabray and is ready to roll. TA, incidentally, has signed Broadway arranger-conductor Don Walker to orchestrate and conduct the telecast.

CBS-TV's 'Big 3' Administrative Setup in New Exec Realignment

'Best of Omnibus'

First major sponsorship nibble for the new Robert Saudek Associates operation, which is taking over "Omnibus" and all its backlog on a commercial basis from the Ford Foundation, came last in a request from the Norman, Craig & Kummel agency for a once-over of "Omnibus" film files.

Agency, for an undisclosed client, is interested in bank-rolling a series culling the best features from the 400-odd in the "Omnibus" backlog. Show would be called, natch "The Best of Omnibus."

FCC Orders GE's Pioneer WRGB-TV To Shift to UHF

Washington, Feb. 26.

FCC shocked the industry today (Tues.) when it moved to deprive General Electric of its longtime VHF franchise in Schenectady and convert it to a UHF operation. Commission, in its first final action in deintermixture proceedings, ordered GE to show, cause why its WRGB-TV, one of the country's pioneer stations, should not shift to Channel 47.

Move would shift WRGB-TV's Channel 6 up to Syracuse and provide it with a third VHF outlet. The Albany-Schenectady-Troy area, where WRGB-TV is the only VHF'er, would become all UHF. Much of the early experimental work in television was done at WRGB-TV, which was also the first interconnected station on the NBC lineup, and the FCC split in its vote by a 5-2 count, with dissents from Comrs. John C. Doerfer and Richard Mack.

In other final actions, the FCC (1) dropped the proposal for Channel 10 as a drop-in in Vail Mills, N.Y., (2) converted Elmira, N.Y., to all-UHF by moving Channel 9 and adding Channel 30, (3) made Springfield, Ill., all UHF by shifting Channel 2 to St. Louis and Terre Haute and adding Channels 26 and 36, (4) granted KTVR, St. Louis, currently operating the UHF on Channel 36 there, temporary authority to operate on the new Channel 2 secured from Springfield, (5) made Peoria, Ill., all-UHF by adding two new U's and shifting Channel 8 to Davenport-Rock Island-Moline and (6) retained the status quo in Hartford and Madison, Wisc., by keeping the two U's and one V in each market.

FCC also issued its first instructions to the staff under the new policy of announcing all such instructions to prevent news leaks. FCC ordered staff to prepare documents for a third V in New Orleans, a third V in Beaumont-Port Arthur, Tex., and a third V in Lake Charles-Lafayette, La.

Jack Donohue to Helm Gobel Show Vice Lewis

Hollywood, Feb. 26.

Vet producer-director Jack Donohue has been named to succeed Al Lewis as producer-director of the NBC-TV "George Gobel Show" effective with the March 9 program. Replacement follows a sag in ratings and sponsor renewal troubles.

Donohue became available after Sammy Davis' "Mr. Wonderful" closed on Broadway last Saturday. Lewis took over from Hal Kanter at the beginning of this season.

Exec realignment at CBS-TV, anticipated since Merle Jones moved up to become prexy of the network on Jan. 1, was completed this week with the promotion of v.p.'s Bill Hyland and Bill Lodge to head up enlarged administrative areas and the appointment of Tom Dawson and Ed Shurick to v.p. spots within their respective network sales and station relations departments.

Effect of the new appointments is to establish an administrative "Big Three" under Jones, consisting of Hubbell Robinson, who continues as exec v.p. in charge of programs; Hyland, who as v.p. in charge of sales administration will take over supervision of the sales department, press information department, research advertising, promotion and other sales adjuncts; and Lodge, who becomes v.p. in charge of engineering and station relations, first time the web has combined the two functions. New alignment was chosen by Jones in preference to appointing a new exec v.p. to succeed himself.

Dawson, currently No. 2 man in sales under Hyland as general manager of network sales, move up to become v.p. for network sales, heading the department and reporting to Hyland. Shurick, currently national director of station relations under v.p. Herbert Akerberg, becomes v.p. and director of station relations. Akerberg continues as v.p. in charge of station relations and reports to Lodge.

As Hyland's first new appointment in his new post, he named Jay Eliasberg director of research. Eliasberg has held down the title of acting director ever since Oscar Katz moved up from the research spot to become v.p. in charge of daytime programming.

Van Doren Tops 'Lucy' by 6 Points

"Twenty-One" jumped to a six-point lead this week over "I Love Lucy," scoring the highest Trendex mark ever registered by an NBC-TV regular show against the CBS comedy series. "Twenty-One" hit a 33.3 mark on the overnight returns on its Monday (25) show, with "Lucy" down to a 26.9, a low water mark for the show. Bishop Sheen had a 6.3 on ABC.

Last week, the NBC quizzer topped "Lucy" for the first time, but by a squeaker, 30.6 to 30.0. But with its added momentum, plus the fact that \$143,000 winner Charles Van Doren had ended the show in a tie with Warner Bros. attorney Mrs. Vivienne Nearing, the show's draw was heightened. Next week's situation looks even more promising for the Bary & Enright quizzer, since Monday's show again ended in a tie after two rounds, with next week's score worth \$2,000 a point.

Van Volkenburg Gifted With a Cabin Cruiser By CBS-TV Affiliates

Jack Van Volkenburg, who retired Jan. 1 as CBS Television prexy but continues as a member of the CBS board, got his official valedictory from the CBS-TV affiliate body last Thursday (21). Van Volkenburg came up from Florida for the meeting of the affiliates' executive committee, at which he was presented with a cabin cruiser to use in his semi-retirement. All the affils chipped in for the craft, said to cost about \$15,000.

Moreover, the affiliates wanted to see what they were giving, so a closed-circuit was set up (at affiliates' expense) from New York's Liederkranz Hall (a CBS studio) so that the affiliates could see Van

(Continued on page 36)

Major Industryites Check in For Westinghouse B'casting Powwow

Boston, Feb. 26.

Symposiums on "Showmanship in Public Service" and "Television News" will be among the highlights of the Boston Conference on Public Service Programming, sponsored by the Westinghouse Broadcasting Co., which kicks off tomorrow (Wed.) and runs through Friday (1). Couple of hundred broadcasters and industry VIP's began checking in today for the three-day meet.

Slated for tomorrow, the "Showmanship in Public Service" symposium will be chaired by James Macandrew, of the New York Board of Education, with the following as participants: Dr. Bergen Evans, Northwestern U.; Professor Frank Baxter, Univ. of Southern California; Robert Saudek, "Omnibus" producer; James Aubrey, ABC; Louis G. Cowan, CBS; Edward Stanley, NBC, and William Kaland, WBC.

Chairing the "Television News" talkfest on Thursday (28) will be John K. M. McCaffery, WRCA-TV, N. Y.; with the following participating, James Ferguson, WSAT-TV, Huntington, W. Va.; Mike Wallace, WABD, N. Y.; Robert Breckner, KTTV, L. A.; and Bill Burns, KDKA-TV, Pittsburgh.

The three-day conference, to be attended by representatives from approximately 100 radio and tv stations from all sections of the U. S., will be climaxed by a Saturday tour of Boston's historical sites. The guides will be well known historians from Boston area schools.

Following tomorrow's morning registration, the meeting at the Hotel Statler will be opened by WBC prez Donald H. McGannon. Vice-president Richard M. Nixon will lead a host of prominent speakers (on film) addressing themselves on the theme of "The Challenge" to broadcasters. Others included in the morning speakers' roster include: Dr. Milton Eisenhower, Senator John P. Kennedy, Ralph J. Bunche, Rear Admiral H. G. Rickover, Carl Sandburg. This segment of the program will be chaired by Richard M. Pack, WBC.

Topics of other forums will include: "Public Service Assignment: Freedom (TV) and another one on the same, topic for radio; "Children's Programs," "Use of Special Film," "Use of Special Tape," "Religious Programming."

'Brothers' Face Imminent Axing

"The Brothers" may be cancelled before the end of the season after all. Gale Gordon-Bob Sweeney CBS-TV series had been due for the scrapheap about a month ago, when Procter & Gamble switched over to Phil Silvers and Lever Bros. bought it in its place. At that point, Lever was unable to come up with a substitute, and decided to go along with "Brothers" after all. Sheaffer Pen, the alternate sponsor, stuck along on the condition that CBS-TV find another sponsor to replace it soon.

Now, Lever has become dissatisfied and Sheaffer wants out unless a replacement show to its liking is found. Lever is currently looking at several shows. One possibility is a rerun series of "Private Secretary" films, now available because the series is going off CBS to make way for the new Marge & Gower Champion show. Meanwhile, until a decision is made on a new show, "Brothers" is up in the air. Hope is to get a replacement in by April.

New CBS Radio Biz

CBS Radio corralled a couple of new clients this week in Park & Tilford (for Tintex) and the Florida Land & Homes Bureau. Tintex, with the larger expenditure, moves into daytime starting March 11, with three five-minute units per week for a 10-week span. Deal was set via Emil Mogul.

Florida outfit, starting March 4, is for 13-week sponsorship of a five-minute segment in the Galen Drake stanza Saturday morning.

Rooney to Sub Como

Hollywood, Feb. 26.

Mickey Rooney will take over hosting duties on NBC-TV "Perry Como Show" March 2, while Como takes a vacation.

Rooney planned to N. Y. yesterday (25) to set details, accompanied by personal manager Red Doff.

P&G, GF May Go Along With 'Lucy' Hour—If

Hollywood, Feb. 26.

General Foods and Procter & Gamble have decided to reserve decision on the projected change of "I Love Lucy" to a once-monthly, hour-long entry until the weekly composition of the CBS-TV 9 to 10 Monday night hour on the three alternate weeks is determined. Latest development came out of a weekend meeting between the clients and their agencies with Desi Arnaz and Martin Leeds, head of Arnaz's Desilu Productions.

Sponsors still favor weekly exposure of their product, but are willing to go along with the proposed once-a-month "Lucy" if details of the other three weeks can be worked out. That involves pricing, programs and a realignment of their budgetary layout. On the program side, Arnaz is proposing two of his Desilu properties as hour entries, "December Bride," which would expand to an hour once a month, and "Adventure of a Model." But CBS-TV is understood to have other ideas about filling the other three weeks, preferring its own house entries.

On the sponsorship side, General (Continued on page 40)

TELEPHONE TIME SHIFTS TO ABC-TV

Frustrated twice in finding satisfactory time slots on CBS-TV and NBC-TV, the Bell Telephone System has turned to ABC-TV at 10 p.m. on Thursdays with "Telephone Time." John Nesbitt half-hour telefilm series, currently slotted at 6 p.m. on Sundays via CBS-TV, makes the switch of time and network on either April 4 or 11.

Bell, expressing the feeling to CBS that Sunday at 6 was too early a time for a network showcase, leading to an insufficient Nielsen, first aimed at 7:30 Fridays on the same net. But "Beat the Clock," in moving from Saturday to Friday, has taken the time period instead. Next move was to seek Wednesday at 8 on NBC-TV for Nesbitt, as replacement for the departing "Hiram Holliday," but that, too, fell through.

In its new anchorage, Bell will be facing powerful competition from "Lux Video Theatre" on NBC-TV and "Playhouse 90" on CBS-TV. ABC-TV deal, for a firm 52-week contract carrying Bell through next season, was negotiated by N. W. Ayer. Presently, at 10 on Thursdays on ABC is the sustaining "Airtime—57."

Though Bell has inked for 10 p.m., they will have the first crack at Thursday at 9:30 if "Bold Journey" leaves the spot by fall. ABC wants a stronger followup for Pat Boone's 9 p.m. stanza.

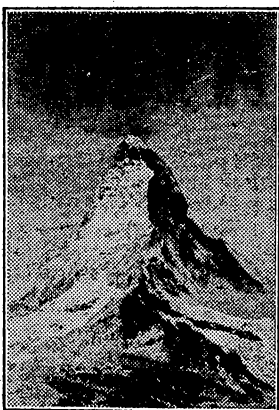
Texas Disk Jockey's 200-Hour Marathon

Spartanburg, S. C., Feb. 26.

Hefty Ray Starr of WJAN Thursday (21) smashed all known records for continuous broadcasting by staying on air 200 hours.

The 240-pound disk jockey, living on fried chicken livers and hot tea, surpassed the 154 hours set Jan. 27 by Bruce Allen of KBLI, Blackfoot, Idaho.

Starr, World War II bomber pilot who was wounded in the left leg 27 times, was on the air to raise money for the City School lunch program. He got more than \$3,000.



SAMMY KAYE

can melt the ice on the Matterhorn with the warmth of his new Columbia record, "MOUNTAIN OF KISSES," a waltz people would climb the highest mountain for. Speaking of climbing, Sammy's new album, "FOR DANCING SAMMY KAYE SWINGS AND SWAYS BELLS ARE RINGING," is heading toward the top.

Bergen TV Quizzer Getting L&M Axe

"Do You Trust Your Wife," the Edgar Bergen quizzer which has been sponsored on alternate weeks for most of this season by L&M Filters, is due to be cancelled by the ciggie outfit at the end of the current cycle in April. Though the final axe hasn't come down, L&M and Dancer-Fitzgerald-Sample are already scouting for a replacement, with a Spike Jones series as one possibility and "Assignment: Foreign Legion," the Merle Oberon vidpixer as another.

L&M's solo sponsorship on the Tuesday 10:30 CBS-TV stanza results from an early-season cancellation by Frigidaire Division of General Motors, which had bought the show a year before on an every-week basis. L&M moved in as alternate sponsor during the summer, only to have Frigidaire drop out in late fall. CBS has been unable to fill the alternate spot since, but L&M apparently is convinced that the "\$64,000 Question" makes the time slot a valuable one if the right show can be found.

NBC's Cugie & Abbie Get a CBS Buildup; Ditto Tennessee Ernie

Xavier Cugat & Abbe Lane will get some generous exposure on the premiere week of their new NBC-TV musical series—but the plug will come from CBS-TV. Next Wednesday (27), they start their new two-a-week 7:30-7:45 series as the Eddie Fisher replacement. On Friday (1), they do their second show in the series, and later that night will appear on CBS' "Person to Person," from their Waldorf suite in N. Y.

Other half of the March 1 "P to P" will be a Coast pickup of Tennessee Ernie Ford and his family. Ford's also a major NBC personality, what with a daytime half-hour strip and his nighttime (Thursday) Ford show.

\$229,000 NEW BIZ ON NBC RADIO BOOKS

NBC Radio this week closed five short-term sponsorship deals which will bring in \$229,000-net into the web's coffers. Major buy was that of the American Institute of Men's & Boy's Wear, which via BBD&O is plunking down \$100,000 for sponsorship of 14 weather capsules per week on "Monitor" for 10 weeks starting Aug. 17.

Schick razors, via Warwick & Legler, is in for a two-week "Monitor" saturation campaign involving 40 30-second spots a weekend starting March 2, with the net billing on this coming to \$54,000. Possibility Schick may expand the campaign to six or eight weeks. Waverly Fabrics has also bought in on "Monitor" for a seven-week ride of 10 fashion segments a week, with a \$52,000 net price tag. Others are Tintex, which is buying into daytime to the tune of \$21,000 net, and Beltona, buying a pair of daytime participations.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Walter McCurdy switches from American Broadcasting-Paramount Theatre's manager of theatre concessions to assistant to veep Sidney Markley . . . Leonard Zweig has ankled Washington and the producer-ship of the alternating "Youth Wants to Know" and "American Forum" on NBC-TV to return to New York; he's currently working with Ted Granik, owner of the two shows, on a new hour-long video property . . . J. Taggart (Tag) Simler to tv sales staff of Katz agency . . . "Kukla, Fran and Ollie," "Medical Horizons," "Dean Pike" on ABC-TV and "The Lonely Abalonian" of ABC Radio received Brotherhood Awards from the National Conference of Christians and Jews; Danny Thomas' tv'er got a certificate of recognition . . . "21" producer Al Freedman to Mexico City . . . Don-Morrow will emcee a new tv travel package called "People and Places" . . . Video arranger and orch leader Paul Taubman and violinist Yehudi Menuhin will team for a radio presentation in behalf of child cardinals . . . Marguerite Tazelaar, former reporter-critic on the Herald-Trib, into Associated Artists as publicist . . . Lee Polk, director of WCBS-TV's "Eye on New York," will similarly handle the station's Saturday kidvid stanza, "Hickory-Dirckory-Doek" . . . Sister pianists Anahid and Maro Ajemian, do three WXQR Studio Series" programs on March 3, 10, 17 . . . Margaret C. Scoggin, moderator of WMCA's "Young Book Reviewers," got a \$2,000 Marshall Field Award for "notable achievement in education by radio" . . . Jones Seavern elected treasurer of Peters, Griffin, Woodward reppery . . . Jay Barney, Tálulah Bankhead's leading man in short-lived "Eugenia" legiter, was in a Phil Silvers segment last week playing a colonel, is signed for upcoming "Capt. Kidd" on "Omnibus" and continues with crossboard CBS Radio "Romance of Helen Trent" . . . Mutual has scheduled 10 five-minute special programs on March 9 in behalf of Crusade for Freedom . . . Demonstrations of newly developed raw film stocks will be presented at tomorrow's (28) luncheon meeting of the National Television Film Council . . . Arthur Tolt, timebuyer, switched to Donahue & Coe from Dowd, Redfield & Johnstone . . . WLIB's Estelle M. Sternberger devoting three Sunday afternoon broadcasts to series of discussions on the problems of nursing care for the aged and infirm . . . An interview last Sunday (24) with Dr. James N. Rosen, prez of the New York City Nursing Home Association, kicked off series.

Jo Stafford, accompanied by hubby Paul Weston, in town for a round of guest shots; she does the Perry Como show Saturday (2), stars on "The Woolworth Hour" March 10, takes over the Arthur Godfrey Wednesday night stanza March 13, then returns to the Coast to move into a new home and guest on the Tennessee Ernie Ford show on March 28 . . . Lowell Thomas originating his CBS newscasts from the Coast and then heads over to Sun Valley for some skiing next Monday (4) . . . Frank Simms joins the regular Garry Moore show cast as second announcer to spell Durward Kirby; he's the first addition to the regular cast in the show's seven-year run . . . NBC pubrelations veep Ken Bilby in Palm Beach for a week's rest . . . New York U. Alumni Assn. honored CBS UN correspondent Lary LeSueur with the Heights Achievement Award over the weekend . . . Ernie Caparros, vet Cuban cameraman-director, set up his own shop in N.Y. as Caparros Studios and has completed a series of 15 one-minute spots for Coca-Cola; spots were supervised by Bob Nathe for McCann-Erickson . . . Jean Sakol of the Bud Brandt flackery off on a five-city tv promotion tour in behalf of fashion clients Leonard & Andrew Arkin . . . G. W. (Johnny) Johnstone, National Assn. of Manufacturers' director of radio-tv-film p.r., with Mrs. Johnstone and ABC's Ted Malone, planned to the Coast Monday (25) for tapings of interviews in NAM's current "It's Your Business" series on ABC Radio. From Hollywood, Johnstones fly to Santa Barbara, where daughter Suzanne, wife of U. of Cal musicology prof Mahlon E. Halterston Jr., has a concurrent date with the stork. They return to N.Y. March 6 . . . Jerry Collins, ex-publicity chief at William Morris, and Dick Gershman, formerly with INS in Chicago, joined the CBS Television Press Info staff. Harry Feeney, web's trade editor, on jury duty this week . . . John Derr, who bowed out as CBS Sports director last April, back with the web on a freelance basis, set to do the Masters Golf Tourney April 5, 6 and 7 . . . Billy M. Greene appears on "Studio One" Monday (4) . . . Thomas H. Belvisio Jr. joined the tv sales staff of the Katz Agency; he's ex-CBS-TV.

Betty Ann Grove won't renew with tv's "Big Payoff" at expiration of her pact on March 22 after a four-year run on the Walt Frammer show, in order to be left free to tackle freelance guest spots and other chores. Incidentally, she'll guest tomorrow (Thurs) on Paul Winchell's ABC-TV "Circus Time" . . . Don De Leo interviews Walter Pidgeon ("Happiest Millionaire") over KMOX, St. Louis, on "Steeplechase Room" at midnight tomorrow (Thurs.) the chat to be piped in from the Polonaise in N.Y. via phone . . . Text for a new "Boyhood of Christ" will be written by Johanna Johnstone of CBS writing staff with the famed 5th Avenue clergyman, Norman Vincent Peale, sharing the billing . . . One of the two researchers for Mike Wallace's "Night Beat" show on DuMont is Phil Merrill. He's son of Leon Levine, ex-CBS, now with Columbia U. and nephew of the writer Isaac Don Levine.

Peter Kalischer, former Tokyo bureau manager and Far East correspondent for Collier's, joined CBS News as a correspondent and will temporary station in N.Y. and Washington pending overseas assignment. First show will be the CBS Radio 8:30-8:35 p.m. news strip . . . Harriet Kaplan and Lilly Veidt, vet agents formerly with the Robert Lantz and Henry C. Brown agencies, have opened their own shop on Madison Ave., taking their actor-writer-producer stable with them . . . Barry Wood and Dave Garroway spent Washington's Birthday in Flint, Mich., where Wood addressed the City Club on "Wide Wide World" . . . Bernard Grant doing a running role on "Edge of Night" on CBS-TV . . . Galen Drake battling a case of bronchitis . . . Jim Lowe devoting 15 minutes of his Saturday WCBS stanzas to combatting juvenile delinquency via answering problem letters from teenagers . . . George Dunbar, ex-account exec at WCBS, has formed Dunbar Broadcasting Inc. and purchased KVOR in Colorado Springs. Stockholders with Dunbar are Jimmy Dudley, sportscaster-for the Cleveland Indians, and George Furth, Indiana furniture manufacturer . . . Walter L. Lawrence of RCA discusses "Closed Circuit Television as a Tool for Industrial Advertisers" at the March 4 luncheon meeting of the N.Y. chapter of the National Assn. of Industrial Advertisers at the Belmont Plaza . . . CBS' Bob Trout addresses the graduating engineering class at City College this week in a pitch to divert more new engineers into government work . . . Maurie Suess, associate producer in charge of production on the "Exclusive!" series, has completed 13 half-hour shows in Europe and is due to arrive in Hollywood shortly.

IN HOLLYWOOD . . .

"Matinee Theatre" executive producer Albert McCleery "ran out" of young talent in Hollywood so he shipped off Winston O'Keefe, the NBC show's talent charge, to N.Y. to scout the off-Broadway shows and college plays . . . Said John Guedel of the recent curtsy he took on the Ed Sullivan show: "I felt my bow dragged a little toward the end" . . . Artie Stander has completed the first draft of a new comedy format for Janis Paige. It goes into the William Morris sales kit for next fall . . . Herb Gordon hopped down to Mexico City on his monthly hegira to Ziv's dubbing studio for the Latin-American trade. He says Brod Crawford's "Highway Patrol" is used by the Mexican government in training rookies for the constabulary . . . Aldous Huxley is dis-

(Continued on page 38)

THAT EDITORIAL 'HOT POTATO'

NBC's '1 Index Card' Format

With CBS already having revised its rate structure, next major rate revision in network radio will come at NBC, which currently pegs nighttime rates somewhat higher than daytime. The NBC revision, when it comes (it's on the web's agenda as the next major project) will constitute more than a single rate structure—it will be a drastic simplification not only of rates but of affiliation agreements.

Matthew (Joe) Culligan, v.p. in charge of the radio web, put the objectives this way: "We want to be able to put everything on one index card, the rate card on one side of the index card and the affiliation agreement on the back." Culligan is also thinking in terms of going beyond the single day-night rate with a formula which would establish an all-day base rate of 100% but variations in greater listening periods. Seven to nine a.m., for example, might be pegged at 120% or more.

First step, however, will be a hike in "Monitor" rates, possibly as much as 20%. This would be separate and apart from the card for the rest of the week.

Early Spring for ABC-TV

Sponsors Already Responding to Bids for '57-'58 Season

With the season still young for selling '57-'58 network television, ABC-TV has already re-signed about half of the present "Mickey Mouse Club" sponsors to another semester. This chunk of coin, in addition to the five other sales that ABC-TV has made so far makes it look like an early spring at ABC-TV. Sales at the web seem to be coming faster than those at either NBC-TV or CBS-TV, which have always left ABC in their wake until this year insofar as advance sales are concerned. As a matter of fact, it was traditional for bankrollers to look at ABC-TV only after all choice time periods were filled on the other two webs.

Meanwhile, Disney Productions has set March 11 as the date kicking off production on next season's "MMC" material. The show will be a half-hour cross-the-board. Initial filming will be on "Fun With Music," featuring the Mouseketeers and "Talent Roundup."

Other new ABC-TV pacts are Bell Telephone, for "Telephone Time," that being the latest, and Chesterfields for Frank Sinatra, Chevrolet for Pat Boone, Philip Morris for Mike Wallace (beginning in June and running for 20 weeks) and Seven-Up for half of Disney's "Zorro" adventure telefilm. It's a total of several million dollars in advance biz for ABC-TV.

Singer Pulls Out Of 'Playhouse 90'

Singer sewing machine is pulling out of CBS-TV's "Playhouse 90" in May dropping Young & Rubicam for another \$2,000,000 loss in billing. Show has been costing sponsor around \$100,000 a week, time and talent. Cancellation of tv shows by General Foods and General Electric have cost the agency \$16,000,000 in annual billing.

Pull-out of Singer leaves the sponsoring participation of the 90-minute show to Bristol-Myers, American Gas Co. and Marlboro cigarettes. Half-hour every week is now open.

OPTIMIST CLUB 'BUYS' STATION FOR A DAY

Paris, Tex., Feb. 26. KFTV here will be taken over by members of the Paris Optimist Club on Friday, March 1, for the day only.

The club has purchased full broadcast rights of the station and will handle all announcing and advertising for the day.

Full proceeds of the day will be turned over by the Optimist Club to the Boys Club of Paris. Instead of going to local merchants for donations, the club decided to sell advertising and run the radio station for the day with all profits going to the Boys Club.

Danny's New TV 'Wife'

Danny Thomas' new television "wife" may be Marjorie Lord.

Left a "widower" when Jean Hagen exited his ABC-TV comedy series, the comedian has decided to be "wed" again. Miss Lord begins working this week in the last four Thomas episodes to be shot this season, and will be seen as his g.f. If the "test" goes well, she will wind up as Thomas' new "wife."

Jaffe to Upgrade Role as Showman In Exiting AFTRA

Henry Jaffe has made an "irrevocable" decision to quit as national counsel to American Federation of Television & Radio Artists after 20 years at the job. The national board, which had rejected several similar requests to quit in the past two-and-a-half years, finally accepted the resignation with "extreme regret and reluctance."

The eastern, central and western sections of AFTRA have individually formed committees to seek a replacement by the end of March. It is being surmised by members that Mortimer Becker, associate in Jaffe's law business, will resign to begin his own private practice, from which he will seek the vacancy made by Jaffe's retirement from AFTRA. Becker was recently assigned as the counsel to AFTRA's New York body.

Although there is a faction of the New York local that has been pushing for Jaffe's resignation from national for the past several months, intimate associates say that he planned to quit weeks ago and was only awaiting conclusion of network negotiations by AFTRA. Negotiations ended about three weeks ago.

Jaffe, at approximately the same time negotiations ended, made known his plans to dissolve his law and tv production partnership with his brother Saul. While the legal end has been separated,

(Continued on page 36)

Mex 'Amateur Hour'

Winner in U. S. Stint

Mexico, City, Feb. 26. Three-time winner Maro Antonio Saldana of "The International Amateur Hour," just beginning its radio and tv stint here, has been selected to compete in New York. A baritone and singer of operatic arias, he will be on "Original Amateur Hour" March 10 in New York. "International Amateur Hour," since its Mexican debut a little over four weeks ago, has been receiving a good press, with many human interest angled stories.

CBS ANALYSTS APPEAL TO PALEY

The recent day-&-date banning of "editorial opinions by CBS" crack team of Eric Sevareid and Ed Murrow may yet turn out to be one of the most explosive issues to confront the top echelon at Columbia. Apparently neither Sevareid nor Murrow is going to take it "lying down," and from all indications it's become a dynamite situation involving the 20th floor high command at 485 Madison Ave.

Already backed by a vehement protest from the Assn. of Radio-Television News Analysts, which publicly expressed its displeasure over the CBS action in forbidding both Sevareid and Murrow to take a stand on the State Dept. ban on newsmen visiting Red China, the two ace commentators are appealing their case directly to CBS board chairman William S. Paley.

At the time that CBS "pulled the plug" on both Sevareid and Murrow, Paley was on holiday. The action against Sevareid emanated from the Washington continuity acceptance boys for the network (leaving the 485 Madison superiors with no alternative but to back them up) while the Murrow lollipop, it's understood, stemmed directly from the Frank Stanton office.

Sevareid's burn and subsequent comment to the effect that "CBS had better take another look at its editorial position" has already been translated into action.

What transpired when both Sevareid and Murrow huddled for three hours last week with Sig Mickelson, the network's news chieftain, is being kept under wraps as an intraoffice secret, though it would seem that the key to the whole situation now rests with Paley himself as to whether he overrules Stanton in siding with the Sevareid-Murrow combo or rides along with the editorial ban.

From sources close to the web's top brace of analysts-commentators want a showdown on the matter once and for all to prevent a recurrence and in determining just where CBS stands, particularly on a point brought out in the ARTNA protest letter to the network. "CBS still pretends to follow an impossible policy which its news analysts are violating every day."

Insofar as Murrow is concerned, the situation, however, hasn't deterred him from negotiating a new longterm pact with the network.

Ironical forerunner to the whole situation was the fanfare (and subsequent newspaper space grabbing) with which CBS trumpeted the fact, a couple years back, that the Columbia Broadcasting System was establishing a precedent by going on the air with its own editorials.

Subsequently prexy Frank Stanton appeared on tv in a defense of freedom of communications in championing the cause of tv-radio access to public hearings. It was the first and last of the "CBS editorials."

Jerry Marshall Pacts WMGM Deal

Deejay Jerry Marshall, who left WNEW's, N.Y., "Make Believe Ball Room" show about four weeks ago, has been inked by WMGM, N.Y., to do a Monday through Saturday music show, slated to begin March 18. It's a five-year non-exclusive deal.

Pact reportedly gives Marshall a potential earning of over \$100,000 yearly. WMGM, under program director Raymond Katz, inked Marshall as part of its accent on popular deejay talent, in strengthening music, news and weather format.

Marshall will be slotted Monday through Friday from 10 a.m. to noon and on Saturdays from 10 a.m. to 1 p.m.

Art Ford replaced Marshall at WNEW's "Make Believe Ballroom."

CBS Radio's Proposal for 'More Realistic' Day-Nite Rate Structure

Hot Thurs. Tussle

The combination of "Lux Video Theatre" and Tennessee Ernie on NBC-TV ran off with the marbles in the Jan. 17-24 Nielsen against CBS-TV's "Playhouse 90." The 90-minute Thursday slot has developed into one of the hottest tussles on tv this season. The Lux dramatics pegged 29.9, Ernie an even hotter 34.9, while "Playhouse" could do no better than a 28.7 in the Total Averages.

In the Average Audience dept., the Lux-Ernie scores were 24.5 and 32.6, while "Playhouse" racked 21.8.

Report DuMont Seeking Merger With WNEW Radio

DuMont Broadcasting Corp. is authoritatively reported seeking a merger with the WNEW radio independent in New York. DuMont, with tv stations in New York and Washington, hopes for an exchange of DuM stock for some of WNEW's. Details of the proposed exchange were not divulged, but John Loeb, who owns a share in WNEW, is a member of Carl M. Loeb & Rhoades Associates, which is represented on the DuM board of directors. Because of its tie with Paramount in originally taking command of DuMont, Loeb is believed to have considerable say in the tv firm's policy.

The now-dead Westinghouse bid to acquire WNEW seems to have sparked all the current negotiations for the station. (Reported asking price of close to \$7,000,000 was "too rich" for WBC's blood.) Another group, headed by Jack Wrather, who already is a large owner in WNEW, is said mulling a plan to buy out the other investors. Same report covered the probability of Dick Buckley staying on as WNEW active boss regardless of who takes ownership.

Reported as another of the outfits dickering to purchase WNEW from the Buckley-Wrather group is Transcontinent, the company which owns WSAV-TV in Harrisonburg, Va. Transcontinent, which lately established New York offices, is run by David Moore.

WNEW, the trade has long known, has intermittently been on the block for "the right price." A spokesman for the station admitted this week that there is at this time, however, "more substance" to sale plans than ever before.

Station has drawn record prices in both its previous sales in the last three years. In April, 1954, Buckley, together with a St. Petersburg financial group led by Harry Playford and including Jack Holland, Ed Wright and William Holland and Elliott Holland, bought it for \$2,100,000 from longtime owners Ira Herbert and Bernice Judis, the two people who created the "WNEW sound." A year later, after a reported rift between Buckley and the St. Petersburg faction th. WNEW boss teamed up with Wrather and broker John L. Loeb, to buy it out at about \$4,100,000.

WNEW denied a report that broker Loeb was interested in selling his interest in the station at present.

GF Unhorses Rogers

General Foods, closing ranks on its far-flung tv spending, has unhorsed Roy Rogers and cowboy star ends seven years for GF at season's close. Understood GF was disturbed at the competition of old Rogers theatrical pictures on the local level.

Agency is Benton & Bowles.

CBS Radio has initiated its first rate adjustment since August of 1955 by polling the affiliates with a proposal to drop nighttime rates by 33 1/3% and at the same time to raise daytime time charges by 5%. Proposal, which must be ratified by affiliates representing 85% of the web's rate card, would make the new rates effective March 10.

Move is clearly designed to bring the web's nighttime card into more realistic competitive areas with NBC and ABC. Though the web has been on a single day-night rate for some three years, the nighttime audience and sponsorship lineup has been steadily dwindling in the face of a rapid rise in the network's daytime fortunes, stemming from the steady maintenance of audience in the day plus the web's major single-handed research job in ballying the economy of daytime radio.

Despite the fact that the web's nighttime card is overpriced—one time, one hour rate is \$15,000, and the web believes a reduction to 66 2/3% of this, or \$10,000 would make it competitive—CBS apparently fears affiliate resistance to the cut. This is tipped off in the fact that the 5% daytime hike—a hike which would be independently justifiable in terms of CBS' near SRO situation in the day—is conditional upon acceptance by the affiliates of the nighttime slash. If the affils don't okay the nighttime cut, then the web won't hike the daytime card.

Under the plan, all daytime rates would be hiked. This includes the seven-and-one-half-minute units which have become the web's most popular sales vehicle, ranging in price (for time) from \$2,040 up to \$3,000 each, depending on frequency. Similarly, the nighttime segmentation plan embracing five-minute segments costing (time & talent) \$1,740 to \$2,100 would be slashed by as much as one-third.

New rate setup, which was approved by the board of directors of the CBS Affiliates last week in N. Y., would therefore put an end to day-night parity via a single rate in recognition of the fact that daytime now outstrips nighttime as a network advertising medium. One reason the affiliate board went along with the proposal to cut nighttime was in order to prevent a situation where the web might decide for competitive reasons to start selling "spot carriers."

This was indicated in the comment by affiliates board chairman John M. Rivers of WCSC, Charleston, who said, "All of us on the board are in complete agreement that it is not the function of net-

(Continued on page 34)

Shift Old Vic So '21' Can Stay On

Flushed with "Twenty-One's" Trendex victory over "I Love Lucy," NBC-TV has decided that the quizzer should become a non-preemptible property and is making arrangements to shift the next "Producers' Showcase" display, "Romeo and Juliet," to 7:30 to 9 instead of the regular 8 to 9:30 slotting. Web doesn't want the Old Vic version of the Shakespeare drama to preempt "Twenty-One," hence the new arrangement.

Web is moving fast on the project, since "Romeo" is slated for next Monday (4). It's already contacted "Showcase" clients and the Old Vic company to make the necessary arrangements. Back of the network's mind is the case of the last "Twenty-One" preemption ("Mayerling"). Week before, the quizzer had come up to within four points of "Lucy" and was gathering momentum. But after the one-week layoff, it slipped back to a five-point spread and took another week to overtake Lucy. NBC doesn't want the combination of continuity and momentum disturbed again.

WOR's 35th Anni Recalls Days When Station Closed for Lunch

By MURRAY HOROWITZ

WOR, N. Y., which celebrated its 35th anniversary Friday (22) with a lot of on-the-air hoopla, contests, prizes and special events, spans a period which takes in the history of radio, its awkward, harum scarum beginnings to its present pro status.

From its non-commercial start on Feb. 22, 1922, when WOR became the second station in the New York market (WABC being the first), Mutual's New York flagship has become a multi-million dollar operation, with WOR claiming today to be registering one of the top gross billings of any station in the U. S. It has grown from a 250-watt to a 50,000 one, claiming Class A coverage in 13 states along the eastern seaboard.

When it began broadcasting from the sporting goods and radio department of the Bamberger & Co. Store, Newark, N. J., the station closed down for lunch, Sundays and holidays, broadcasting intermittently on the days it was on the air. Its first advertiser-colored deal was with Arthur Murray, who gave dance lessons on the air back in the 20's for the obvious return plug of his studios. Similar tieups were made with Waltham Watch Co., Vogue magazine and the Literary Digest. In 1926, the station got its commercial license, marking the beginnings of a highly successful commercial operation.

Among the sponsors who have been with the station 20 years or more are: Dugan Bros., Fisher Baking, Heart's Delight Foods, Lever Bros., Colgate, Breyer Ice-cream and Atlantic Refining.

McCosker's Influence

Alfred J. McCosker, who came to the station as a press agent in 1924, staying on to become station manager and president until 1933, paced the station's growth. Coming over from Fox Pictures, McCosker added the zing of showmanship to the then new radio medium. In order to get celebrities who didn't have time to visit Newark, McCosker opened auxiliary studios at Chickering Hall in New York, headquarters of many show personalities. Several times a day McCosker would poke his head into the neighboring offices and if any famous artists were around he would inveigle them into coming next door to say a few words into the WOR mike. Among the names McCosker booked in his first year were Joe Cook, Jane Cowl, Alice

(Continued on page 40)

'7 Fresh Faces' To Sub Gleason

Plans are already in the works for an hour showcase for fresh young talent as the Jackie Gleason summer replacement stanza on CBS-TV. Web would establish what amounts to a repertory company of "new faces," comprising young talent which is known but which has not been overexposed via television. Idea is to use seven regulars of the calibre of Edith Adams, Peggy King, George DeWitt, Robert Clary, etc., in a revue-type format. Nobody's been signed yet, but this is the type of talent which would be used.

The CBS summer stanza would then be pitted against Perry Como's summer replacement show on NBC, which will probably be a repeat of last year's format in which the major entries are "Tom Rockwell's General Artists Corp. vocalist stable would serve summer duty. GAC is a partner with Como in his regular season venture, so it gets first crack at the summer plum. NBC sought to install an Ernie Kovacs stanza in the Como slot, but he turned it down with the simple explanation that he doesn't want a summer replacement, but a permanent entry.

Lester Gottlieb, CBS' general program exec, is whipping the new Gleason replacement into shape and expects to line up his talent sometime next week. Entire format is subject to okay by Old Gold, which is the remaining sponsor on the Gleason stanza. Bulova checks out April 1 as cosponsor.

Jo Ranson Upped

Jo Ranson has been upped from press agent to WMGM's (N. Y.) director of advertising, promotion and publicity. WMGM is a 50-kw radio indie owned by Loew's.

Before joining the station in 1946, Ranson was radio editor of the Brooklyn Eagle.

'What's New About Bonus Plan?' Cues '10 Plan' Defense

Highly controversial "10 Plan" recently inaugurated by NBC-TV's o&o stations division in New York, Philadelphia and elsewhere was vigorously defended this week by Jay Heitin, sales director of WRCA-TV, the web's flagship station, as an "expansion of an existing dimension" in sales and as a "modern merchandising" vehicle.

"In a business only eight years old, who is to say what is 'untenable' and what is not? In an industry as young as this, we've got to go ahead with new innovations," Heitin declared. He described the "10 Plan," which furnishes all advertisers buying one preemptable Triple-A station break with nine bonus spots, as a "supplementary, short-term campaign for advertisers seeking impact in the N. Y. market" and as such in no way competing with or embarrassing time-buyers with fixed-position, non-bonus-spot advertisers with an "equity" in their Triple-A positions.

Proof of the pudding, for Heitin, is the fact that only two fixed-position advertisers converted to the "10 Plan," and these in the first 48 hours after the plan was announced. No fixed-position bank-rollers have converted since. Moreover, despite the huge differential in circulation between a non-bonus fixed-position spot and the "10 Plan" setup, four advertisers have bought fixed-position since the plan was announced.

As to the "giveaway" charges anent the plan, Heitin is emphatic in pointing out that there are two ways to offer a television bargain. One is through discounts, in which the per unit price is lowered in terms of cash expenditure. The other is in lowering the per-unit price through added value, with the total cash expenditure the same. The added value in this case is additional circulation via the bonus spots.

This is nothing new, he points out, and adds that WRCA-TV led the industry eliminating discounts for Triple-A spots a couple of years back. Certainly, it won't return to

(Continued on page 40)



JIM LOWE

Dot Records
Still riding high with "GREEN DOOR," Current release "BY YOU"—"I FEEL THE BEAT."
Radio-TV Personality—Eight solid hours weekly—WCBS, New York, plus Major TV Guest Shots—Star Salesman for Libby's, Hoffman's, many others.

Personal Management
CSIDA-GREAN Associates, Inc.
101 West 55th Street, New York
Circle 7-0700

ATAS Charter Bid Putting an End To East-West Strife

In about another two months, the national charter of the Academy of Television Arts & Sciences will be filed, thus finally putting to rest the friction which in the past divided the east and west coast branches, and setting the stage for the organization of affiliated chapters throughout the country, as well as a multiplicity of other activities.

Legal committees representing the east and west coast now are completing the drawing up of papers and with all major roadblocks cleared, the charter should be ready by about April.

The New York chapter, organized only about 15 months ago, currently boasts 1,100 members and according to Henry White, chairman of its activities committee, the chapter is looking for permanent headquarters.

Acknowledging that some sniping against the Academy still is going on, White feels the major areas of discontent have been diminished and are in the process of being eliminated. For one, he points to the upcoming national charter, indicative of the peaceable solution of east-west coast differences. The other major area of discontent, the one of nominations and categories, also is being solved. He compares the paring down of

(Continued on page 40)

Chi Ain't Forgetting Sherwood

Chicago, Feb. 26.
For a guy who didn't even get on the air, Frisco TV personality Don Sherwood stirred up quite a storm during his brief Windy City sojourn.

NBC-TV has formally requested that the American Federation of Television-Radio Artists take disciplinary action against Sherwood who came in from the Coast to emcee the new "Club 60" daytime, only to blow off the assignment five days before the premier Feb. 18.

Although the actual contract hadn't been signed, pending the usual last-minute legalistic refinements, the network holds that it went ahead with preparation of the Chi-originating colorcast on the basis of Sherwood's verbal agreement that he would helm the display. In the wake of his sudden exit, comic Mort Sahl was drafted for first week duty and Paul Gray is at the controls this week while the hunt for a permanent host continues.

Sherwood's quoted remarks when he got back to the Coast on his Chicago "experiences" did little to assuage the displeasure at the NBC-TV shop here. Veep Jules Herbueaux of WNBC, which is producing the "Club" for its sister NBC-TV stations and the affiliates along the line, takes particular exception to Sherwood's inferences that he and his bride weren't properly treated during their short stay in Chicago.

Herbueaux points out that when Sherwood beefed about his quarters in a Loop hotel, it was arranged for him to move up to the Drake with a view of the lake. When it became increasingly evident he wasn't too impressed with what little he saw of the Windy City in February, he was even promised a ride in a helicopter so he could view the town from the air. But the only plane ride he took was back to Frisco, sending his adieus by telegram from the airport.

AFTRA is expected to reply later this week to the bid that it spank the fractious personality.

The Weekend Trendex

Weekend Trendex sweepstakes produced no surprises this week, with all shows running according to form. The Roy Rogers rodeo on NBC-TV Friday night (22) topped the opposition with ease, though setting no records in the process. Ed Sullivan extended his margin over Steve Allen, and Perry Como topped Jackie Gleason again, though by a smaller count.

Rogers rodeo stanza, in the 9-10 spot, scored a 23.5 average on the hour. Breakdown showed the rodeo with 21.6 at 9, vs. 13.4 for CBS' "Mr. Adams & Eve" and 14.3 for ABC's "Treasure Hunt." At 9:30, rodeo hit 25.4, with CBS' "Schlitz Playhouse" close with 22.5 and ABC's "Vise" far behind with 7.9. Gleason-Como fray had Como on top by a 23.7 to 22.3 score, somewhat narrower than his margin of the past few weeks, with ABC's "Famous Film Festival" accounting for a 5.3. Sullivan topped Allen by a 32.4 to 22.9 count, a wider margin than in past few weeks, with ABC's "Amateur Hour" and "Open Hearing" combining for a 4.0 average.

WNAC-TV's 'World Sorrow' Hungry Documentary Gets State Dept. Bid

Boston, Feb. 26.

'LONE RANGER' MAY RIDE DAYTIME TV

"Lone Ranger," which is being left without a nighttime home at ABC-TV next fall, is being considered by the network for a new afternoon twice-weekly slot. One way or the other being moved out of its current Thursday-7:30 p.m. anchorage where sponsored by General Mills and Swift, it could move into 5-5:30 on Tuesday and Thursday, cueing in a complete telefilm format of "kidult" stanzas before "Mickey Mouse Club."

However, since the network is weighing a live quizzer cross-the-board at the 5 p.m. time, ABC-TV is even thinking of an early Sunday afternoon slot for the masked man.

BBD&O Billings Hit \$194,500,000; TV in Vanguard

BBD&O racked up an impressive \$194,500,000 in billings in 1956, an all-time high for the agency. This year, it reports, it is running at a pace of \$200,000,000 in total billings.

The 1956 take was over \$30,000,000 more than 1955, a rise of about 20%. Largest chunk of billings came from television, with 33.5% of the total or approximately \$64,900,000 spent on the homescreen by several BBD&O clients. Magazines ran a distant second, drawing 22.5% of the total agency billings in 1956.

The information was made part of a closed-circuit TV presentation last week among nine cities where BBDO maintains offices. Ben Duffy, BBDO prexy who presided over the 1956 agency convention, suffered a stroke last December and watched the proceedings from his Rye, N. Y., home.

In the billings picture, BBDO clients spent 5.9% of the \$194,500,000 on radio last year. While TV ranked first by a large margin, radio squeezed into fifth place, three-tenths of a point ahead of trade papers. Here's the breakdown: TV: 33.5%, general mags, 22.5%; newspapers 19.1%; mechanical production, 7.8%; radio, 5.9%; trades, 5.6%, with outdoor and car cards pulling 3.6% for seventh place.

Last year, BBDO opened an office in Toronto. And this year, said Edward Cashin, exec veep, agency might possibly open a second office in Montreal. Toronto office became BBDO's first and only foreign office.

Cashin said BBDO is 10 times bigger than 20 years ago.

McCarthy Unloads KXYZ

Houston, Feb. 26.

Glenn McCarthy has agreed to sell KXYZ, subject to the approval of the FCC. The outlet is being bought by Houston Broadcasting Co., of which Milton R. Underwood is board chairman and Philip R. Neuhaus is vicepres.

Fred Nahas, prez of McCarthy's company, Shamrock Broadcasting Co., is prez of Houston Broadcasting. Sales price of the station was not disclosed.

WNAC-TV world premed its hour film documentary, "World Sorrow," shot in Austria and on the Hungarian border last week, in the "Studio One" spot, without sponsor as a public service contrib. In the process it nabbed lighted switchboards far into the night.

WNAC-TV's film crew, flown to Austria, shot 5,000 feet, which was cut to 2,006 feet for the final job. The film was purposely left in rough form to visualize a report with pictures and this technique resulted in more dramatic impact.

Station was tapped by the State Dept. for prints of the film, which were presented at ceremonies last Wed. (27) in the diplomatic reception room of the new State Dept. Bldg. in Washington.

The documentary was scripted by Ken MacAskill from eyewitness accounts of the refugees by cinematographer Ed Gilman; producer-director Jeff Forbes and Frank Luther consultant-interviewer. WNAC-TV announcers Dave Rodman, Vin Maloney and Gus Saunders did the commentary and interviews and Conrad Jameson did a portion of the narration.

How refugees cross the border to Austria is graphically depicted (Continued on page 34)

'Rangers,' 'Heckle' To Lose Sponsors

Two of CBS-TV's Saturday morning entries will lose their sponsors come the end of the season. They're the longrunning "Tales of the Texas Rangers" and the new "Heckle & Jeckle" stanza, Sweets Co. of America (Tootsie Roll), which has alternate weeks on both shows, is dropping out for its traditional summer advertising layoff.

"Texas Rangers," however, is also being cancelled by General Mills, which was the original sponsor on the Screen Gems adventure series, and it's doubtful whether the show will return in the fall. Likelihood is that Screen Gems will place the films in syndication if it can't come up with a new bankroller. Alternate sponsor on "Heckle" is Johnson & Johnson, which bought in for only one cycle which is expiring. "Heckle" is a CBS house package out of the Terrytoons stable, and web will put it up for new sponsor bids.

CHAS. BOLAND STATUS AT KLETTER AGENCY

Charles Boland has quietly been operating for several weeks as radio-TV director of Edward Kletter Associates, the agency with roughly \$11,000,000 in annual billings from Pharmaceuticals Inc. It's the job held for some years by Don Blauher, who is currently head of Kletter commercial production.

Boland, former creative TV supervisor at the defunct Biow agency, came to Kletter in September, 1956, as director of live production. Since all the Pharmaceuticals shows are live—"Twenty-One," "Amateur Hour," the new "To Tell the Truth" and Walter Cronkite's "Sunday News Special"—it meant he has been in virtual control since his arrival.

All but about \$1,000,000 of the drug coin is understood to be in network television.

LIGHTS, CAMERA, QUESTIONS
With Phil McLean, emcee; Jack Silverthorne, Dick Wright, Max Mink, Frank Murphy, Barbara Rush, Gloria Gale, Pat Mead McLean and Howie Mather

Producer: Marcello
Director: Don Rumbaugh
30 Mins., Sat., 6:30 p.m.
KYW-TV, Cleveland

One of the area's oldest live half-hour stanzas, "Lights, Camera, Questions"—now in its fifth year—continues to come up with a pleasant 30-minutes of viewing that should accomplish its purpose: get stay-homeers to attend first-run offerings. Manager of the downtown houses, Jack Silverthorne, Hipp; Dick Wright, Allen; Max Mink, Cinerama, and Frank Murphy, Loew's, have evolved into a topnotch panel, adept, friendly and with the boxoffice savvy to sell their products. Ostensibly a quiz show, in that the 30-minutes is full of contests for home viewers, the stanza is also an excellent showcase for current attractions, and the panelists along with emcee Phil McLean adroitly weave show plugs into the format.

As neat fillips, the production utilizes Howie Mather at the piano, Gloria Gale, canary, and Pat Mead McLain, dancer. Not only do the trio offer bits of song and chatter, but do an occasional skit that lends to the performance. On stanza castrating McLean also interviewed visiting cinema star Barbara Rush. Overall effect of the show is for easy-to-take 'living' room viewing. Only drawback was inability to get cameras around, on several occasions, to speaker, particularly during fast ad libs. Good incorporation of film clip of arrival of first "Show Train" into Cleveland (10) to see Cinerama made for added sparkle. Mark.

Foreign TV Reviews

THE GUY MITCHELL SHOW

With Jill Day, Charlie Carroll and Paul, The Marcellis (2), Jack Parnell and Orob, The George Carden Dancers, The George Mitchell Singers

Producer-Director: Albert Locke
60 Mins., Sat., 9 p.m.
Associated Television from London
Guy Mitchell, who skeddaddled his own tv show in the U.S. this fall, was given the opportunity of trying out a formula when he took over Val Parnell's "Saturday Spectacular." He achieved a high entertainment standard and displayed a quality of hard-working showmanship, which spelled success.

The show opened backstage before the curtain went up, and the cameras followed Mitchell from his dressing room on to the stage, where he took up his opening position. He opened powerfully with "There's Always a Room in Our House," handsomely backed by the George Carden Dancers: The star was rarely out of camera, both emceeing, clowning and singing. He was full of vitality, and before rendering "Singing The Blues," admitted it was the song that got him back in the business. Candid touches like that sold him to the live audience.

His impersonations of rock 'n' roll artists vocalizing "You'll Be So Lonely," were solid tv. Jill Day, a blonde songstress, was a knock-out in a tight-fitting gown. She rendered "I Dreamed" and a novelty number, "Daddy," with imagination, before teaming up with Mitchell and band leader Parnell to sing and dance her way through "Tell Us Where the Good Times Are."

Charlie Carroll and Paul, a couple of musical clowns, came up with their standard routine, and the Marcellis indulged in rapid acrobatics and fooling. The Parnell orchestra was spotlighted in a Glenn Miller style "Pennsylvania 6-5000."

THE CARROLL LEVIS SHOW
With Jerry Allen Quintet, others
Producer-Director: David Main
30 min., Wed., 9:30 p.m.
Associated Television, from Birmingham

Carroll Levis, a genial Canadian who's been resident in Britain for a number of years, and found fame in finding it for others, comes up again with a winner in a new tv series. His show is designed to introduce unknown talent, and let the live audience and those at home judge for themselves which of the competitors has the most to offer. Each program features five unknown acts, and by studio applause measurement and letters from viewers, the winner merits a place in the final. Performers are accompanied by the Jerry Allen Quintet, who do their job well.

Acts in the show reviewed ranged between a 16-year-old contralto, (Continued on page 34)

Tele Follow-Up Comment

Goodyear Playhouse

First original play written for television by dramatist John van Druten, "The Princess Back Home," was presented on NBC-TV's "Goodyear Playhouse" Sunday night (24) with C. C. West, Holm, John Beal and Richard Kerr in the lead roles. It wasn't too successful an effort, particularly when one considers the eminent authorship auspices.

Unfortunately van Druten was still wrestling with dramaturgy of another day. His slight and superficial effort was almost naive in its categorizing of people, their motives and problems, with practically no tensions or emotional upheavals. Van Druten's characters took their disappointments and disillusionments in love with no greater display of feeling than a slight crocodile tear. And since all his characters were unreal and not fully comprehensible it's understandable that the performances were so shallow and one-dimensional.

Van Druten's play dealt with a successful woman novelist who played life for fun; her widowed brother-in-law who gave her her first kiss (at 17); her wealthy playboy and her adoring niece, who aspires to the theatre. Supposedly all that the femme novelist wanted was to come back to the security of her home. Not one of the four—some was a complete person. They were as slight and uninteresting as the dialog handed to them. There was no attempt to prove, analyze or give reasons for the situations or problems that the story presented. Or if the attempt was made, it was done without any human understanding or feeling.

Miss Holm as the novelist seldom looked better, but as a performer she was hurried and flurried and personally not involved in any of it. John Beal as the brother-in-law and father of the young girl was on a par with the words written for him; ditto for Richard Kerr as the playboy. Abigail Kellogg as the 16-year-old theatre aspirant was charming, bringing to life the one or two episodes in which the character was plausible. Rose.

Night Beat

Lilo, star of "Can-Can" and w.k. in Franco-American circles as a nitery personality, joined the memorable telecasts on Mike Wallace's "Night Beat" (WABD, N.Y.) last week with her frank attitude on marital relations as seen from the European perspective vis-a-vis the more dogmatic American woman's attitudes. With the same forthright, hard-hitting approach that distinguished Wallace's predecessor subjects, such as Mr. John (homosexuality in the millinery and haut couture), Elsa Maxwell (her frank opinion that the international socialite set plays musical beds), Mary Margaret McBride (child adoption), Lilo spelled out the commonsense Continental viewpoint that occasional boudoir backsliding is not sufficient for tearing a marriage asunder. She was literate in explaining—with the aid of the telelens and her own Gallic expressiveness to support her now glib savvy of the English language, which she didn't understand three years ago—that the European girl is raised to realize that is a man's world; that the double-standard, especially for the husband, is accepted; that the European femme doesn't mind waiting on her lord and master; that more heinous than an occasional extramarital romance would be his economic irresponsibility, lack of support for the children, etc.; that a strange boudoir adventure should not wreck a marital relationship which, otherwise, could be kept successful for a long time.

This was adult television in top sophisticated standard and undoubtedly has inspired pro-and-con correspondence from viewers ere the printer's ink record of this stint. Incidentally, Guy de la Pas-saderre, whose name is oftentimes preceded by the titular French marquis that is his heritage, is the husband-manager of Lilo. He was not permitted in the studio. This is a Wallace-DuMont rule, and a wise one; all his subjects are isolated completely with the interviewer. Theory is that the slightest rustle, or use of a handkerchief, or anything however small, distracts both the interviewee and Wallace. Complete repose comes through in this, unquestionably one of the best new entries in the medium. Abel.

Ed Sullivan Show

There can be no complaint that Ed Sullivan's show was overboard on vocalists last Sunday night (24).

Any unbalance in programming was more than offset by the fact that the vocalists were all standout lookers who delivered in ace style.

Lena Horne, just closing a smash two month at the Waldorf-Astoria, N.Y. and making her third appearance in a Sullivan layout, was the undoubted highlight of the stanza. Miss Horne did three songs, "It's Love," "One for the Road" and "It's Alright With Me," for tremendous impact. The cameras played fairly close to her face and all of the dramatic nuances which this stylist is capable of were fully projected on the screen.

Doretta Morrow also registered strongly with a ballad from "Kismet." "This Is My Beloved," and then doing a striking switch into a couple of blues songs, "I'm Nobody's Sweetheart Now" and "Blues in the Night." The first of the two blues was performed in a cheesecake costume and then Sullivan, who was playing straight man the whole hour, came out to give her a wrap-around skirt for "Blues in the Night." Abbe Lane, with the Xavier Cugat orch, was the third femme vocalist and she gave out sexily with "Too Marvelous for Words" at the show's outset and then coming back near the close with "Up a Lazy River."

Comedy slots on the show were efficiently filled by Eddie Mayehoff, in one of his typical pompous doubletalk dialogs with Sullivan, and Mr. Ballantine, the hokey magico with the fast line of patter. Very funny in his finale bit. The Robertis, an acro trio, also tumbled through a five-minute turn effectively. Herm.

Omnibus

"Omnibus" went on an academic spree Sunday night (24), with a "speculation" on "The Boyhood of William Shakespeare," a piece of social history with Cleveland Amory's story of the fabulous J-boats and a rare (for the U.S.) pantomime performance, by Jean-Louis Barrault. It was slow-motion television, at times arresting (though never startling) and interesting, but in the long pull a wearisome outing for anyone to stay with for the full 90-minute route.

The opening segment, a reconstruction of Shakespeare's boyhood by N.Y. Herald Tribune drama critic and "Omnibus" consultant Walter Kerr (researched by Harvard's Alfred Harbage), was a somewhat disappointing project. "Light" was thrown on Shakespeare's youth in terms of his later writings through the device of picking up various excerpts and demonstrating that they may have sprung from his Stratford childhood. What the segment actually boiled down to, then, was a series of quick Shakespearean scenes, threaded among a series of Stratford sets showing a wide-eyed youngsters absorbing such things as a rehearsal of a traveling troupe, a conversation between his father and a country judge, a drunk, etc. The subsequent Shakespeare enactments were logical enough, but the entire analogy might have applied to any pre-20th Century writer born in the sticks—if it was valid, it still didn't prove any point.

Boris Karloff turned in his customary gently sophisticated job of narration, and a repertory company dramatizing the segments ranged from brilliant to incomprehensible. Outstanding members of the unit were Henry Jones, in an assortment of roles, William Marshall, Lloyd Bochner, Jerome Kilty and Felicia Montealegre. David Greene directed the segment with varied success.

Amory both scripted and narrated the saga of the J-boat, the \$2,000,000 craft which annually raced the top British entries for the America's Cup. Reinforced with stills, newsreel footage and a live pickup of the models from the N.Y. Yacht Club, Amory did a lively and colorful job. But he didn't know where to stop, and after his story was told, he dragged it out with aimless rhetoric. Amory, incidentally, should restrict his future stints to the writing or to recorded narration; he was stiff, uncomfortable and awkward before the camera.

Barrault, whose Parisian repertory company just wound a four-week stint on Broadway, did a full-length mime fantasy employing Baptiste the clown character. Piece was a bizarre string of separate dream episodes in which Barrault pursues a statue which has come to life. His miming was at times topflight, at times erratic, but the supporting company (with obviously less strenuous stunts) was excellent throughout, particularly his wife, Madeleine Renaud. This re-

viewer recalls with more fondness his celluloid stints of some years ago in "Les Enfants du Paradis" as more effective than the live stint on "Omnibus." Chan.

Armstrong Circle Theatre

"Circle Theatre" worked mayhem on a middlin' script by Alvin Boretz last week (19). Director William Corrigan wasn't sure, it seemed, whether he was doing a documentary, a political thesis or a drama when he brought "The Trial of Poznan" to the NBC-TV screen. His actors, lacking a firm dramatic line to follow, meandered through Actor's Studio and the classical school before resorting to an uncertain kind of grandiloquence.

Boretz was at fault too, for giving his narrator, John Cameron Swayze, an opening speech that treated of the monumental importance of the Poznan post-riot trials in establishing a fair and equitable judicial system behind the Iron Curtain. Not only did the outcome make the point seem entirely too magnified, but it gave director Corrigan a shaky springboard on which to base the actions of his performers. The big fault wasn't with the yarn; after the initial stages of the story, Boretz settled into an acceptable account of conflicting subtleties. There was the boy, one of three accused of murder during the riots of last summer, who was a ruffian by reputation long before the murder. And there was also an indictment of the trial system under Communism until that time. Integrated superfluously was the slow and uneasy realization of the defense lawyers that this was to be a freely conducted trial. Even in this latter part, which is a point of personal drama, the atmosphere of shattering historical importance overwhelmed the tale, so that the actors were no longer men conveying an idea but wooden mouthpieces.

Frilly camerawork, adding up to any number of unimportant "dramatic" closeups of the events working on the minds of the participants, also marked the performance. Peter Cookson was more like a displaced matinee idol than a Polish defense lawyer. Hurd Hatfield lacked the vocal strength as well as the elasticity that could have made the prosecutor an interesting and believable character. Bert Freed, as the judge, was the only one of the major actors who came remotely close to being credible.

Failure shouldn't prevent "Circle" from trying to translate other political issues to the homescreen; too few other tv shows are willing to try.

JUNGLE
With Paul Orgill, Bob Keenan
Producer - Director - Writer: Bill McGaw

10 Mins.; Mon.-thru-Fri. 11:20 p.m.
STUDEBAKER, AMERICAN CHICLE

Filling a cross-the-board 10 minute late evening spot is perhaps one of the more difficult program assignments, but KYW-TV appears to have neatly solved the problem with its film strip "Jungle."

Under the imaginative eye of Bill McGaw, who produces, directs and writes the stanza, the station has culled a series of 10-minute film clips depicting jungle scenes of violence, with emphasis on animal combat. To package the theme into a coordinated series, Paul Orgill plays the role of narrator as the hunter who ostensibly was on the scene when the animal warfare took place. The setting for his spiel is his penthouse, where, wearing a tuxedo, a scar, and gently swishing a brandy glass, all against the background of open fireplace—he spins his tale of jungle exploits. To add a bit of late evening excitement, the camera picks up the glimpse of feminine charm—the lovely leg of a model, or a hand offering the brandy glass to adventurer Orgill. With his long years of community theatre and radio background, Orgill handles his chores with the proper man-of-the-world inflection and sophistication and makes the entire assignment one of this area's top-ranking offerings.

Production-wise, the stanza, now that it has added Bob Keenan to do the commercials, has achieved network status. It all adds up to 10 minutes of highly creditable telecasting. Mark.

WAYNE & SHUSTER SHOW

With Johnny Wayne, Frank Shuster, Edward Murch, Sylvia Lenick, Eric Christmas, Neil LeRoy, Don Gillies Dancers, Samuel Hersenhofen's Orch

Producer: Don Hudson
Writers: John Wayne, Frank Shuster
30 Mins., Sat., 10:30 p.m.
CBC-TV, from Toronto

Put down Johnny Wayne and Frank Shuster as the funniest two fellows in Canadian tv, this on their "You Were There" takeoff, plus a second comedy sketch in a photographer's studio specializing in children's portraits. The zany duo, who write their own material, were with RCA-Victor for two years after they left the Canadian Army, with Toni Permanent for three, and with Christie Biscuits for four seasons; but, through the booking ramifications of the State-owned Canadian Broadcasting Corp., lost their Christie sponsor on the time-angle arbitrarily offered by CBC. Two comedians, however, are still carried on a CBC network of 38 tv stations across Canada twice-monthly, with little financial letdown to the comedy team on this CBC sustainer setup, plus demands of the Wayne & Shuster fans that the madcap series be continued.

Their self-written satire on "You Were There" is laid in 1156 B.C., complete with the abduction of Helen of Troy, the siege of Troy and the wooden horse, the burlesqued battle that meant plenty on production costs for an imported unit of 10 dancers. There is no definite format on the Wayne & Shuster show, this adding to audience anticipation, but current cut-ups add to the comedy pair's stature.

Their "There You Are" was a terrific tag comedy for the on-camera comment of the principals to inquiring reporters (latter in modern dress), with Neil LeRoy outstanding in a Walter Cronkite takeoff. Frank Shuster was Paris and Johnny Wayne was King Menelaus, with the cross-patter of the pair a consistent barrage of gag lines. One outstanding point of the fast-moving satire was that Helen of Troy was played by a blond, bejeweled male, this the hefty Edward Murch. As the Greeks and Trojans lie bleeding on the battlefield, perhaps the best line is: "Is there a doctor in the house?"

In their second sketch at a photographer's studio, Wayne again stands out as the little monster in a Fauntleroy suit, with Shuster as the lensman for a finale bull-fight in which Wayne uses the old-fashioned camera cloth for his voracious nasses. Both tv bits showed up Wayne & Shuster at their funniest and a credit to the long tradition of comedy teams. McStay.

EDDIE NEWMAN SHOW

With Harry Smith
Producer: Newman
90 mins., Fri., Sat., 11 p.m.
WVFF, Philadelphia

Eddie Newman, who at various times has racked up more hours on Philly radio than any other broadcaster, now preems the longest local tv variety session. He makes the jump to television uneasily, seemingly unable to realize that something new has to be added.

With a crowded lineup of about a dozen commercials, plus guests from the night spots, theatres and unrelated fields Newman appears to have been frightened by a sponsor. Not only do the commercials get the biggest play but Darryn McGavin, of "Tunnel of Love," found a sign shoved in front of his face to do the honors for a bank-roller.

Sponsors were the honored guests rating major share of interview time with little of interest to say. Visiting celebs had a noticeable "What Am I Doing Here?" expression which was easily conveyed to the viewer.

Newman ambles around the studio with a hand mike in the Steve Allen manner, but there the similarity ends. A man who likes to get into the act, he took some easy though unasked for falls in a Judo class demonstration. Harry Smith, formerly of the radio duo "The Gagbusters" allegedly featured on show, manages to be kept in the background and apparently gets the same cavalier treatment accorded strangers.

High spot on opener was Lionel Hampton's two-fingered pianists on an Israeli wine song. Former lightweight Lew Teller also guested, but like the others, lost the decision to host Newman and the overweight commercials. Gugh.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and

time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM PROGRAM STA. RATING
BOSTON <i>Approx. Set Count—1,395,000</i> <i>Stations—WBZ (4), WNAC (7)</i>							
1. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	29.7	61.4	48.4	Judge Roy Bean WBZ 17.4
2. I Led 3 Lives (Adv)	WNAC	Ziv	Wed. 7:30-8:00	26.0	61.2	42.5	Eddie Fisher WBZ 13.3
3. Count of Monte Cristo (Adv)	WNAC	TPA	Tues. 8:30-9:00	24.3	42.8	58.9	News—Huntley-Brinkley WBZ 14.9
4. Death Valley Days (W)	WNAC	McC-E	Fri. 10:30-11:00	23.7	51.6	45.9	Noah's Ark WBZ 29.8
5. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	21.7	48.7	44.6	Cavalcade of Sports WBZ 22.2
6. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	20.8	53.0	39.2	Sports; Big Playback WBZ 15.2
7. Victory at Sea (Doc)	WNAC	NBC	Sun. 1:30-2:00	19.5	90.4	21.6	Wide Wide World WBZ 22.0
8. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	18.2	53.2	34.2	Boston Movietime WBZ 22.2
9. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	17.8	56.4	31.6	Stage 7 WNAC 21.7
10. Sheriff of Cochise (W)	WNAC	NTA	Sun. 6:00-6:30	17.5	35.2	49.7	2000 A. D. WBZ 1.8
WASHINGTON <i>Approx. Set Count—754,000</i> <i>Stations—WRC (4), WTTG (5), WMAL (7), WTOP (9)</i>							
1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	19.9	46.9	42.5	Championship Bowling WMAL 9.9
2. Soldiers of Fortune (Adv)	WTOP	MCA	Mon. 7:00-7:30	18.8	51.5	36.5	Foreign Legionnaire WRC 8.1
3. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	18.1	55.2	32.8	Code 3 WTOP 9.3
4. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	17.2	37.3	46.1	Meet the Press WRC 15.2
5. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	16.1	43.5	37.0	Ellery Queen WRC 7.6
6. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	15.8	39.8	39.7	News—John Daly WMAL 8.2
7. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	15.7	35.7	43.9	Your Hit Parade WRC 14.0
8. Frontier (W)	WTOP	NBC	Sat. 10:30-11:00	15.3	31.8	48.1	Do You Trust Your Wife WTOP 16.9
9. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	15.0	43.3	34.7	Safeway Theatre WRC 15.9
10. Count of Monte Cristo (Adv)	WTOP	TPA	Sat. 6:30-7:00	14.4	36.2	38.7	Break the \$250,000 Bank WRC 12.5
MINNEAPOLIS-ST. PAUL <i>Approx. Set Count—515,000</i> <i>Stations—WCCO (4), KSTP (5), KMGM (9), WTCN (11)</i>							
1. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	20.2	72.1	28.0	Great Gildersleeve KSTP 4.0
2. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	17.8	34.9	50.9	Wrestling WCCO 21.0
3. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 9:30-10:00	16.7	32.9	50.6	Masterpiece Theatre WCCO 20.2
4. Search for Adventure (Adv)	WTCN	Bagnall	Mon. 9:30-10:00	14.9	28.7	52.0	Stage 7 KSTP 14.0
5. Sheriff of Cochise (W)	WCCO	NTA	Sat. 9:30-10:00	14.9	23.3	63.9	Feature Film No. 1 KMGM 25.7
6. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	14.8	28.1	52.6	20th Century Fox WCCO 16.4
7. Annie Oakley (W)	WCCO	CBS	Sat. 5:00-5:30	14.3	57.2	25.0	Roy Rogers KSTP 7.8
8. Stage 7 (Dr)	KSTP	TPA	Mon. 9:30-10:00	14.0	26.9	52.0	Search For Adventure WTCN 14.9
9. Badge 714 (Myst)	KSTP	NBC	Tues. 10:30-11:00	13.2	54.5	24.2	Tomorrow's News; Weather WCCO 7.0
10. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	12.5	62.4	20.1	Early Movie WTCN 4.7
10. Secret Journal (Dr)	KSTP	MCA	Fri. 7:30-8:00	12.5	27.4	45.6	Tomorrow's News; Weather WCCO 4.4
SEATTLE-TACOMA <i>Approx. Set Count—500,000</i> <i>Stations—KOMO (4), KING (5), KTNT (11), KTVW (13)</i>							
1. Life of Riley (Com)	KING	NBC	Thurs. 7:30-8:00	39.0	65.4	59.7	News—Huntley-Brinkley KOMO 9.8
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	37.0	61.5	60.1	Dinah Shore KOMO 9.4
3. Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	35.8	58.3	61.4	Lone Ranger KING 16.3
4. Sheriff of Cochise (W)	KING	NTA	Mon. 7:00-7:30	35.7	64.6	55.3	Grand Ole Opry KOMO 13.2
5. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	30.8	64.6	47.5	Studio One KTNT 11.7
6. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	29.0	64.1	45.3	Ray Milland KOMO 10.4
7. Western Marshal (W)	KING	NBC	Wed. 6:00-6:30	28.5	60.3	47.3	Ray Milland KOMO 13.2
8. Judge Roy Bean (W)	KING	Screen Craft	Sat. 6:00-6:30	28.0	55.2	50.8	Championship Bowling KOMO 15.0
9. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	27.2	56.6	48.0	Ray Milland KOMO 14.0
10. Soldiers of Fortune (Adv)	KING	MCA	Mon. 6:00-6:30	26.4	61.9	42.7	Ray Milland KOMO 8.8
COLUMBUS <i>Approx. Set Count—357,000</i> <i>Stations—WLW-C (4), WTVN (6), WBNS (10)</i>							
1. Death Valley Days (W)	WBNS	McC-E	Sun. 9:30-10:00	45.0	69.8	64.5	Alcoa Hour WLW-C 15.6
2. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	29.9	65.0	46.0	Wrestling WTVN 9.3
3. Sheriff of Cochise (W)	WBNS	NTA	Thurs. 7:30-8:00	26.6	52.1	51.1	Lone Ranger WTVN 15.5
4. Soldiers of Fortune (Adv)	WBNS	MCA	Wed. 6:30-7:00	24.6	80.6	30.5	Meetin' Time At Moores WLW-C 3.9
5. Public Defender (Dr)	WBNS	Interstate	Mon. 6:30-7:00	23.2	75.0	31.0	Meetin' Time At Moores WLW-C 3.8
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	20.8	78.3	26.6	Columbus Close-Up WTVN 3.9
7. Frontier Doctor (W)	WTVN	H-TV	Fri. 7:00-7:30	18.8	40.4	46.6	Weather; Sports WTVN 3.6
8. Waterfront (Adv)	WBNS	MCA	Sat. 6:30-7:00	18.6	41.4	44.9	Foreign Legionnaire WTVN 5.0
9. Celebrity Playhouse (Dr)	WBNS	Screen Gems	Fri. 7:30-8:00	17.9	33.9	52.7	News—Chet Long WBNS 27.1
10. Annie Oakley (W)	WBNS	CBS	Thurs. 6:00-6:30	17.0	54.8	31.0	CBS News—D. Edwards WBNS 22.6
							Midwestern Hayride WLW-C 21.9
							Rin Tin Tin WTVN 27.0
							Sheena of the Jungle WTVN 12.0

MAJORS' RACE FOR TV DOLLAR

Pine-Thomas' Unique 2-Way Spread

The present frenzy for feature films by television is strongly suggested in one of the most unique deals in video annals. Two N.Y. tv stations have signed simultaneously for rights to 35 Pine-Thomas pictures. Furthermore, it is understood to constitute the first time that separate station pacts each mention by name the other station.

WRCA-TV, the NBC o&o, owns approximately six-month rights to the 35 features, according to its contract with Signet TV. Stipulation is that station is entitled to one play on each, but that all must be run off by late summer. (They begin in March.) Thereafter, rival WOR-TV gets three-year rights to multiple reruns of the same pix. There is no information available that a tv distrib ever before negotiated simultaneous deals on competing stations for the same properties.

Metro Planning 3 Big Musical Filmspecs for Network Sale

Three big musical specs on film are being peddled to the networks and sponsors for the upcoming season by Metro TV. Two of the properties, "The Day Before Spring," and "Champagne and Orchids," are unproduced projects in the Metro file, while "Meet Me in St. Louis," the third property, was highly successful pic of the same title.

"Day Before Spring" was scripted and composed by the Alan J. Lerner and Frederick Loewe team, now represented on Broadway with "My Fair Lady." Lyrics for "Champagne and Orchids" were done by Oscar Hammerstein 2d. Metro-TV hopes to garner one network and one sponsor for the 90-minute film musical specs, which would cost an estimated \$400,000 apiece to produce.

Having already inked with ABC-TV on a partnership pilot deal on "Mystery Theatre," Metro TV is continuing talks with nets on another one-hour format show, a dramatic anthology, tentatively titled "MGM Theatre." Metro subsid also is holding talks with syndication affiliates of networks on possible half-hour shows for syndication market. Metro has decided to forego any entry at this time in syndication field, feeling it does not have either the required selling force, nor the required catalog of product. Plans now are to ink some cofinancing ventures in that field with established syndication companies.

Charles C. (Bud) Barry, v.p. in charge of tv activities, accompanied by George Muchnick, v.p. of Loew's International division who has been acting as financial adviser on all of Metro's tv activities, are due to leave for the Coast on Monday (4) to get telefilm production under way.

Sales Pace Slow On M-G Library

Sales on the Metro library, now in 30 markets, have hit a hiatus the past few weeks, but three possible major deals are brewing, with talks continuing with Westinghouse Broadcasting, RKO Teleradio and Storer for respective o&o's.

The only deal made within the past few weeks was inked Friday (22) with KTVT, Salt Lake City, acquiring a seven-year lease on the Metro library. On the major deals brewing, principals are still far apart on price and RKO Teleradio is understood to be balking at the Metro payment plan, pegged on a qualitative pic system.

For the smaller markets, Metro is expected to break up the library into a variety of packages, the cost of the entire library considered too hefty a bite at one time for the small stations.

Maison Blanche N.O. Coin

MCA-TV's recent department store promotion campaign, pitching telefilm series for local department store sponsorship, has paid off in New Orleans.

Maison Blanche department store there has purchased MCA-TV's "Crusader" series in a 52-week deal.

'Yukon' Doggin' It Up

Hollywood, Feb. 26.

The use of two teams of 16 assorted malefemes, Siberian huskies and Alaskan huskies for the "Sgt. Preston of the Yukon" teleseries costs Tom R. Curtis Productions a husky \$50,000 for 26 stanzas.

Dogs, imported from Stuart Mace kennels in Ashcroft, Colo., are a regular feature of the series, appearing in every stanza. Mace and trainer Lois Ringquist have been hired to handle the dogs for the series, an additional expense.

Gassman's 900G For Negatives On Pine-Thomas Pix

Paramount Pictures, apart from the impending deal with CBS for the major share of its backlog, sold all negative rights on 35 Pine-Thomas features to a tv distributor at least a month and a half ago for a price said to be slightly under \$900,000. It has also been learned that Nat Gassman, who heads the purchasing group, has inked pacts for all 35 in 14 major video markets since Jan. 1.

Gassman is handling sales of the Pine-Thomas package through a corporation named Signet TV. Another company headed by Gassman, Amanda TV, three weeks ago purchased five-year Canadian and U. S. tv rights to four dubbed features controlled by Italian Film Export Assn. It's understood that combined sales on the two separate packages so recently put on the market already total a tv gross of between \$850,000 and \$900,000. How much of this sales gross comes from the Pine-Thomas tv contracts was not disclosed, but it is felt that should pay themselves off shortly, indicating to some observers the great video demand these days for any and all feature film product.

"Anna," "Bitter Rice," "Theodora" and "Les Miserables" are the four pictures turned over by IFE. All but "Les Miserables" have been purchased by NBC-TV for its six

(Continued on page 40)

It's 9 to 1 for 'Tokyo' Vs. 'Tonight' in Syracuse

Syracuse, Feb. 26.

Trendex figures just released for the premiere of Metro features over WHEN-TV, indicate that the lion theatricals beat the NBC "Tonight" show with "30 Seconds Over Tokyo" by a margin of better than nine to one. WHEN-TV scored a 43.0 on Friday (8) night and its opposition WSYR-TV rated a 3.9. Program premiered at 11:15.

On the following night, WHEN-TV ran "Command Decision" at 11:15 p.m., coming up with a 41.9 against 4.7 for the opposition. Following up at 1:15 a.m. to 3 a.m., the station showed "Night at the Opera" and scored an average Trendex of 9.6 with no opposition.

TELEFILM STAKE HITS NEW PEAK

Plans for the approaching tv season find major motion picture companies with a greater than ever stake in television, with a multiplicity of projects on the telefilm front, expansion of commercial tv divisions, as well as the continued supply of vintage pix for tv.

What began years back as a liquidation sale of old product to the new medium has emerged as a thriving business, a diversification move hedging the decline in box-office revenues in the U. S. each year finding motion picture companies taking a greater share of returns from the tv programming pie.

The bellwether in the field has been the Columbia subsid Screen Gems, which in '56, grossed an estimated \$21,000,000. In the course of five years, it has become the largest syndicated house in the field, in addition to having 10 national shows on the air. It's prepared for the new season with 18 pilots, as well as a series of Bible specs. The latest entry in the field is Metro, which has one pilot deal already set on a "Mystery Theatre" with ABC-TV, and is holding talks on a one-hour dramatic anthology series, and three possible musical specs, all of the projects on film. Additionally, Metro will be in the half-hour field, and has opened a commercial tv division.

20th's \$4,000,000 Take

Twentieth-Fox, currently grossing over \$4,000,000 annually from its three national shows, "20th-Fox Hour," "My Friend Flicka," and "Broken Arrow," is at work on seven telefilm pilots. Four of these are slated for National Telefilm Associates, whose network subsid is owned 50% by 20th-Fox, with the remaining three slated for network sponsorship.

Warner Bros., at present represented by "Cheyenne" and "Conflict" on ABC-TV, has tripled its telefilm activity in the first few months of the year, launching two full hour shows and a new half-hour skein, all slated for ABC-TV. In addition, "Billy the Kid" and "Calamity Jane" pilots are slated for production.

RKO Teleradio, despite the collapse of the distribution arm of RKO Radio Pictures, plans to get into telefilm production this year, and execs are now scouting a number of projects and personalities. It's subsid RKO Television has purchased a number of skeins for the syndication market, including "Aggie," which is now being launched.

Allied Artists, which grossed about \$3,000,000 last year from its television arm, has reentered telefilm production with its Sabu series.

Republic subsid Hollywood Television Service has two series in circulation "Stories of the Century," and "Frontier Doctor," and plans additional entries. HTS, like

(Continued on page 34)

New Col Pix Bundle To Be Peddled by SG, Also Cartoon Package

A new package of 52 Columbia cartoons, "Fancies and Fables," is being distributed by Screen Gems. Sales already have been rung up at WOR-TV, New York, KHJ, San Francisco, both RKO Teleradio o&o's, as well as six other markets.

On the feature front, Columbia subsid is close to bringing out a new package of about 40 theatricals. One of the Columbia pix in the new package will be "You Can't Take It With You," already sold in a special deal to NBC o&o's. The addition of the projected 40 will bring to about 200 the number of Columbia pix that have been released to tv via Screen Gems.

More TV Film News
On Page 36

Ann Sothorn to Scrap 'Secretary' Unless TPA Works Out a New Deal

'GRIEF' TO SHOOT IN CUBA, MEXICO

Guild Films has found third and fourth production locales for its "Captain David Grief" telefilm series. Half-hour show, which has 15 stanzas completed, is moving from its latest shooting situation on the California Coast to Cuba and then to Mazatlan, Mexico. Between the two, another 16 telepix will be shot. That leaves eight half-hours to be lensed someplace else.

Guild explained that the "Grief" stories by Jack London, on which the series is based, demand Aussie and New Zealand locales. Cuba and the Mexican Coast, it was noted, conform topographically to those areas. First nine "Griefs" were shot in Hawaii, next six on California coast.

Chi's TV Features Break Resistance On Dept. Store Biz

Chicago, Feb. 26.

Feature films may be turning a trick in this market which other forms of local television programming have been unable to accomplish. That's luring to the medium the State St. bluechip department stores whose previous tv ventures have been abortive and for the past several years virtually nil while the four Chicago newspapers continue to reap the harvest of the major retailers' hefty ad budgets.

Ted Weber's WGN-TV sales crew pulled off what was quickly recognized in the trade as a significant coup last week when the Fair Store, one of the Main Stem kingpins, signed on for full sponsorship of the station's Monday night 10 o'clock film. It's a 52-week deal, via the Malcolm-Howard agency, and represents a \$250,000 tv investment by the department store. Fair takes over the Monday berth March 11.

This is not only the initial instance where the theatricals have attracted a State St. biggie. It also is the biggest hunk of coin to be funneled video's way from the retailing thoroughfare in several years. In fact, it's believed to be the largest bundle of money ever budgeted by a State St. store for direct sell tv advertising. Most of the other dabbles into video involved co-op funds from distributors, or special allotments for institutional projects such as Marshall Field's anniversary series which had an unsuccessful run back in '52.

The State St. lineup is a highly competitive group of merchandisers so it's a foregone conclusion the competition will be watching the Fair Store's film in venture with great interest. And if it pays off in increased store traffic and sales it could well inspire similar moves along the street.

7th 'Double Exposure' For WPIX With 'Code 3'

WPIX, N. Y., racked up its seventh "double exposure" with Rheingold paying the tab for "Code 3" on the New York Daily News station. Skein also is shown locally on WRCA-TV.

In the telefilm purchase department, WPIX has bought the "Captain Grief" series from Guild for the New York market. Also coming under the heading of new biz, Bankers Trust has signed a two-year contract for Red Barber's "Showcase of Sports," the program telecast before and after home games of the New York Yankees.

"Private Secretary," which for four years has been one of television's success stories with rating in and around the Top 10, may be playing its last season as the result of an unusual standoff between star Ann Sothorn and Television Programs of America, the show's new owner-package. Though TPA purchased an option for Miss Sothorn's services when it bought the series outright last year from Jack Chertok, the show's original producer, Miss Sothorn won't agree to star in any more of the shows unless she can work out a new deal involving a considerable increase in her participation.

Miss Sothorn, currently in New York, where she appeared over the weekend on the "Washington Square" series, claims that when Chertok sold the "Private Secretary" negatives, rights and options on her services to TPA, he made the option deal "kind of without my knowing about it. I think it's ethically and morally wrong. I'm willing—I'd like to do 26 more shows, but not unless I can reach an agreement with TPA over new terms."

While conceding that from the legal standpoint, TPA has a firm call on her services, Miss Sothorn insisted that she won't perform unless a new deal is worked out. TPA must exercise the option by April 1, and at that point, unless a deal is set, she'll refuse to appear. "I don't care what they do to me, I'll even take the risk of laying off for an entire year, I feel that strongly about it. I'm not going to put in the work and heartache without getting something out of it." Miss Sothorn pointed out that her original deal with Chertok was a five-year contract in which she owned 25% of the show for the first three years and 42% for the fourth year. She was willing to go along with those terms at the beginning and live up to them with Chertok, but since TPA "purchased a hit property," she feels she rates a new deal on the fifth-year options.

Miss Sothorn states she has no quarrel with TPA, other than her insistence on a new pact. "They've done a wonderful job on the redistribution of the program. They've grossed close to \$2,000,000 on the 'Susie' reruns, and I've got almost \$1,000,000 coming to me from those." But she's adamant about the option situation, insist-

(Continued on page 31)

\$1,600,000 Gross For 'Mohicans'

"Hawkeye and the Last of the Mohicans," the new Television Programs of America syndication entry, hit the 74-market sales level last week, with the new deals bringing the world-wide gross (including the full CBC-TV web and exposure in London) to a solid \$1,600,000.

New domestic deals include spot and regional bookings by Coca-Cola (Salt Lake City) and Pepsi-Cola (New Orleans and Hattiesburg, Miss.) Hoods Dairies, Bell Bakeries, Tastee Baking, Burger Brewing, Consumers Warehouse Markets (three Iowa markets with negotiations for seven or eight more), Ideal Baking, Niagara-Mohawk Power Co., Canada Dry and Nashville Trust Co. Earlier regional deal saw Langendorf Bakeries taking the 14 Colorado markets.

Also on the sales front, TPA last week realigned its operational set-up by consolidating the Chicago and central divisions into one central division. Walt Plant, until now central division manager becomes administrative exec of the new unit but reports to western division v.p. Bruce Ellis, who's now in charge of all TPA sales west of Ohio and who will split his time between the Coast and Chicago.



The next-to-the-last word on Hungary

Someday, the Hungarian people will have the last word. Meantime, to record in sharp focus all the heartbreaking events to date, NEWSFILM sifted through its thousands of feet of exclusive film from inside Hungary and produced a stark history of the revolt.

NEWSFILM subscribers in the United States, Alaska, Cuba, Mexico, Argentina, Australia, Japan and throughout Europe got it free... a bonus surprise package. And the response from all quarters was tremendous.



Typical is this letter from KTVA-KTVF, Alaskan stations: "Excellent coverage...tremendous contribution to your subscribing stations. We used it on both our Anchorage and Fairbanks stations then turned it over to the high school systems of both cities." From WTVH, Peoria: "You are to be highly complimented...it was stark drama, yet presented in good taste. We used it very effectively as part of a show covering the arrival of a plane load of Hungarian refugees in Peoria." Stockholm newspapers

commented: "Terrifying...a compressed, clear summary...one of the best documentary films."

"Hungary in Revolt" is simply another excellent example of NEWSFILM's vastly-superior coverage of the news — fast, professional, complete. A product of CBS News, NEWSFILM is available to *all stations*. For the last word in television station news, get in touch today with the nearest office of...

CBS TELEVISION FILM SALES, INC.

"...the best films for all stations"



VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports, on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated. Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor, included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured

feature period and share of audience, since these factors reflect the effectiveness of the feature, and audience composition, i.e. a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi-stripped basis utilizing the same theatrical throughout the week, a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles, the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

SEATTLE-TACOMA

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1957 TOP COMPETING SHOWS	ARB RATING
1. ANCHORS AWEIGH — Frank Sinatra; Kathryn Grayson, Gene Kelly; 1945; MGM; MGM-TV	Command Performance Sat. Jan. 5 10:30-1:15 a.m. KING	25.1	28.3	17.0	71.9	Your Hit Parade .....KOMO .....16.5 Curtaintime .....KOMO .....5.8	
2. THEY WERE EXPENDABLE — Robert Montgomery, John Wayne; 1945; MGM; MGM-TV	Command Performance Fri. Jan. 11 10:45-1:30 a.m. KING	18.3	22.1	11.4	72.9	Rings On Her Fingers— Major Studio Preview.....KOMO .....11.3 Late Show.....KTNT .....2.5	
3. RINGS ON HER FINGERS — Gene Tierney, Henry Fonda; 1942; 20th Century Fox; NTA	Major Studio Preview Fri. Jan. 11 10:00-11:30 p.m. KOMO	15.3	16.9	14.0	37.6	Line-Up .....KTNT .....22.8 World Today; Harwood, .....KING .....15.3 They Were Expendable— Command Performance.....KING .....18.4	
4. NOTORIOUS — Gary Grant, Ingrid Bergman; 1946; Selznick Studio; NTA	Command Performance Thurs. Jan. 10 10:45-12:45 a.m. KING	13.1	16.0	7.8	71.6	Playhouse 90.....KTNT .....15.6 Favorite Story .....KOMO .....2.9	
5. NAVY BLUE AND GOLD — James Stewart, Robert Young; 1937; MGM; MGM-TV	Command Performance Mon. Jan. 7 10:45-12:30 a.m. KING	12.6	13.4	11.7	60.9	Outpost in Malaya— All Star Movie.....KTNT .....10.4	
6. HUNGRY HILL — Margaret Lockwood, Dennis Price; 1947; Universal International, ABC-TV	Famous Film Festival Sat. Jan. 5 7:30-9:00 p.m. KING	12.3	14.7	10.7	18.3	People Are Funny.....KOMO .....44.0 Perry Como.....KOMO .....44.4	
7. PORTRAIT OF JENNY — Jennifer Jones, Joseph Cotton; 1949; Selznick Studio; NTA	Command Performance Tues. Jan. 8 10:45-12:30 a.m. KING	11.8	12.7	9.8	62.0	Break the \$250,000 Bank.....KOMO .....11.4 Favorite Story.....KOMO .....4.6 Late Show.....KTNT .....2.3	
8. INTERMEZZO — Ingrid Bergman, Leslie Howard; 1947; Selznick Studio; NTA	Command Performance Sun. Jan. 6 11:00-12:30 a.m. KING	11.2	11.7	9.1	71.4	Sunday News Special.....KTNT .....6.8 Late Show.....KTNT .....5.9	
9. OUTPOST IN MALAYA — Claudette Colbert, Anthony Steel; 1952; United Artists; United Artists-TV	All Star Movie Mon. Jan. 7 10:05-12:30 a.m. KTNT	10.2	11.1	8.8	29.1	Welk's Top Tunes.....KING .....28.9 World Today; Harwood.....KING .....15.6 Navy Blue and Gold— Command Performance.....KING .....12.6	
10. CONQUEST — Greta Garbo, Charles Boyer; 1937; MGM; MGM-TV	Command Performance Wed Jan. 9 10:45-1:00 a.m. KING	7.7	8.8	4.9	53.1	Home of the Brave— All Star Movie.....KTNT7.8	

KANSAS CITY

1. THE BRIBE — Robert Taylor, Ava Gardner; 1948; MGM; MGM-TV	Million Dollar Movie Sat. Jan. 12 10:00-12:00 a.m. KCMO	28.9	31.1	25.5	76.9	Star Performance.....WDAF .....11.1 Championship Bowling.....WDAF .....5.5 News; Ida Lupino.....WDAF .....1.2
2. COMMAND DECISION — Clark Gable, Van Johnson; 1948; MGM; MGM-TV	Gold Award Theatre Fri. Jan. 9 10:30-12:30 a.m. KCMO	22.9	26.2	19.7	83.4	Premiere Playhouse.....KMBC .....5.8
3. 30 SECONDS OVER TOKYO — Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Five Star MGM Theatre Sun. Jan. 6 10:30-1:00 a.m. KCMO	20.5	24.3	15.7	90.4	David Niven, News.....WDAF .....8.3 Masterpiece Movie .....KMBC .....1.5
4. HOW GREEN WAS MY VALLEY — Maureen O'Hara, Walter Pidgeon; 1941; 20th Century Fox; NTA	Million Dollar Movie Sun. Jan. 6 2:00-4:00 p.m. KCMO	19.0	19.4	18.8	50.1	Public Defender.....KMBC .....12.0 Zoo Parade .....WDAF .....11.0 Wide Wide World.....WDAF .....11.3
5. HONKY TONK — Clark Gable, Lana Turner; 1941; MGM; MGM-TV	Five Star MGM Theatre Mon. Jan. 7 10:30-12:30 a.m. KCMO	15.9	17.8	13.2	79.1	Premiere Playhouse.....KMBC .....5.5
6. RANDOM HARVEST — Greer Garson, Ronald Coleman; 1942; MGM; MGM-TV	Five Star MGM Theatre Wed. Jan. 9 10:30-12:45 a.m. KCMO	14.4	16.3	12.0	79.5	Premiere Playhouse.....KMBC .....5.7
7. RIDE TENDERFOOT RIDE — Gene Autry, Smiley Burnett; 1940; Republic; MCA-TV	Early Show Wed. Jan. 9 4:00-5:45 p.m. KCMO	14.1	17.8	11.1	40.1	My Little Margie.....KMBC .....10.5 Bandstand .....KMBC .....10.2 Mickey Mouse Club.....KMBC .....21.5
8. COMMAND DECISION — Clark Gable, Van Johnson; 1948; MGM; MGM-TV	Gold Award Theatre Sat. Jan. 12 2:00-4:00 p.m. KCMO	12.7	13.8	12.3	47.1	Texas Rasslin'.....KMBC .....9.2 Pro-Basketball .....WDAF .....6.8 TV Teentown .....WDAF .....8.0
9. DESPERADOS AT DODGE CITY — Rocky Lane; 1948; Republic	Early Show Thurs. Jan. 10 4:00-5:45 p.m. KCMO	12.0	14.5	9.2	37.6	Comedy Time.....WDAF .....8.3 Bandstand .....KMBC .....8.9 Mickey Mouse Club.....KMBC .....20.5
10. BELLS OF ROSARITA — Roy Rogers, George Gabby Hayes; 1945; Republic; MCA-TV	Early Show Mon. Jan. 7 4:00-5:45 p.m. KCMO	11.4	12.0	9.2	39.1	My Little Margie.....KMBC .....8.8 Bandstand .....KMBC .....7.6 Mickey Mouse Club.....KMBC .....19.3

'Dumping' Denied By McConnaughey

Washington, Feb. 26.

FCC Chairman George C. McConnaughey denied last week that he is being "dumped" by the Administration when his term expires next June 30. "I have been offered reappointment," he said, in reply to queries. However, he repeated previous statements that he has not yet decided whether to continue with the Commission for another term.

Question of McConnaughey's tenure with the Commission came up during a CBS "Face the Nation" interview Sunday (24) with Sen. Warren G. Magnuson (D-Wash.), chairman of the Interstate Commerce Committee which passes on White House nominations to the FCC.

Asked whether he would "look favorably" on reappointment of McConnaughey, Sen. Magnuson said:

"I don't know. I would have to explore a great deal... what part he played... in some of the criticism we have of the Commission."

Magnuson said the Committee "will find out a great deal" in the allocation hearings scheduled to begin next Wednesday (6) when members of the FCC will be called to testify.

Cecil Brown to End Mutual Radio Tie For ABC Radio News Seg

Cecil Brown, who is losing his tv news show to John Cameron Swayze shortly on WABC-TV, New York, is moving over to the ABC Radio network on April 1. He'll do an 8 to 8:15 a.m. cross-the-board stanza.

This means the end of Brown's tenure at Mutual Broadcasting. Brown's weekend news shows on Mutual were axed by Kraft recently.

Brown is replacing Martin Agronsky, who is switching to NBC, on the 8 a.m. newscast. He began on WABC-TV, flag of ABC-TV, last summer, simultaneously maintaining his contract with Mutual. His new pact is exclusive with ABC.

His local tv replacement, Swayze, will be sponsored 10 minutes nightly by Esso.

Ann Sothorn

Continued from page 27

ing there's a question of "integrity" involved. If a settlement on a new pact is reached, she'd like to produce the series herself. Miss Sothorn currently has a lawsuit pending against Chertok over an accounting of the profits, but she stated she wouldn't mind if Chertok was named producer. "He's done a very creditable job," she said, but added wryly that "all he needs is a new accounting department."

As to what happens if she doesn't reach an agreement with TPA, she admits she doesn't know what she'll be allowed to do in terms of television work. She will do cafe work, in fact is opening on Easter Sunday at the Chez Paree in Chicago with a revised cast employing a larger supporting unit, and she'll do additional nitery work besides.

Miss Sothorn declared she'd like to try her hand at a new series after four years with "Secretary," but I'm a coward; I'd rather ride with a hit than try something new." She does have a format for a new series, but can't proceed until the matter of "Secretary" is settled.

Cleveland—A series of changes at KYW, KYW-TV include the promotion of E. Preston Stover as Director of Operations and appointment of Ralph Hansen as KYW-TV program manager.

At the same time, Rolland V. Tooke, Westinghouse vice president, said that Robert Nashick, WCKT-TV and WCKR, has been named advertising and promotion manager of KYW-TV, succeeding Alan Bautzer who is moving into advertising.

SHERRILL CORWIN'S FRISCO UHF BID

San Francisco, Feb. 26.

Sherrill C. Corwin, California theatre operator, has applied to the FCC for transfer of a construction permit for KBAY-TV, Frisco UHF channel 20.

Permit would be transferred from Dr. Leonard Averett, Beverly Hills physician who got it two years ago from Lawrence A. Harvey.

Corwin, whose North Coast Theatres Corp. runs the United Artists and Esquire in downtown Frisco, told the FCC he'd build channel 20 right away.

Corwin's action follows by only a few weeks FCC grant of a permit for UHF channel 26 to Plaza TV, of New York.

Frisco now has one operative UHF outlet, KSAN-TV channel 32. It claims something like 250,000 converters from VHF have been sold in the Bay Area.

Eric, Pa.—Bob Lunquist upped to commercial manager after three years as program director of WICU.

'Palladium' No. 1

London, Feb. 26.

London area commercial tv hit the jackpot by registering 10 of their shows in the top places of the Television Audience Measurement ratings over a seven-day period.

Top of the 10 was Associated TeleVisions "Sunday Night at the London Palladium." Five shows tied for second place. They were "Gun Law," "Dragnet," "Assignment Foreign Legion," "Film Festival," and "Armchair Theatre." "I Love Lucy" filled the seventh position, followed by "Take Your Pick," "Robin Hood" and the "Errol Flynn Theatre."

Adam Young's Subsid

Dividing its camp into small and large stations as Blair did some years ago, Adam Young Inc. is forming a subsid for small radio outlets and is calling it Young Representatives Inc.

Paul S. Wilson, a 12-year Young vet, will head the new radio division.

Dage's Closed-TV Equipment Boom In 400G Pennsy Station Setup

When New York's Pennsylvania Station unwraps its new \$400,000 closed-circuit television system last week, the event marked the high spot in the five-year history of the Dage Television Division of Thompson Products Corp. Little known to the public and even to segments of the trade, Dage as an indie television equipment manufacturer has been steadily gaining an ascendancy in the manufacture of closed-circuit cameras and transmitters, particularly in the making and marketing of the lightweight and simple vidicon camera.

Penn Station project, purpose of which is to link each ticket counter to a train availability schedule showing clerks at a glance the openings on all trains for several weeks in advance, will utilize 105 Dage cameras and 101 monitors throughout the terminal, is Dage's largest project so far. But it has installed other unique setups, in-

cluding 25 "station packages" at \$50,000 apiece to educational and military installations, several "weather-vision" packages for air bases, some six color television systems installed in hospitals over their operating tables and several department store systems to cut shoplifting.

Company, which is only a small subsid of Thompson Products of Michigan City, Ind. (Thompson Trophy air races, etc.), grossed approximately \$1,500,000 last year and accounted for about 40% of the total closed-circuit manufacturing gross. But because of the enormous potential of the field, it anticipates a 75% increase in its own gross this year and expects the entire closed-circuit equipment field to zoom to the \$100,000,000 level within five years.

Indicative of the potential of the field is the wide variety of uses (Continued on page 34)

in BOSTON
ALL* of the Top Ten
Syndicated Film Programs
are on
wnac-tv

*10 out of 10 ABE, January 1957

10 out of 10 PULSE, December 1956

...If you're buying BOSTON
select the Leader...

wnac-tv CHANNEL 7

We respectfully submit that this is the most outstanding sports series ever filmed for TV; and that it will become one of the most talked-about television shows of 1957

ALL-STAR GOLF

WE HAVE SIGNED THE WORLD'S GREATEST STARS

(Exclusively for our shows)

Cary Middlecoff — Sam Snead — Julius Boros — Mike Souchak — Gene Sarazen — Dutch Harrison — Jack Burke, Jr. — Ed Furgol — Gene Littler — Fred Hawkins — Arnold Palmer — Lloyd Mangrum — Jimmy Demaret — Ed (Porky) Oliver

★ ★ ★

Tournament golf Medal play

Jimmy Britt does on-the-spot narration
\$100,000 IN AWARDS

★ ★ ★

Typical Matches Never Before Seen on TV or Anywhere Else!

Ed Furgol vs Cary Middlecoff
(Both U.S. open winners)

Jack Burke, Jr. vs Jimmy Demaret
(Pupil vs teacher)

Lloyd Mangrum vs Sam Snead
(Two of America's all-time greats)

Thrilling one-hour 18-hole matches, with all the excitement and suspense of a live sports event—filmed especially for television. It will be a block-buster in every city on this or any hemisphere. There is nothing in TV that can be substituted for great sports competition.

This is the first time that modern TV techniques have been properly applied to the game of golf . . . we eliminate the "walks" and the "waits" . . . but we graphically capture all the shots and all the drama that make this game famous. Seven cameras photograph the action and every nuance . . . you see and you hear what's happening better than if you were there in person.

SORRY —

Because of limited number of audition prints available, please don't write, wire or phone for prints unless you mean business!

WALTER SCHWIMMER CO.

75 E. Wacker Drive, Chicago 1, Ill. / FRanklin 2-4392
527 Madison Ave., New York 22, N.Y. / ELdorado 5-4616

You can buy 13 shows with an option for 13 more. Remember, this is an hour show—and what a gold mine this "All-Star Golf" series will be for late spring and summer!



CARY MIDDLECOFF—
Twice Winner of the
National Open





SAM SNEAD - The greatest money winner in golf history



JULIUS BOROS - The World Champion at Tam-o'-Shanter in 1955



JACK BURKE Jr. - 1956 Golfer for the year - Masters and PGA winner



JIMMY DEMARET - 1957 Thunderbird Invitational winner, Palm Springs



ED FURGOL - The U.S. Open Championship winner in 1956



DUTCH HARRISON - 1956 All American Championship winner



MIKE SOUCHAR - Was winner of the St. Paul Open in 1956

ALL-STAR GOLF - produced by PETER DEMET, responsible for CHAMPIONSHIP BOWLING. America's most successful TV sports show

TV Crossplugs on the Way Out?

Curtis, Remington Invoke Tabu

With growing beefs from advertisers and agencies that the alternate-week sponsorship pattern tends to deprive the sponsor of an "identification" with the program, Remington Rand and Helene Curtis have decided to do something about it. Their solution though not a complete one, is simple—eliminate the crossplugs on their "What's My Line?" show.

Sponsors have already begun the pattern, under which Remington will keep its full quota of commercial time on its sponsorship week without any commercial reference to alternate sponsor Curtis. Cosmetic outfit will solo on its week, sans a plug for Remington. From the Remington-Young & Rubicam viewpoint, the setup first of all gives the shaver outfit greater identity with the valuable "Line" property, and second, permits more flexibility in commercials, since Remington wants to do a two-minute blurb on its men's shaver and follow it with one minute on its new lady's shaver.

Curiously, the new pattern, which may start a swing over to elimination of crossplugs on a wide scale, is actually an old one. When the trend toward alternate-week sponsorship first started, there weren't any crossplugs. And when sponsors began demanding them (apparently under the impression the crossplugs would heighten identity or at least continuity), they ran into some extreme opposition on the part of stations, many of whom began demanding the 10-minute rate for the crossplug. Now of course, the crossplug is the standard pattern, and the move by Remington and Curtis is the exception to the rule.

Dage

Continued from page 31

to which the systems can be put. The Penn Station installation, a "wholesale-priced" project, is actually a "pilot" system, which if successful, will be installed by Pennsy in its other terminals and by other transportation companies throughout the country. The \$50,000 "station package" is a fully-equipped 200-watt tv station with a signal area of about 25 miles, designed for smaller communities. It includes everything—the transmitter, two vidicon cameras, projection equipment, monitors, lights, recorders, turntables, even makeup kits.

Weather-vision unit is a closed-circuit system used by the Air Force for briefing purposes. Instead of having to collect all squadrons into one briefing room for weather information, difficult in a widely scattered base, the Air Force does it by closed-circuit tv to several monitors instead. A "visit-vision" unit is another application used by hospitals which

don't permit children to visit inside the hospital. Unit is installed in the lobby, and youngsters can talk to patients (their parents, for example) via closed-circuit tv and phone. Another unit is being used in jails for supervisory and educational purposes; freightyards use it in the same manner as department stores, to survey their wide area, while industry uses it in radioactive or high-temperature furnaces.

Dage's success grew largely out of its work on the vidicon camera, the lightweight, even portable unit which uses a vidicon tube instead of the standard and bulkier image orthicon. Apart from the camera's lower cost and greater applicability for industry and other purposes, it's been used by the networks as well for special events coverage like the political conventions.

WNAC-TV

Continued from page 24

in scenes of entire families fleeing across snow driven wastes. Shots of Austrian high officials and their comments on the situation are nicely handled. Outstanding is an interview with a masked woman refugee, who detailed her escape, and said, "I couldn't do it again."

Shots of Vienna and the stream of refugees and shots in the hospitals and aid stations where babies and young children are brought back to consciousness after being drugged so they would not cry out during the flight to freedom are graphic in their portrayal of the plight of the Hungarian refugees. Some of the problems Austria is encountering in feeding and housing the refugees crossing to their friendly border is explained by high Austrian government spokesmen.

Highlight of the documentary is the crossing of the border between Hungary and Austria. Jeff Forbes, producer-director, and Bud Brady, an American volunteer, have a dramatic interview. Brady, German, English and Swiss volunteers and the Knights of Malta are shown as they went into Hungary to welcome 45 refugees on an ancient tractor. Interviews with the refugees in which they report their feelings and what freedom means to them are great portrayals.

Latter portion of the film is devoted to the Bogladi family, which WNAC-TV was instrumental in bringing to America and Boston. Sandor Bogladi, operatic singer and former editor of an underground newspaper in Budapest, sets the scene and outlines the background of the revolution against Communist oppression. Bogladi, his wife Susanne, daughter Judy, and

brother-in-law, Frank, are all interviewed. An interview with Frank, in which he recounts the position of the son of a businessman in Hungary under the Communist regime and his efforts to study to become a film director is poignant. Frank Luther handles several of the interviews in slick fashion. Stories of the interviewers come through fine despite difficulties with English and some are made through interpreters.

Excitement of the refugee passengers on airliner as the Statue of Liberty comes into view is depicted in long and close range shots through the plane and on the statue.

Bogladi's story of his publishing of the Hungarian freedom newspaper, Igazsag, during the revolution is dramatic fare. The documentary has a complete musical score and does a fine job in pointing out the present and future needs of the refugees.

WNAC-TV was recently cited in Congress for its venture in sending a film team to the border to make the film.

CBS-TV Has More Ideas Than Time Slots for Sat. Nite

Saturday night continues to be the major CBS-TV programming stumbling-block for next season, with the work oscillating between several proposed lineups for the fall. Latest plan, still far from firm, would be the placement of a new hour western, "Have Gun, Will Travel," in early-evening time followed by the hour Perry Mason series and "The Big Record."

But even under this plan, which would make use of three hourlong shows during the evening, the actual time slots continue to be a problem. "Have Gun," the Richard Boone starrer which has been expanded from its original half-hour concept, could at this point go into either the 7:30 or 8 p.m. time slots. The 7:30 period, it's felt, would give Columbia an advantage over NBC's Perry Como via the early start. On the other hand, a 7:30 to 8:30 slotting would still leave the 8:30-9 half-hour to fill (assuming "Perry Mason" goes in at 9), leaving Como with a strong second half.

As of now, the situation is up in the air, with the network brass waiting, among other things, to see how the "Have Gun" pilot turns out. One show mentioned earlier for the 8:30 period, if "Have Gun" were slotted at 7:30, is the new Walter Slezak comedy series, but that idea has been scrapped. Even the 10-11 "Big Record" projected slotting isn't firm yet, what with "Gunsmoke" having established itself so strongly at 10 for Liggett & Myers.

RCA's Peak Sales But Earnings Dip

Radio Corp. of America hit a record volume of \$1,127,774,000 in 1956, an increase of 7% over 1955, its first billion-dollar year. Earnings after taxes during the past year, however, dropped to \$40,031,000, equal to \$2.65 a share as compared with 1955's \$47,525,000 or \$3.16 a share. Total dividends paid out during the year were \$23,965,000.

Company's annual report revealed that sales of RCA products to the Armed Forces reached \$240,000,000, or 21.3% of total business. NBC's television billings rose 22% over the previous year, and in line with the RCA push on color, its tint programming was increased by 500% over the previous season. Radio set sales increased by 20%, while phonograph sales more than doubled the '55 total. Reason for the decline in earnings is not given.

San Antonio—Pearl Brewing Co., will sponsor a series of "live" bowling programs here over KENS-TV from bowling alleys in the San Antonio Express-News Bldg., owners of the station.

Foreign TV Reviews

Continued from page 25

who was finally voted the winner, and a skiffle group. Levis, who emceed the show, did much to put his discoveries at ease, and his air of informality kept the 30-minute spot at an easy tempo. Decor was simple but effective, and camera work in the same vein. Others taking part were a crooner, two young contortionists, and a twin brother impersonation act. Bary.

FESTIVAL OF BRITISH POPULAR SONG

With David Jacobs, Jill Day, Ronnie Hilton, Edna Savage, Bryan Johnson, Lorraine Desmond, Frank Horrox, Frank Weir Quintet, Concert Orchestra and George Mitchell Singers conducted by Stanley Black.

Producer: Francis Essex
45 Mins., Tues. 9 p.m.
BBC-TV, from London

This series of shows is the result of a tie-up between music publishers and the BBC. The publishers put forward songs they think have a chance of getting somewhere, but which have never been heard before, and the BBC supplies the orchestra and artists to put them across. The winning song in each of the series of four programs, is decided by a panel of judges from widely scattered regions of Britain, who give their verdicts at the close of each show. The winning song and runner-up go on to the next round, and so on until the final.

Artists taking part in the show, most of them headline British chippers, made a good job of much poor material. Hardest worker of all, however was emcee David Jacobs, who brightened up the show whenever he appeared with his slick patter. Even the best lookers on the program suffered as a result of bad lighting. This show has room for much improvement, and with a little initiative could make the grade as first rate entertainment. Bary.

CBS Radio Rates

Continued from page 23

work radio to serve as a competitor to local spot broadcasting by offering sponsorships uniquely belonging to local radio stations. The CBS Radio Network will continue to sell no unit of less than five minutes duration and while its rates will exceed those of network competitors, the inherent worth of the audiences and the program structure of the network continue to make them outstanding in all advertising.

Rivers' reference to "sponsorships uniquely belonging to local radio stations" was a direct pinpointing at NBC, which having started the practice with "Monitor," now offers all over its schedule anything from a one-minute to a 30-second spot and even six-second national system cues. It was this sort of pattern that the CBS affiliate board sought to circumvent by recommending adoption of the rate slash by its membership. Incidentally, the normal six months' rate protection applies.

Dallas — Ralph Nimmons, ex-manager of WFAA-TV here, has been named general sales manager of WFGA-TV, Jacksonville, Fla. New station, under construction, is owned by Florida-Georgia Television Co.

'Tonight' Topped By Mike Wallace

Mike Wallace is now topping NBC-TV's "Tonight" in the New York market, with his "Night Beat" stanza pushing up WABD to the No. 2 position between 11:15 p.m. and midnight, just behind WCBS-TV's "The Late Show." Both Telepulse and ARB ratings for February, rating the new "Tonight" format for the first time, give Wallace a substantial edge.

Telepulse count for the Feb. 1-7 weeknight lineup shows "Late Show" well out in front with a 12.1 average for the five nights. Wallace's WABD "Night Beat" is second in the market with a 5.4 four-night average (he's off Mondays). "Tonight," which premiered Jan. 28, is third with a 3.5 average. "Tonight" topped Wallace only one night (Feb. 1, a Friday), with Wallace easily outpacing the NBC stanza the other three nights he was on.

Curious sidelight is that in the ratings a month before, Wallace was an also-ran, in spite of the terrific word-of-mouth his show had stirred. At that time, the trade pundits felt that perhaps he was still appealing to a highly selective audience. However, it apparently took a little longer than was thought necessary for the word-of-mouth to catch hold on a general viewer level.

Majors' Race

Continued from page 27

the other companies, has a commercial tv division, which last year grossed \$500,000 and this year is expected to hit over \$1,000,000.

The only two majors left out of the roster at this stage are Paramount and Universal. Paramount, which has just negotiated sale of its vintage pix backlog, though, has a large stock interest in DuMont Television, as well as outright ownership of KTLA, Los Angeles. Additionally, Paramount's tv stake embraces pay-as-you-see Telemeter and the development of its Chromatic tri-color tube.

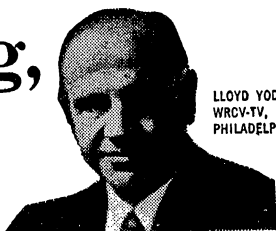
Universal, also reportedly listening to overtures for its backlog, at this stage is limiting its tv activities to filmed commercials, a department said to be grossing in the neighborhood of \$3,000,000 annually.

With the floodgates opened by the sale of the feature backlogs—the first major one that of the RKO library to Matty Fox, occurring only about a year and a half ago—the race by the majors for the tv dollar, on a continuing basis, was on. And it is continuing at a faster clip, year by year.

Bob Post's 'Presidency' Wins Foundation Award

Pittsburgh, Feb. 26. Bob Post, documentary producer and tv packager, has just been awarded his third consecutive George Washington Honor Medal by the Freedoms Foundation of Valley Forge for his short on "The Presidency." Post got the Freedoms Foundation nod first in 1953 for "Law of the Land" and then again last year for "Trial by Jury."

great
going,
Lloyd



LYOYD YODER
WRCV-TV,
PHILADELPHIA, PA.

for boosting time slot rating
by 262%* with **CODE 3**.
No. 1 in time slot.
Sponsors: Mrs. Smith's Pies
and Freihofer's Bread

*ARB, Oct. 1956

for your market availabilities,
call, write or wire
ABC Film Syndication,
1501 Broadway, New York • LA 4-5050



THEY LOVE ME IN
MINNEAPOLIS-ST. PAUL!



28.4

KMGH-TV TRENDX

Sat., Jan. 5

10:30 P.M.

MGM-TV

Contact: CHARLES C. BARRY, Vice-President
MGM-TV, a service of Loew's Incorporated
1340 Broadway, New York, N. Y. • JUdson 2-2000



SCREEN GEMS
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

presents

TOP PLAYS OF 1957

278 HALF HOURS

of national programming superbly
adapted to local needs with

**Top Stars...Exciting Stories...
Polished Productions that
Assure All-Family Appeal!**

★ **DRAMAS** ★ **COMEDIES** ★ **ADVENTURES**
★ **WESTERNS** ★ **MYSTERIES**

For information call

NEW YORK
711 Fifth Ave.
Plaza 1-4432

DETROIT
709 Fox Bldg.
Woodward 1-3979

CHICAGO
230 N. Michigan Ave.
Franklyn 2-3696

HOLLYWOOD
1334 N. Beechwood Dr.
Hollywood 2-3111

NEW ORLEANS
1032 Royal St.
Express 3913

TORONTO
102-108 Peter St.
Empire 3-4096

**PARTIAL LIST OF
FEATURED STARS**

*Vivian Blaine
Joan Bennett
Ernest Borgnine
Eddie Bracken
Rory Calhoun
Claudette Colbert
Jackie Cooper
Joseph Cotten
Broderick Crawford
Arlene Dahl
Linda Darnell
Melvyn Douglas
Paul Douglas
Irene Dunne
Joan Fontaine
Paulette Goddard
Paul Henreid
Dorothy Lamour
Ida Lupino
Herbert Marshall
Mercedes McCambridge
Ray Milland
Thomas Mitchell
Paul Muni
Merle Oberon
Pat O'Brien
Maureen O'Sullivan
Edward G. Robinson
Will Rogers, Jr.
Cesar Romero
George Sanders
Ann Sheridan
Sylvia Sydney
Barbara Stanwyck
Barry Sullivan
Shelley Winters
Teresa Wright
Robert Young*

British Fear H'wood Reprisals If Telefilm Prod. Upbeat Continues

London, Feb. 26. If the upward trend in the volume of European telefilm production for the American market continues, there is an obvious danger of the Hollywood unions taking definite action. That's the feeling among top producer-distributors, who are active in Anglo-American coproduction.

On its present level, British telefilm output accounts for a very small proportion of total tv programming in the U.S. and is probably not more than around 2 or 3%. The volume, however, is steadily increasing and it's thought that the danger point might be reached when it approaches the 10% mark.

The Hollywood craft unions have for long had misgivings about the Anglo-American co-production activities in the feature film field, but have so far shown no concern at the offshore production promoted by the U. S. telefilmers.

It is the artists' unions who will be mainly affected by any serious expansion of European production. U. S. performers get an additional payoff for repeat showings, even for filmed material. That treatment is not extended to British artists who get a flat rate for their services. There are, therefore, obvious advantages in using British programs, and the saving on artists' repeat fees is a substantial help, particularly during the lean summer periods.

Anglo-American production has also other obvious points of appeal for the American partner. The finished product ranks as British and that not only helps to comply with the quota provisions, but, consequently, enhances its selling value. It also helps the sale in the Australian market, which has recently expanded to include a commercial outlet.

Among the telefilms now being produced in Britain are the trio from Sapphire for Official Films, "The Adventures of Robin Hood," "The Adventures of Sir Lancelot" and "The Buccaneers"; "The Overseas Press Club," a Radiant co-production with ABC-TV; and "The Vise," being made by the Danziger brothers. Among upcoming projects are "William Tell," the "OSS" series and the new Charlie Chan skain from Incorporated Television Program Co., two new Sapphire ventures, one of which will star Louis Hayward.

TPA'S O'SEAS DEAL ON 'LONE RANGER'

Television Programs of America has closed a deal with "Lone Ranger" owner Jack Wrather for world sales and distribution rights to the vidfilm version of the 24-year-old property. Deal covers all countries except the U. S., Canada and England, where the series is already on the air. TPA will dub the series into Spanish, French, Italian, German and Japanese for distribution in those language areas.

In the U. S., series is on ABC-TV and CBS-TV; in Canada on BBC-TV and in England on BBC-TV. This is TPA's second major deal with Wrather; few months back it sold its interests in "Lassie" to the oilman-broadcaster-producer.

AAP Sells WB Features To Pensacola Station

Associated Artists Productions sold all 13 groups of Warner features last week to WEAR-TV, in Pensacola, Fla. Additionally, the outlet pacted for the full complement of "Merrie Melodies," "Looney Tunes" and "Popeye" cartoons.

KTWO-TV took several of the Warner pix in another AAP sale last week. WBRE-TV, Wilkes-Barre, Pa., bought all the cartoons, and WDSM-TV, Duluth, Minn., took the complete set of cartoons plus additional features from the Warner catalog.

UI's Teleblurb Upbeat

Universal Pictures, continuing its vidfilm upbeat, is undertaking the most extensive telefilm commercial production in the nine-year history of the company's video arm. Thirteen new commercials are on the boards for seven different ad agencies.

U has converted one of its Hollywood sound stages completely to tv film production to handle the workload.

'ROCKET 86' NOVEL PROMO Paperback Editions of 20th-Fox Features Cuffed By NTA

National Telefilm Associates promotion chief Marty Roberts has come up with an unusual mailing piece for NTA's "Rocket 86" package of 20th-Fox feature films. Feature packages are traditionally tough to promote because of the lack of any central theme or characters, but Roberts has solved the problem by pinpointing the large number of novels on which the pix are based.

He's sending out packages of paperback versions of the novels, neatly boxed in units of five. Sample package includes "Jane Eyre," "Cluny Brown," "Junior Miss," "The Snake Pit" and "Tobacco Road." Roberts has sent the packages to promotion managers at stations purchasing the "Rocket 86" group and has made arrangements for the local managers to get the packages for local promotion as well.

Cincy Feature Cutback As WCPO-TV Champions Pix in Half-Hour Segs

Cincinnati, Feb. 26. "Drastic" local programming changes have taken place at WCPO-TV here. Outlet is axing its feature pic arrangement in the early afternoon and late at night in order to make room for a series of half-hour telefilm packages, in a reversal of the most recent station trend toward features.

WCPO has discontinued its "Movie Matinee" from noon to 1:30 on Monday through Friday and substituted three half-hour shows. Also finished is the "Late Movie Hollywood Theatre," which has been replaced by two other half-hour telepix.

After the noon news with Tom McCarthy, station goes into "Mr. and Mrs. North," followed in order by an adventure strip, "Cross Current" and then Stu Erwin's "Trouble With Father," winding up local stuff at 2 p.m. For late-night, WCPO is using "Mark Sabre" and "Foreign Intrigue" reruns, as back-to-back half-hour stanzas between 11 and midnight signoff.

ANSEL'S TELEFILM STUDIO
Jerome V. Ansel, former production manager for Sturgis-Grant, has opened his own telefilm commercial studio in New York. Firm goes under the name of Ansel Film Studios.

Ziv 'Annapolis' Gets New Format Accent After 7 Segs Roll Off

Filming a show doesn't necessarily lock up the format, preventing changes that may improve future outings. At least that's the experience of William Castle, producer-director of Ziv's "Men of Annapolis" series, now sold in about 125 markets, and still in production.

Skein, most expensive in the Ziv syndication catalog, costing about \$40,000 per episode, started off with an accent on human interest. After first seven episodes, decision was made to shift emphasis on action-adventure following huddles of Ziv execs with sponsor-agencies and Castle. Ruling entailed some scraping of story outlines, but with a stable of 20 writers assigned to project that problem proved surmountable. It also was felt that the human interest angle did not offer as many possibilities, as compared to the action-adventure accent, especially with the project entailing extensive location shooting. Castle, who sez it usually takes him three days to shoot an episode, has completed 20 of the 39 in the series.

The location shooting, one factor which has upped the cost of the series, is virtually a requisite in today's tv market, according to Castle, who feels that the public does not readily accept stock footage, with fresh footage being utilized so extensively in other tv shows. Only when absolutely necessary does he use stock footage, he adds, pointing to one episode pegged on the Korean war.

Jaffe

Continued from page 23
a decision on ownership of Showcase Productions Inc., currently producing for NBC-TV, has yet to be made. If Becker were not believed ready to establish his own law firm, he could have been expected to continue his association with Henry Jaffe.

Henry Jaffe indicated in his letter of resignation his intention to upgrade his activity as a showman and producer, though continuing in private law practice. "I am about to enter into various production ventures in television and other entertainment fields, and these activities, together with my responsibilities to my law practice, will make it impossible for me to serve you any longer," Jaffe wrote. He said that he would continue as national counsel until a successor is chosen, which he "urgently" requested be done no later than the end of March.

Jaffe noted that the "insistence" of the national board and a "series of emergencies" kept him from resigning earlier. Since the Code has been signed, he said, he felt his "work is done" and he cannot accept the National Convention's "mandate to serve 'thereafter'." This mandate was passed along in the Chicago conclave last July.

The national board, in accepting Jaffe's letter of resignation, said that "it is the overwhelming feeling that such a resignation should be rejected and every effort be made to induce Mr. Jaffe, to reconsider. "In deference to his personal desires," board added, it is accepting it.

Five AFTRAs have been appointed to the eastern section's committee to choose a replacement. Vicki Vola is chairwoman. Others are Dick Stark, Bill Adams, John Neher and Harry Stanton.

Van Volkenburg

Continued from page 21
Volkenburg accepting the award. As a matter of coincidence, Van Volkenburg is on tap for another award, which he'll get tomorrow (Thurs.), just a week after the CBS ceremony. He's to receive the Outstanding Achievement Award of the U. of Minnesota at the institution's annual charter day luncheon. He's an alumnus.

As a matter of off and shoptalk, they're comparing Van Volkenburg's gift from the affils around CBS to the chair which CBS prexy Frank Stanton received last summer from the CBS Radio affils. Consensus is that either everyone's kinder after a man retires or that the tv stations are just somewhat more loaded than the AM's.

WBKB's 20th Buy Fuels Chi Rivalry

Chicago, Feb. 26. The torrid celluloid warfare, now involving all four Chicago television stations, got a new supply of ammunition last week when National Telefilm Associates peddled its "Rocket 86" batch of 20th-Fox feature films to ABC-WBKB.

Although it was tubthumped as a "\$750,000 package" with the hyper-enthusiasm that currently marks the booming film field, the actual price was just under the still tidy sum of \$500,000, according to a reliable source.

Key figure in the transaction was Jim Moran, who as head of the Courtesy Ford dealership, is Chi's biggest local underwriter of televised feature films. Moran bought the first-run rights of the bundle for showcasing on his WBKB Friday night at 10 berth which virtually took all the risks out of the deal as far as the station is concerned. Station still has the three subsequent runs for use within the next two and half years.

The two-way negotiations were engineered by E. Jonnie Graff, NTA's midwest veep, who made his pitch directly to Moran and the Malcolm-Howard agency when it became evident the station wasn't about to lay out that kind of coin on spec.

GRANGER, GINGOLD'S 'LIFE BEGINS AT 400'

Farley Granger and Hermione Gingold will star in "Life Begins at 400," new situation comedy series to be filmed under the newly formed MLFG Productions banner. New production company is helmed by agent-attorney Leonard K. Strauss, with this his first production venture.

Series, scripted by George Oppenheimer, will go into production on the Coast in April, with the first 13 films skedded for Coast production and the remaining 25 to be split between N. Y. and Hollywood. Plans are to shoot at least 13, rather than settling for a pilot.

Series on Jet Pilots

Hollywood, Feb. 26. Sam Gallu will telefilm a pilot for a new series, "The Blue Angels," based on exploits of jet pilots, on location this week.

Gallu will film the new project under the Christopher Productions banner. He already makes "Navy Log" for CBS-TV film syndication.

KRAIKE EXITS 20TH-TV

Hollywood, Feb. 26. Michel Kraike, TCF-TV Productions exec. has asked for and has received his release from the 20th-Fox tv subsid.

Kraike, with the company since it was formed two years ago, will be with TCF until March 2 when he exits to form his own indie, Michel Kraike Productions, Inc.



MAURICE SEYMOUR Photographer

BROADWAY at 54th St. NEW YORK CO 5-3133

EVERY DAY ON EVERY CHANNEL

BROOKS COSTUMES

3 West 61st St., N.Y.C. - Tel. PL 7-3800

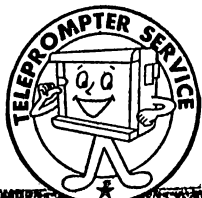


If you can see them reading, they're not using TelePrompTer®

Call Don Redell, Sales Manager, TV and Film Services.

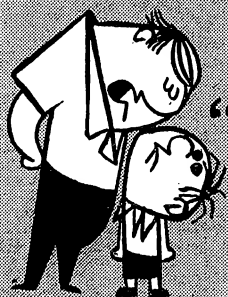
TELEPROMPTER CORPORATION
311 West 43rd St., New York 36, N. Y. • Jdson 2-3800

LOS ANGELES • CHICAGO • WASHINGTON, D.C. • PHILADELPHIA
DETROIT • MIAMI • TORONTO • LONDON



SCREEN GEMS
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES

congratulates



PRODUCER EUGENE B. RODNEY'S

"FATHER KNOWS BEST"

"EMMY" NOMINEE FOR BEST SERIES HALF HOUR OR LESS

"FATHER KNOWS BEST" STAR

ROBERT YOUNG



"EMMY" NOMINEE FOR BEST CONTINUING PERFORMANCE IN A DRAMATIC SERIES (ACTOR)



"FATHER KNOWS BEST" FILM EDITOR

RICHARD FANTL

"EMMY" NOMINEE FOR BEST EDITING OF A FILM FOR TELEVISION

"77TH BENGAL LANCERS" DIRECTOR

GEORGE ARCHAINBAUD



"EMMY" NOMINEE FOR BEST DIRECTION HALF HOUR OR LESS

From the Production Centres

Continued from page 22

tressed that such a quality program as "Omnibus" must beg an audience. He has been making occasional guest calls on KNXT's "Journey," which expired last week to the chagrin of the eggheads. . . . **Bill Gargan** off for London to make a filmed series of "Martin Kane," which he created on radio and later on tv. . . . Gals in the 30's, who did alright in radio, are complaining that tv jobs are becoming too scarce. Many are turning to more gainful occupations. . . . **Caroline Lambert**, British actress, is being groomed at Ziv for one of the six pilots coming up. . . . **Adrian Samish**, Metro's director of tv programming, has decreed no studio segment to plug releases on the hour-long mystery series being readied for ABC-TV. . . . NBC producer-director team of **Bill Kayden** and **Bill Bennington** in N.Y. to tie together the east and west ends of the Oscar and Emmy awards airings next month.

IN CHICAGO . . .

Elizabeth Bain, WGN-TV film director for the past half-dozen years, has joined WBBM-TV in the newly created administrative film manager post. . . . **Dick Gershman**, formerly with the Chi CBS news staff and more recently with International News, added to the N.Y. CBS press department. . . . WGN public relations director **Jim Hanlon** resting at home after an apparent siege of exhaustion. . . . WNEQ is dropping its "Vic and Sade" revival from its Thursday night at 10:30 berth for a telefilm. . . . **Burr Tillstrom's** "Kukla, Fran & Ollie" troupe handed a "Brotherhood Award" from the National Council of Christians and Jews. . . . **Bally Records** released an LP of folk songs pressed by **Win Stracke**, a regular on WKLB's "Morning Spectacular". . . . **Robert L. Fierman** sails for Paris next month to set up a European branch for Fred Niles Productions. . . . **Jerry Golden**, ex-WHBY, Appleton, Wis., added to the WBBM announcing crew. . . . "Dragnet's" **Ben Alexander** in for personals set by NBC Films for the "Badge 714" reruns. . . . **Jack Metzel**, formerly midwest sales manager of a trade mag, now doing his selling for WBBM. . . . Sixth WGN "Big 10 Community Party" set for March 19 at Batavia, with **Jack Brickhouse** and **Eddie Hubbard** emceeing the two-hour special. . . . **Francois Pope's** WBKB "Creative Cookery" logs its 1,500th consecutive telecast Friday (1).

IN LONDON . . .

BBC-TV's egghead quiz game "Animal, Vegetable, Mineral," will come from Brussels over the Eurovision link on March 7. . . . Comedian **Terry-Thomas** will introduce ABC-TV's second Saturday night musical "The Girl Friend" on Saturday (2). The show will be networked from their Manchester studios. . . . The 1956 awards of the Variety Club of Great Britain, to be presented at a Savoy Hotel luncheon next Tuesday (5) will be screened by BBC-TV on a shortened telecast recording the following night. . . . Extracts from several **Emeric Pressburger** and **Michael Powell** productions were aired by Associated-Rediffusion in their "Close-Up" program last week. . . . A new BBC-TV comedy series featuring **Tony Hancock** will run fortnightly from April 1. Hancock has signed a 19 program contract. The series will be produced by **Duncan Wood**, and will be called "Hancock's Half Hour."

IN SCOTLAND . . .

Rai Purdy, formerly of CBS in N.Y., planning Auld Lang Syne programs for indie tv opening from Glasgow Aug. 31. . . . "Monday Melody" program to be televised from City Hall, Glasgow, March 11, with singers **Kenneth McKellar** and **Patricia Bredin** featured, also young dancer **Rena Steele**. . . . **Chic Murray**, Scot chatter-patter comedian, mulling new tv series. . . . More telefilm material to be put out by BBC-TV to combat upcoming spurt by commercial tv. . . . **Jimmy Logan** back from "Sunday Night at Palladium" telecast for **Val Parnell**, and has more lined up.

IN BOSTON . . .

Glenn Gray of Casa Loma orch guests on **Louise Morgan's** WNAC-TV show, Wednesday (6), also on **Gus Saunders's** segment of "Easy Listening" on WNAC radio. . . . **Joan Bennett** current in "Janus" at the Plymouth, guests on **Duncan MacDonald's** "Yankee Home and Food Show" over WNAC and Yankee web, Thursday (28). . . . **Rod MacLeish**, WBZ news director, has his second fiction piece upcoming in the Saturday Evening Post, "The Deciding Vote." His first Post story, "Night of Disaster," has been bought by MGM. . . . WBZ-TV puts on a remote from the Longfellow House in Cambridge Thursday (28) in commemoration of 150th annl of Longfellow's birth. . . . WBZ-TV presented the tv and broadcasting dept at Emerson College a barnful of props, including space ship interior, background scenery, geographical maps and dozens of feet of exterior scenes, forests, brick walls and houses, used on their "2000 A.D." programs. . . . **William A. Gildersleeve**, program mgr. at WMJR-TV, Manchester, N.H., head of station's newly reorganized promosh dept. **Warren Park**, previously program mgr. WFMJ-TV, Youngstown, O., succeeds Gildersleeve in the program mgr. spot.

IN PITTSBURGH . . .

Al Nobel has landed Hires root beer as a sponsor for some segments of his Saturday Afternoon "Teen Show" on KQV. It's now originated from the Elks Ballroom downtown. . . . **Nick Cencel**, deejay **Jay Michael's** right-hand man at WCAE for a long time, has left to become a ballyhoo man for Coral Records. . . . **Bob Parks** has exited KDKA radio production staff to join the faculty of the Playhouse School of the Theatre. . . . **Lorraine Rychoik**, secretary to KDKA radio promotion manager **June Buzzelli**, engaged to **Jack Cvetlic**, KDKA-TV engineer. . . . **Bill**

Brant, WJAS platter-spinner, moving the family into a new five-level home off the Parkway East. . . . **Carmen Conderato**, of KQV staff, received a diamond ring from **Frank Cavanagh**, Baltimore engineer. . . . **Carl Ide**, KDKA-TV newscaster, has raised over \$3,000 for the Dick Kadis Fund. Latter was a Geneva football player injured in a game last fall and paralyzed and unconscious ever since.

IN SAN FRANCISCO . . .

Teleducational KQED gets the full treatment in this week's Life mag, just two months after a big sendoff in sister publication Time. **Lowell Thomas** did a pair of shows from KCBS while visiting Frisco area. . . . **Art Baker** in town shooting cable cars for "You Asked for It". . . . New operations chief of Sacramento's KBET, channel 10, is **George Greaves**, ex-KNBC boss. . . . One of KOVR's first acts as an ABC affiliate was to buy 66 more old films—or maybe there's no connection between the two actions? . . . KSAY, new 10,000-watt pops station about to take to the air in Oakland, has hired **Lester Bailey** as news director, **Frank E. Clarke** as flack and **Robin (Swingin) Deacon**, ex-KWBR and ex-KSAN, as deejay-announcer. . . . New sales manager for Motion Picture Service Co., Frisco, is **Wayne R. Anderson**, ex-NBC and ex-ABC.

IN CINCINNATI . . .

WLW's "The World Front" revival has interview instead of panel pattern with **Howard Chamberlain** back as moderator. . . . Executive changes at WCPO have **Colin Male** as station director and **Bill Dawes** the program director, in addition to their regular chores before mikes and cameras. . . . WKRC-TV unveils **Willie Thall**, recent mover from the Crosley fold, March 4 as head man of an audience participator afternoon hour show Monday through Friday. . . . **James H. Burgess**, Crosley Broadcasting Corp. national sales rep, takes over March 1 as sales manager of WLW-A, Atlanta. . . . **David R. Wilson** exited from Crosley publicity department to join Cincy Post promotion staff.

IN PHILADELPHIA . . .

Gil Spector, director of public relations at WIP, resigning. Broadcaster **Sam Serota** takes over the p.r. duties in addition to his other chores. . . . **Perry Andrews**, WRCV-deejay, ankles to Dallas; Tex. . . . The **Mary and Howard Jones** show, longtime fave on WFIL, ends run. . . . **Clyde R. Spitzer**, WIP commercial sales manager, named to station's board of directors. . . . **Ben Gimbel**, WIP prexy appointed program committee chairman of Educational Week for the Blind. . . . **Charles Lee**, U. of Penna. prof replaced by staffer **Alan Scott** on literary segment of WRCV's culture session, "Spectrum". . . . **Sid Gathrid**, local radio and television producer, to join tv dept of N. W. Ayer in New York. . . . **Gilbert Seldes** to speak at the Art Alliance (March 5). . . . **Gertrude Berg** in town (27) to plug **Molly Goldberg** dress line. . . . **Gene Autry** brings his "Hit Show of 1957" to the Arena (March 2, 3), sponsored by Inquirer Charities.

IN MILWAUKEE . . .

Earl Gillespie, WEMP sports director, has a weekly pillar "Sports-casting with Gillespie," going in the Catholic Herald Citizen. . . . **Dean McCarthy**, WITI-TV program director, reports the local NTA outlet, bows with Sat. 8-9:30 p.m. films on Sat. Apr. 6. Warner-Lambert Pharmaceutical is paying the rent nationally for these feature films. . . . WISN-WISN-TV before many months clip on, will be housed in expansive new quarters, a \$1,250,000 ultra-moderne building. Looks like both stations will operate from the new spot. . . . In a WITI-TV Public Conference show Sun. (17), the highly controversial proposed Time problem, was presented debate-style by **Clarence J. Muth**, manager, Milwaukee Chamber of Commerce air service division, G. B. Hanner, vice-pres., Smith Steel Workers Union, Local 18006, Wilson Wright vice-chairman, Waukesha County Farm Bureau and **Lyle Beedy**, chairman, Walworth County Farm Bureau. Many of the Beertown radio listeners and tv viewers, though favoring the fast time, complain on sleep loss catching their radio and tv shows formerly coming in an hour earlier.

IN MINNEAPOLIS . . .

Here to plug "The True Story of Jesse James" in which he stars, **Robert Wagner** appeared as moderator on KSTP's "Talk Time" program. Wagner and **Vivian Blaine**, the latter at the local Lyceum in "Hatful of Rain," also were KSTP-TV's "Treasure Chest" guest stars. . . . WCCO-TV personality **Mel Jass** written up in the Minneapolis Town Topper series of brief profiles of prominent citizens. . . . Scandinavian Airlines and Gold Bond Stamps inked as sponsors of WCCO Radio **Bob DeHaven's** 6:55 a.m. weather reports. . . . WCCO-TV to devote nearly half of its new studio now being completed to a nighttime news show that will try to cut in on the highly popular WSTP-TV 10 p.m. newstime that's now without opposition. All of the WCCO-TV aces and outside personalities will be tossed into the fray along with **Larry Haeg**, WCCO Radio general manager.

IN CLEVELAND . . .

KYW contingent appearing in Westinghouse Boston Public Service Conference include **Roland Tooke**, **Gordon Davis**, **Mark Olde** and **Sanford Markey**. . . . **Tom Manning** to Florida for vacation with **Jim Graner** doing his two KYW radio sportcasts. . . . WEWS commentator **Dorothy Fuldheim** invited city council to air gripes against Mayor **Anthony Celebrezze** and then gave Mayor a rebuttal appearance. . . . WDOX's **Norman Wain** into New York for visit. . . . **Florence Roth Semon**, ex-WJW, now assistant Coronet editor, in town for brief stay. . . . **Jim Frankel**, Cleveland Press radio-tv editor visiting New York studios in week writing spree. . . . **Linn Sheldon** adding hour-long WJW platter spinning to his broadcasting chores.

Lever in NBC-TV Daytime Dickers Sharpens Rivalry

Lever Bros., out of daytime television for the past four years, is about to return to the medium by way of NBC-TV. Though a deal hasn't been signed yet, Lever has been dickering to buy two daytime quarter-hours a week in "Tic Tac Dough" and "It Could Be You" as a starter, then expand its schedule after a trial run in those shows.

The Lever interest in NBC is another intriguing aspect of the daytime battle which is unfolding between CBS-TV, long the daytime kingpin, and NBC-TV, the underdog, which with a steady audience increase over the past few months is threatening to grab away the laurels from Columbia. CBS has by far the predominance of soap business, what with Colgate soloing its daytime billings on Columbia via "Big Payoff" and "Strike It Rich" and Procter & Gamble strongly concentrated in Columbia via its giant-sized soapopera holdings.

P&G, however, also has some daytime on NBC-TV in the form of participations in "Matinee Theatre." If P&G is using "Matinee" as any bellwether of NBC's progress, then Bob Sarnoff & Co. are in luck, since the show has gradually moved up in the Nielsen sweepstakes to the point where it's pulling down a 10.0 average and outrating both Bob Crosby and the competitive Colgate's "Big Payoff."

Now along comes Lever to restore the balance, buying in, appropriately enough, against P&G in the 12 to 1 period. That's where plenty P&G money is installed in the CBS soapers (though hardly all of it). Lever will be watched closely, not only by P&G, but by Colgate. Latter, while retaining its daytime lineup on CBS, cancelled its NBC-TV daytime business last spring to concentrate on CBS radio. Should Lever begin to get results, Colgate might well return to a sturdier television diet too.

CBS RADIO REPRISSES ACAD SYMPOSIUM

As part of its general commencement activities this season, the American Academy of Dramatic Arts has scheduled a special symposium for its graduates on April 4, day preceding the finale of its current semester. Symposium will be held in association with CBS Radio and will be devoted to the general topic: Employment opportunities in radio acting. **Frances Fuller**, Academy Executive Director, will moderate.

Seminar is a repeat of one held in June '37 before an SRO audience in Academy's 52d Street Workshop. Participating then were three title role players on a trio of CBS afternoon serials. These included **Vivian Smolen**, **Freeman**, and **Jan Miner**, representing "Our Gal Sunday," "Wendy Warren" and "Second Mrs. Burton."

CBS Radio program head **Howard G. Barnes**, is casting a new group of matinee serial stars to address the Academy graduates.

Frank Gilroy's Brace Of 'U.S. Steel Hour' TV'ers

Frank Gilroy, tv playwright who's just sold his first original screenplay—to Paramount—will be represented on the homescreen medium with a pair of adaptations in March and April for the CBS-TV "U. S. Steel Hour." The first of these will be **Robert Louis Stevenson's** "The Bottle Imp," March 13. April entry will be "The Blue Serge Suit," adapted from a John Langdon story in the Paris Review. **Blanche Gaines** handles him for tv and pix. Gilroy's tv video effort was "The Last Notch," retitled "The Fastest Gun Alive" as a Metro film. His latest sale is "The Transfer," from his unpublished manuscript written only recently and which he'll screenplay for Norman Panama and **Melvin Frank** (Par). It's a suspenser located in New Mexico.

SITUATION WANTED

Apprentice to active TV or Science Fiction writer in exchange for typing, research and editing. Competent, industrious, reliable. Moderate knowledge of modern science and psycho dynamics.

Box V-221-57, VARIETY, 154 West 46th Street, New York 36

EXECUTIVE ASSISTANT

With top experience in Hollywood, Broadway and TV—Production, Casting and Story, set position with top producer or director.


Write Box V-722-57, VARIETY, 154 W. 46th St., New York 36, N.Y.

Entire T.V. staff—now running one of most successful stations in Midwest—desires change. News, sports, fresh exciting personalities—Madison Avenue type uniforms. Will travel—will consider any offer.

Box 835-57, VARIETY, 154 W. 46th St., New York 36

"I LED 3 LIVES"

Starring **RICHARD CARLSON**



#1

SYNDICATED SHOW IN BOSTON

29.7

BEATS NETWORK SHOWS INCLUDING:

Jackie Gleason 27.1	Steve Allen 22.1
\$64,000 Challenge 26.4	Phil Silvers 19.0
Godfrey's Talent Scouts 25.7	Dragnet 17.8
This Is Your Life 23.1	... and many others

ARB, August, 1956

NOTHING TURNS ON THE HEAT LIKE A ZIV PRODUCTION!

FURY

Saturdays, 11 a. m.
NBC
General Foods
and Borden's
(Benton & Bowles)

*Just in!
Newest Nielsen
Rating!*

*23.6
Total Audience*

*21.7
Average Audience*

2nd Report, Jan. '57

FURY not only outrates all other programs Saturday mornings—it also is the highest rated regularly scheduled weekend daytime program. In fact, it is the highest rated regularly scheduled daytime program throughout the entire week, weekend or weekday. With an average audience rating of 19.9 (Nielsen, January 1957), it outrates such nighttime network programs as Kraft Television Theatre, Alcoa-Goodyear Playhouse, U. S. Steel Hour, Caesar's Hour, Robert Montgomery Presents, Kaiser Aluminum Hour, Armstrong Circle Theatre, Studio One, Twenty One, Producers Showcase and many, many others.

The complete facts and figures about FURY show that it has reached the largest juvenile audience of any pro-

gram and that it consistently ranks at the very top in juvenile appeal, day or night.

With a 66.1% share, it outranks in share of audience virtually all other network favorites, daytime or nighttime, including Ed Sullivan, Disneyland, \$64,000 Question, Shower of Stars, Jack Benny, Groucho Marx, Lawrence Welk, Phil Silvers, George Gobel, Perry Como, Dragnet, and so on and on.

FURY is one of the many network and syndicated film favorites making sales for American business, produced and distributed by tpa. Our phone number is PL 5-2100. May we help you to your share of sales through television advertising?



Television Programs of America, Inc.

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN
Chairman President Executive Vice-President

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

Radio Followup Comment

CBS Radio Workshop

In an imaginative flight, the CBS Radio Workshop the past two weeks took on "The Space Merchants," the story of what happens in the year 2200, when the wizards of high pressure advertising have taken over the world and are beginning to discover other planets for exploitation. From the sampling offered on Part I, Sunday (17) and Part II, the subsequent Sabbath (24) life as depicted in "1984" by George Orwell would be hotsy-totsy in comparison.

But the sampling offered in the adaptation by Charles Monroe from the fantasy-satirical novel by the same title, penned by Frederick Pohl and C. M. Kornbluth, did not add up to a good dramatic fare. There were thrusts at the profession and satirical comments about the advertising fraternity that struck home. Imagine, to stop thinking of people as people but rather as consumers, the "prols" of Orwell who are never allowed to feel and think as human beings, but who are vehicles to be pressured, bulldozed and sold a bill of goods. Extend that logic propounded in some plush circles today to the year 2200, when all other counteracting forces are vanquished and the ad man de luxe reigns supreme. It's a frightening prospect—offering some fun, too, if treated in a correct vein.

Unfortunately, producer-director



'WAY OUT IN FRONT!'

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant—and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month
99,430 more homes per week
101,130 more daytime homes, weekdays
100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost \$4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



Paul Roberts and radio adaptor Monroe gave a mixed treatment to the subject. It was partly satirical, partly mystery adventure and in part pure science fiction. What was needed for each of the half-hours was a more dominant story line thread, less confusion with space ships and characters, more accent on the theme without the hodgepodge of plot complications.

A large cast, with Staats Cotsworth and Virginia Kaye in the lead, rendered very competent performances. In this case, the woman, the wife of a top copysmith, Miss Kaye, was the true heroine. She belonged to an underground organization, called the Conseys, short for Conservationists, the people who want to return to the old values (circa 1957?) and along with her converted husband, they're on their way to settle on Venus, as the story ends. Just like a soap opera, the listener is left hanging in space, with a lot of unresolved questions. All that was missing was the commercials. *Horo.*

Louis Sobol Show

It's not hard to understand from his new nightly ABC Radio show why Louis Sobol has an unblemished industry reputation as a nice guy. In his 25-minute strip from New York's Eden Roc restaurant, the Journal-American columnist treats his guests deferentially and convivially, and that's probably why he's able to attract such big names to a radio-only stanza. However, his chit-chat with such as Sonja Henie, Fred Fredericks, (the hat impresario) and young Jill Corey last Wednesday (20) at 9:30 was kind of monotonous. Sobol has a nice radio voice, though tainted minutely by New Yorkese accents, and he displays considerable self-confidence, but he doesn't ask the kind of questions that can hold, much less, excite an audience which, on a moment's option, might turn to tv.

Questions about how one learns to ice skate, or what goes—very broadly—into making hats were representative of those generally asked by Sobol on that recent night. To flourish, radio has to do more, it would seem, than tv in the areas in which it chooses to operate. In news it is there faster than tv and, often, with a more comprehensive roundup of news, because it's not slowed down by time-consuming visualization. In music, radio is not as distracting as on tv. But even the interviews on radio will ever be the same, since the advent of Mike Wallace's "Night Beat" on tv, is hard to say. Certainly, even if he doesn't strive for the aggressiveness of Wallace, the columnist will have to do more than a fan mag does. *Art.*

Bob Eberle Show

This 11:45 a.m.-12 noon cross-the-board entry, which premeared over WABC, N.Y., last month, falls into the easy listening groove. It's a musical stanza combining live and waxed offerings, with the accent on the latter. Singer Bob Eberle spins the platters, handles the gab pleasantly and tosses off an occasional vocal on his own for okay effect. Also assisting nicely on the live end is the Mel Powell Trio.

Judging by the show caught on Thursday (14), the calibre of tunes offered is in the mellow vein. Current top disk sellers weren't given any play, with oldies constituting the majority of numbers delivered. Participating commercials are spotted throughout the program, which is directed by Derrick Leighton. *Jess.*

ATAS

Continued from page 24

the nomination categories this year to 29, as against 49 last year, as an example of what has and will be done to simplify the procedure.

With the filing of the national charter, the field will be opened for the formation of local chapters in such principal cities as Boston, Philadelphia, Washington, Chicago. There already is a chapter functioning in San Francisco. In addition to the kingpins in New York and Los Angeles, work of local groups will be to stimulate effort on national level to encourage good tv programming, via awards and workshops, as well as fulfilling social functions. For first time this year, Los Angeles chapter is voting on local awards.

In New York, chapter has organized a writers workshop, first of a series of workshops for creative people in the tv field. Many semi-

nars on tv problems have been held and are slated both by the New York and Los Angeles chapters.

Interesting sidelight on the Emmy nominations show on NBC-TV, Saturday (16) night, was that the scaling down of performers to less than 25 due to sponsor conflict and other reasons, gave the surviving performers a larger take in the over \$20,000 budgeted for talent. Nominations show and the upcoming awards show on March 16 for the first time is being packaged by the Academy under its three-year deal with NBC.

Gassman

Continued from page 27

owned-operated stations. "Anna" has already appeared on WRCA-TV, the NBC Gotham flag.

The Pine-Thornes pix, behind Gassman's one-man sales operation, have been inked in L. A., Chicago, Detroit, Philadelphia, Washington, Boston, Buffalo, Indianapolis and Houston, plus New York and other big tv markets, it was learned. P-T batch includes pictures made between 1942 and 1948. Names of some of the features are: "Adventure Island," with Rory Calhoun and Paul Kelly; four "Big Town" features, with Philip Reed and Robert Lowery, and "Special Agent," the late William Eythe.

A slightly larger group of P-T pix, most of which are included in the present group of Gassman's, almost went to Associated Artists Productions about a year ago. But AAP chief Eliot Hyman claims he was forced out of the deal through difficulties with AFM.

WOR

Continued from page 24

Brady, Jackie Coogan and Paul Whitman.

There was the development of radio news and personalities through the years, notably such vets as Gabriel Heatter and Raymond Gram Swing. And entertainment shows, perhaps kicked off by WOR's initial sign-on by the playing of Al Jolson's "April Showers" record, grew to encompass such old faves as "Uncle Don," "Superman," "The Witch's Tale," "Information Please," "Here's Morgan," "The Shadow," and "Mr. Anthony."

During the span, station changed ownership when Macy's absorbed Bamberger and in 1951 acquired a new owner when General Teleradio bought WOR and WOR-TV and gained control of Mutual. In 1934, incidentally, WOR joined with WXYZ, Detroit, WGN, Chicago, and WLW, Cincinnati, to form the nucleus of MBS.

Under the current aegis of station manager Bob Leder, WOR, in the era of tv, has a programming concept of accenting the combination of personalities, music, service and news for sizable listenership and good biz.

CBS-to-Theatres

Continued from page 21

and Scott Brady. Producer-director and writer of "Four Sisters" is Bernard Girard. "Without Incident" is being produced/directed by Charles Marquis Warren.

SG Pact Washed Up

Hollywood, Feb. 26.

Pact between CBS-TV and Screen Gems for the Columbia tv subsid. to film "Playhouse 90" dramas is washed up. SG is filming eight for CBS under a contract signed last year, but both parties have called it quits since the current pact is terminated.

The Columbia subsid is currently winding its eight-vidfilm deal for the CBS 90-minute series, but neither SG or CBS is interested in continuing the arrangement. CBS has been dissatisfied for a number of reasons, beefing particularly that SG hasn't provided the filmed shows with top stars. SG, on the other hand, has complained the deal has brought it only grief, and also that it's impossible to land top stars for shows budgeted around \$150,000 each.

Louisville—Sam Gifford, WHAS radio program director, succeeds Ralph Hansen as television program director, effective March 18. Hansen takes over program manager post for KYW-TV, Cleveland.

Inside Stuff—Radio-TV

"Show Biz," tome written by VARIETY editor Abel Green and the late Joe Laurie Jr., is now a required text in a course on telecommunications programming at U. of So. Calif., instructed by Prof. Robert E. Summers.

WMCA N.Y., has inked co-production tieups with The Fund for the Republic and the Center for Mass Communications of Columbia U. Each mating will result in a new program to be aired over the Gotham radio indie.

Station will "sneak preview" a Fund half-hour series on the Bill of Rights next Tuesday (28) in its regular "New World A-Coming" slot. Show, after appearing on WMCA, will be distributed nationally, it is understood. Pilot will be about John Peter Zenger, Colonial printer.

With Center for Mass Communications, run by Eric Barnouw, a power in Writers Guild, WMCA begins "Prejudice Clinic" tomorrow (Thurs.) at 9:30 p.m. Regular Thursday half-hour will collect community group reps to do some candid gabbing on specific aspects of prejudice, e.g., first stanza is "Prejudice in Young Children," with Dr. Roma Gans, Professor of Education at Teachers College here, forefronting. Philip Gelb of Mass Communications, will be permanent moderator.

Unusual pattern whereby WCBS-TV, the CBS flagship, originates three shows a week for network consumption, has been sliced by one show. "Eye on New York," the Bill Leonard weekly wrapup, has been restored to local-only status for the "duration." That is, the duration of the Mid-East crisis. "United Nations in Action," which had been a seasonal series, will go to year-round status, thus forcing "Eye" back to local exposure only.

Station's other network feeds continue as usual, the educational "Camera Three" stanza and the half-hour Vincent Lopez Saturday night feed.

First of CBS-TV's Extended Market Plan group to achieve fullblown primary affiliate status with the web is KLFY-TV in Lafayette, La., which gets the nod as a supplementary station of the web's lineup effective March 1. The smalltown VHF'er, headed by Paul H. DeClouett, has been a member of the EMP group since the plan's inception in 1955.

EMP, which is designed to bring smaller market stations into the national advertising setup, now numbers 34 stations. Web's policy is to convert EMP stations to affiliate status as they expand in their operations.

Brig. General David Sarnoff, RCA board chairman, is the recipient of the first Lee de Forest Gold Medal of the Veteran Wireless Operators Association, given in recognition of "50 years of outstanding service in the radio art."

Presentation was made at the association's 32nd anniversary dinner at the Hotel Sheraton Astor Thursday (21) night. Dr. Lee de Forest, inventor of the three element electron tube, participated in the presentation by closed-circuit telephone facilities from his Hollywood home. Gen. Sarnoff is a life-member of the association.

A new series of 13 taped radio shows, titled "20/200," covering various phases of the problems and activities of the blind, is available to broadcasters through the American Foundation for the Blind, N.Y. The series, each of 13 one half minutes duration, is narrated by Dave Garraway, with Leon Pearson scripting and Gregor Zierner holding the production reins. Featured as a vocalist is blind Carmen Abel, who has made many professional net and local station appearances in New York.

Total number of stations equipped to transmit color was 257 as of Jan. 1, according to an NBC research department estimate. Of the 257 outlets, 136 are NBC affiliates; some of the others are dual affiliates and the remainder are CBS outlets.

New level of NBC stations color-equipped represents a 30% increase over a year ago. Web expects the 136 to increase to 146 by July and to 153 by the first of the year. Of the 136, 45 can originate local film in color and 20 can originate live tint.

'Lucy'

Continued from page 22

Foods currently has half of "Lucy" and all of "December Bride" at 9:30, while P&G merely has the other half of "Lucy." Deal would have to be worked out between them to absorb all the hour, either according to the current pattern or through the introduction of new sponsor money.

Another stumbling block is question of money, with the projected hour "Lucy" reportedly pegged at a \$250,000 price for the show alone. With this plus the three other entries in the monthly lineup, the cost may prove too much for the two sponsors to bear. It's known that one of their squawks has been on the "Lucy" price tag. In the face of all the problems surrounding the projected change, along with the reluctance of the bankrollers to quit on a hit, there's still a good chance that "Lucy" will return next season in its present form, despite Arnaz's desire to get out of a five-year rut.

'10 Plan'

Continued from page 24

a discount policy, and the bonus plan is the answer in a tough sales period. Moreover, the station has had a bonus plan in effect for some time already. That's the 14/50 Double Dividend Plan, in which a buyer signing for a year's contract of Triple-A spots gets a bonus amount of spots during the summer months equal in value to his total expenditure over the year. That's what Heitin means by the "10 Plan" being an extension of an existing dimension.

As to its other aspects, Heitin feels that nine bonus spots were selected, instead of four or five or six, to give the plan "sufficient impact and efficiency." Asked if

fewer spots would have been "efficient," he stated that they probably would, but not as efficient as the nine spots and that the station wanted to be sure the plan was sufficiently attractive. As to its short-term aspects, Heitin couldn't say when WRCA-TV expects to end the offer, and admitted that advertisers may sign for 52 weeks, though WRCA-TV has the right to change price within 30 days. While it's designed as a short-term advertising vehicle, it is conceivable, he said, that an advertiser might be able to stay with it for as long as a year. He stressed, though, that it can only serve as a supplementary campaign to an existing advertiser because no equity in a time slot is involved.

Columbus—A. Dale Lutz has been named WRFD sales manager by J. D. Bradshaw, vice president and general manager of the independent radio station.



Mgt., William Morris Agency

Thanks in advance to all my friends in the advertising world for the work they are going to give me—and I do mean **YOU.**

Bob Evans

\$1,000,000 in Cig Segs on ABC Radio

Camel cigarettes is committed to a \$1,000,000 purchase of ABC Radio time beginning toward the middle of March. Cig house, via William Esty agency, has taken 20 five-minute newscasts a week, all between Monday and Friday. Sponsor is mulling an extension to weekend news over ABC as well, it is further reported.

Camel owns strips at 6:30, 7:55, 9 and 9:55 nightly. It shares the first strip, done by ABC Radio regular Paul Harvey, with a new sponsor, Midas car mufflers, a Chicago firm.

It's the first big break ABC Radio has gotten in making up the biz lost when Texas Co. ankled 22 weekend newscasts Dec. 30 of last year.

Camel's 'News of World' Big
Camel Cigarettes has bought in on NBC Radio's "News of the World" with a firm 26-week pact for one participation per day on the 15-minute Morgan Beatty cross-the-boarder. Deal, which starts March 11, runs to \$168,000 net, and translated into gross billings, comes to \$250,000.

With the Camel deal, the William Esty agency put the quietus on reports it was pressuring NBC affiliates carrying the Brown & Williamson 85-a-week news lineup. After B&W signed for the news, reports were circulating that Esty was threatening to pull all its spot business from stations carrying the news. Subsequently, the agency asked stations to supply monitoring logs of all their commercials. Esty has denied any pressure, and the Camel deal would appear to indicate that it feels the B&W lineup doesn't pose a conflict.

At the same time as NBC closed the Camel deal yesterday (Tues.), it also signed Waterman Pens, via Fletcher D. Richards, to a \$104,000 net deal involving sponsorship of 10 one-minute participations in the Bob & Ray "Monitor" capsules per weekend over a 13-week span, starting March 15. The Camel and Waterman deals, combined with the business set earlier last week, bring the week's take to nearly \$500,000 net.

Faulk's \$500,000 Libel Action Vs. AWARE Heads For N. Y. Supreme Court

The six-month-old \$500,000 libel suit by radio performer John Henry Faulk against AWARE Inc. and Vincent Hartnett is expected to move into the New York State Supreme Court for trial in the next two to six months. Last week, the Appellate Division of Manhattan unanimously upheld a previous Supreme Court decision to okay the trial and dismiss defenses of "truth" and "qualified privilege" by AWARE, a group which publishes anti-Communist pamphlets.

Faulk, who has a daily show on WCBS Radio, New York, drew the complaint against AWARE Inc. and Laurence Johnson, a Syracuse chain store ex-owner and a principal AWARE officer, according to the complaint. It alleged they were engaged in performer black-listing and that they published libelous articles "pursuant to a conspiracy to destroy" Faulk's livelihood and to remove him as a veep in American Federation of TV & Radio Artists' New York local.

AWARE began publishing articles regarding Faulk and two other members of the new AFTRA board shortly after they were elected to office over a year ago. Faulk and the others ran on an anti-AWARE platform in unseating the incumbent AFTRA board which was sympathetic in its greatest measure to AWARE.

Hartnett argued that the publication's comments about Faulk were true and that it was the exercise of "the right of fair comment." The Appellate Division ruled that not only were the defenses by AWARE improperly pleaded in an effort to kick the case out of court, but that the publication's plea of "qualified privilege" of law was based on non-existent statutes. Moreover, the court decided, even an anti-Communist publication does not have the privilege of charging someone with being a Commie sympathizer unless the charge is shown to be true.

Like's AM-TV Appeal To Kick Off Red Cross Drive; Other Top Brass Set

President Eisenhower kicks off the 1957 Red Cross campaign on radio and tv tomorrow (Thurs.) with a special filmed and taped appeal which will be spotted at different times on all the networks. On tele, CBS will spot it on "Climax," NBC on "Lux Video Theatre" and ABC on "Airtime, USA," while on radio, ABC will use "American Music Hall," CBS the Robert Q. Lewis show and NBC "News of the World."

Also slated for heavy followup radio-tv exposure is Gen. Alfred M. Gruenther, new American Red Cross president. The ex-NATO chief is set for a talk on CBS Radio Friday (13), an interview on "Monitor" Sunday (3), a "Meet the Press" stint March 10 and a "Person to Person" shot March 15. In addition, the Advertising Council has set a concentrated spot announcement schedule, with the blurbs prepared by SSC&B, for network shows during all of March. Red Cross' radio-tv activities are centered in N. Y. under director Ken Greenberg and staffers Sylvia Devey, Midge Stark and Phyllis Cortley.

Houston—Erin O'Brien, tv singing star of the Steve Allen show, has accepted the title of honorary queen of the U. of Saint Thomas' annual Mardi Gras celebration. The eighth annual Mardi Gras will be held on two successive nights starting March 4.

Arnold Kaufman a V.P.

Arnold Kaufman, RKO Tele-radio exec who recently negotiated the RKO feature option agreement with ABC-TV, has been given his veepee stripes.

Kaufman, since his arrival at the New York headquarters of RKO Teleradio in 1952, has been a member of board chairman Thomas J. O'Neill's executive staff.

Ted Bates Leads Spot TV Parade

As an addenda to its 1956 spot tv report last week, Television Bureau of Advertising currently appears with a listing of the 10 top ad agencies in spot. In each of the four quarters of last year, Ted Bates was at the top of the heap. Leo Burnett ran second in the first quarter of 1956 and McCann-Erickson second in the second, third and fourth quarters.

They ran in this order during the Oct.-Dec. period of last year: Bates, McCann-Erickson, Young & Rubicam; Dancer-Fitzgerald-Sample, Benton & Bowles, J. Walter Thompson; BBDO, Leo Burnett, Compton, and N. W. Ayer. Ayer appeared in the top 10 for the first time.

TvB notes the "significant" rise of Dancer from seventh position in the third quarter to fourth in the final measurement period, because of the increased spot activity of General Mills and Peter Paul.

Magnuson Predicts Toll-TV Tests Will Be Authorized by Senate

Washington, Feb. 26.

Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee predicted Sunday (24) that a staff report recommending that the FCC authorize tests in various sized markets of subscription tv will be accepted by a majority of the members of his Committee. He said the Committee, which is scheduled to meet in executive session tomorrow (Wed.), is "about ready" to issue the report.

Interviewed over the CBS "Face the Nation" program, Magnuson said the substance of the report is that the Commission "should act as speedily as possible" to authorize tests of toll tv in certain geographical areas. But the report, he added, carefully points out that pay tv should be only "a supplement" to existing service. Experimental operations, he said, should not be permitted if they will in any way "interfere" with "regular" tv or are conducted "just for the purpose of making a profit" and "do not add to the great new medium that is television."

Asked whether subscription tv would be "pretty apt to stay" if it is given an authorization for test operation, Sen. Magnuson replied: "Well, not necessarily. It has all kinds of bugs, and it may fall of its own weight. But I don't think

we'll ever know until we try it out in a very limited way in certain areas. Now, it would be up to the Commission to determine those areas . . . I don't know whether it would work or not. I don't know whether the public would accept it or not. I don't know whether it would add to the public enjoyment that they have today of television, whether they would want to keep it, or whether it would pay for itself."

Sen. Magnuson said he agrees "generally" with the report. "It was pretty hard," he said, "to write a report in which we all agreed, but generally we feel that they (pay tv promoters) should be entitled to some kind of experiment in certain areas to see what could be done."

Magnuson said it would be up to the Commission to determine when the tests should be conducted. Asked whether "another years' delay" might be anticipated before the FCC acts, he said, "if the Commission acts normally, why, I think you would have a lot of delay."

In reply to other questions, Sen. Magnuson said:

That the FCC is "right back in some of the tangles they were in before, engineeringwise" on the allocations problem.

That the failure of the Commission to provide more tv stations "is surely a fault of their slowness in acting."

MICKEY ROONEY

Dear Martin Manulis, John Frankenheimer, Rod Serling, Milo Frank, Edmund O'Brien, Kim Hunter, Mel Tormé, Constance Ford, Whit Bissell, King Donovan, Eddie Ryder, H. M. Wynant, Mike Ross, Earl Carlson, Ed Chaney, James Clark, Lyle Daugherty, Bob Dunn, Ray Erlenborn, John Garrison, Sam Gary, Bill Golba, Brooks Graham, Ruth Hancock, Leon Hansen, Spencer Hays, Jim Hedge, Buck Henshaw, Walt Herndon, Pat Kenney, Dick Joy, Leonard Laby, Jim Linn, Tracy McGlynn, Jim Murphy, David Pasquesi, Gene Ringulet, Tom D. Schamp, John Schneller, June Scott, Phil Scott, Jim Sirkin, Fred Steiner, Don Stern, Bob Stone, Russell Stoneham, Bud Sweeney, George Turpin, Gene Twombly, Grant Wilson, Ron Wright, and any others at CBS who participated in the production of "THE COMEDIAN" on Playhouse 90:

Thank you,

Sincerely,

Mickey

Jocks, Jukes and Disks

By HERM SCHOENFELD

Harry Belafonte: "Mama Look at Bubú"—"Don't Ever Love Me" (RCA Victor). Chief inspirer of the current calypso cycle, Harry Belafonte rides the same beat in an amusing piece of material, "Mama Look at Bubú," which has excellent chances via this rendition. "Don't Ever Love Me" is a lovely ballad, also in the caribbean idiom, which can take over for the long pull.

bluesier version on the King label. On the Mercury flip, Blossom Seeley turns in another demonstration of oldstyle belting in her workover of Irving Berlin's "I Love a Piano." **Calypso Carnival:** "Zombie Jamboree"—"Mama Looka Boo Boo" (Columbia). More calypso from a Columbia album, in a more authentic sounding vein. "Zombie Jamboree" is a sparkling sample of this idiom and this side should pick up considerable spins. Vocal is by

Frankie Laine: "Love Is a

Best Bets

HARRY BELAFONTE	MAMA LOOK AT BUBU (RCA Victor)	<i>Don't Ever Love Me</i>
FRANKIE LAINE	LOVE IS A GOLDEN RING (Columbia)	<i>There's Not A Moment to Spare</i>
JONI JAMES	I NEED YOU SO (MGM)	<i>Only Trust Your Heart</i>

Golden Ring"—"There's Not a Moment to Spare" (Columbia). "Love Is a Golden Ring" is a standout ballad with a slight western flavor that Frankie Laine belts, with backing from the Easy Riders vocal combo, for a commercial mop-up. It's an excellent followup to "Moonlight Gambler." Flip is another solid entry, but in a more conventional pop groove. **Paul Weston's** baton furnishes the lush background.

Joni James: "I Need You So"—"Only Trust Your Heart" (MGM). "I Need You So," a blues ballad, completely loses its rocking character in this etching and turns into a class number with strong potential. "Only Trust Your Heart," from the Metro pic, "10,000 Bedrooms," is a fine entry, with an Italo chorus, sensitively sold by Miss James.

Four Aces: "Bahama Mama"—"You're Mine" (Decca). Since everybody seems to be on the calypso kick, why not the Four Aces? But this combo's style doesn't particularly fit the idiom and the result is on the synthetic side, a quality that marks too much of the calypso releases in recent weeks. "Bahama Mama" is okay material and this side is marked by a blend of calypso and rock 'n' roll musical ideas. "You're Mine" reverts back to the type of ballad which the Four Aces do best and this side should have the top impact.

Benny Fields: "The Man in the Phone Booth," Blossom Seeley: "I Love a Piano" (Mercury). "The Man in the Phone Booth," the novelty conversation piece that was kicked off by Big Bob Kornegay, is getting wide coverage on various labels. Vet performer Benny Fields comes up with a fine version on the Mercury label, giving out with oldstyle vocal dramatics that still sell. **Herb Zane** has a

King Flash. Flip is a version of the "Bubu" number done by Belafonte.

Norma Douglas: "Joe He Gone"—"Be It Resolved" (RKO Unique). Although Tin Pan Alley calypso, "Joe He Gone" is a fine entry in this groove and Norma Douglas delivers it simply and effectively against a good native-sounding rhythm background. This one could be big. "Be It Resolved" is a cute idea, adapting Roberts' Rules of Parliamentary Procedure into a pop love ballad.

Russ Miller: "Special Girl"—"I Need You So" (Kapp). "Special Girl" is a snappy item with a cute lyric and rocking beat. Russ Miller gives it a strong slice. Miller also delivers "I Need You So" with an effective slow blues beat.

Three Dons & Diane: "Another Day—Another Dollar"—"The Awkward Age" (Giant). Still more calypso. "Another Day" follows the prevailing winds. It's a catching idea which this combo handles with appropriate lightness. "The Awkward Age" is a fine ballad on the adolescent theme.

Richard Hayman: "The Urchin of Venice"—"Theme from 'Full of Life'" (Mercury). Richard Hayman and his harmonica turn up with a sparkling side in the punnily titled tune, "Urchin of Venice." Vocal ensemble backs up the rich orchestration with some wordless singing. Hayman also comes up with a fine instrumental on the theme music from the Judy Holliday pic, "Full of Life."

Annie Cordy: "Parisian Rag"—"Amore Mio" (Capitol). The energetic Gallic chanteuse, Annie Cordy, bows on this Capitol single with a knockdown dixieland number, "Parisian Rag." She socks it over, but it's basically routine material. "Amore Mio" is a bouncing ballad in the Italo format which



LAWRENCE WELK

and his CHAMPAGNE MUSIC

(Exclusively on Coral)

Thesaurus Transcriptions

88th Consecutive Week

Dodge Dance Party

ABC-TV—Sat. 9-10 P. M. E.S.T.

Sponsored by

Dodge Dealers of America

Top Tunes and Talent

ABC-TV Mon. 9-10-10:30 p.m. EST

Sponsored by Dodge and Plymouth

Dealers of America

Miss Cordy also handles brightly. **David Carroll Orch:** "The Ship That Never Sailed"—"I Love You Truly" (Mercury). "The Ship That Never Sailed" is such pure corn that it could develop into a smash hit. It's a slow ballad that spotlights a schmaltzy poetic recitation. **Franklyn MacCormack** gives a suitable reading to the lyric with David Carroll's orch and chorus supplying the background. **Johnny Ridge** gives another dripping reading of this number for Pic. On the Mercury flip, there's a matching slice of the oldie, "I Love You Truly."

Epic Drafts Fovelsong

As A&R Aide to Maxin

Jim Fogelson moved up the Epic ladder to assist Arnie Maxin in the artists & repertoire department. Maxin took over the top pop a&r spot last week replacing Marv Holtzman.

Fogelson, who had been music editor at Epic for the last few years, will work primarily in the album field.

The new Epic a&r team accompanied Columbia drey Goddard Lieberman and his Col a&r aides to Key West, Fla. Friday (22) for a four-day huddle. Columbia is Epic's parent company.

Coral Reacts Desmond

Johnny Desmond has been renewed by Coral Records for a new term pact by artists & repertoire chief Bob Thiele.

Album Reviews

"Larry Clinton In Hi-Fi," an RCA Victor package, is another throwback to the heyday of the band biz during the 1930s when Clinton bated one of the most popular crews of that epoch. In this newly recorded set, Clinton plays a flock of his past hits, all either written and arranged by him, with an excellent studio band all of whose instrumental shadings have been put into the groove of a technically standout platter. **Helen Ward**, the ex-Benny Goodman vocalist, joined the Clinton band for this date to deliver four numbers in her light, swinging style. Clinton's platter book includes such standards as "Dipsy Doodle," "Deep Purple," "Johnson Rag," "Study in Brown," "Heart And Soul," "Satan Takes A Holiday" an such adaptations from the classics as "Martha," "My Reverie" and "Our Love."

Another set with a hi-fi angle is Columbia's "Hi-Fi Band Concert" by Morton Gould and the Columbia Concert Band. The repertoire is in the "pops" category with marches like "Our United States," and "Wings of Victory," operatic overtures, music from "Brigadoon," a latin-styled tune, "Marianne," and other pieces, all arranged for band and expertly played by a group of topflight sidemen.

"A Lovely Way To Spend An Evening," a set played by the Russ Morgan orch for Decca, is a salute to Jimmy McHugh, one of ASCAP's top-composers. The lineup of tunes includes such great oldies, with words by Dorothy Fields, as "I'm In The Mood For Love," "I Can't Give You Anything But Love," "Don't Blame Me," "Thank You For A Lovely Evening," "Lost In

A Fog," "Exactly Like You" and "Cuban Love Song," in addition to hits written with Frank Loesser, Harold Adamson and Clarence Gaskill. The Morgan orch, however, skips the words in a straight instrumental program played in sweet, straightforward style.

"Skylight Rhapsody" on the Capitol label spotlights one of the slickest jazz pianists, Joe Bushkin, in a lush mood, playing a dozen wellknown standards against a lushly stringed background. Bushkin, as usual, plays with ideas and taste and doesn't let the arrangements overwhelm the numbers. Tunes range from "She's Funny That Way" to "Flamingo."

Another piano set by Rosa Linda for Era Records is noteworthy for the title "Will Success Spoil Rock-maninoff." The title is apt since the pianist specializes in working over the classics with a variety of beats not contemplated by the original composers, including Paganini, Verdi, Bizet, Chopin and, match, Rachmaninoff himself. She also mixes in some straight interpretations of the classics which may become slightly confusing to listeners who may wonder when the gagging will start.

Columbia is introducing its new vocal group acquisition, The Hi-Lo's, in its current "Buy of the Month" (\$2.98) program with a set called "Suddenly It's The Hi-Lo's." Group looks like its headed for a big wax future. Although the styling and arrangements are in the jazz idiom, the foursome takes care not to destroy any of the values of the standards in the collection. In fact, they give 'em all a new dimension and spark with

(Continued on page 50)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ‡TV.

Survey Week of February 15-21, 1957

All About Love—"Bundle Of Joy"	Lamas-R
Almost Paradise	Peer
Ballerina	Jefferson
Banana Boat Song	Marks-B
Can I Steal A Little Love	Northern
Chantez, Chantez	Chantez
Cinco Robles	Warman
Don't Forbid Me	Roosevelt
Hey, Jealous Lover	Barton
I Dreamed	Trinity
I Thought It Was Over	Remick
It Looks Like Love—"Hollywood or Bust"	Paramount
Just In Time—"Bells Are Ringing"	Stratford
Long Before I Knew You—"Bells Are Ringing"	Stratford
Marianne	Montclare
Money Tree	Frank
Moonlight Gambler	Morris
Party's Over—"Bells Are Ringing"	Stratford
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Round and Round	Rush
Singing The Blues	Acuff-R
Skyliner	Indigo
That's Where I Shine	Remick
True Love—"High Society"	Buxton Hill
Una Momento—"Three Violent People"	Famous
Who Needs You	Korwin
Wind In The Willow	Broadcast
Wringie, Wringie—"Westward Ho"	Disney
You Are My First Love	Rex
Young Love	Lowery
Your Love Is My Love	Peer

Top 30 Songs on TV

(More In Case of Ties)

Armen's Theme	Bourne
Banana Boat Song	Marks-B
Blueberry Hill	Chappell
Brass Ring	Dayton
Cinco Robles	Warman
Cindy, Oh Cindy	Marks-B
Don't Forbid Me	Roosevelt
Gonna Get Along Without Ya Now	Kellem
Green Door	Trinity
I Dreamed	Trinity
I Love My Baby	Shapiro-B
I've Got Two Left Feet	Frank
Jamaica Farewell	Shari
Just Walking In The Rain	Golden W
Kid Stuff	Gil
Let The Light Shine Down On Me	Acuff-R
Love Is Strange	Ben-Ghazi
Love Me Tender—"Love Me Tender"	Presley
Marianne	Montclare
Money Tree	Frank
Moonlight Gambler	Morris
Original Joe	Crystal
Rock-A-Bye Your Baby With A Dixie Melody	Mills-W
Round and Round	Rush
Singing The Blues	Acuff-R
True Love—"High Society"	Buxton Hill
Teenage Crush	Cent. Songs
Too Much	South. Bell-P
Westward Ho The Wagons—"Westward Ho"	Wonderland
Who Needs You	Korwin
Wringie, Wringie—"Westward Ho"	Disney
Young Love	Lowery

VARIETY

10 Best Sellers on Coin Machines

1. YOUNG LOVE (7)	Sonny James	Dot
	Tab Hunter	Capitol
	Crew-Cuts	Mercury
2. THE BANANA BOAT SONG (7)	Harry Belafonte	Victor
	Fontane Sisters	Dot
	Tarriers	Glory
3. DON'T FORBID ME (6)	Pat Boone	Dot
4. TOO MUCH (4)	Elvis Presley	Victor
5. MARIANNE (3)	Terry Gilkyson	Columbia
	Hilltoppers	Dot
6. SINGING THE BLUES (16)	Guy Mitchell	Columbia
7. BUTTERFLY (1)	Andy Williams	Cadence
	Charlie Gracie	Cameo
8. CINCO ROBLES (5)	Russell Arms	Era
	Les Paul-Mary Ford	Capitol
9. ROCK-A-BYE YOUR BABY (11)	Jerry Lewis	Decca
10. MOONLIGHT GAMBLER (6)	Frankie Laine	Columbia

Second Group

PARTY DOLL	Steve Lawrence	Coral
	Buddy Knox	Roulette
BALLERINA	Nat (King) Cole	Capitol
WRINGIE, WRINGIE	Bill Hayes	ABC-Par
	Fess Parker	Disneyland
WALKING AFTER MIDNIGHT	Patsy Cline	Decca
JAMAICA FAREWELL	Harry Belafonte	Victor
TEEN-AGE CRUSH	Tommy Sands	Capitol
BLUEBERRY HILL	Fats Domino	Imperial
I DREAMED	Betty Johnson	Bally
YOU DON'T OWE ME A THING	Johnnie Ray	Columbia
BLUE MONDAY	Fats Domino	Imperial

[Figures in parentheses indicate number of weeks song has been in the Top 10]

DJ'S DON'T BUY PAYOLA BLAST

BMI's 'Sweet Seventeen' Year

Broadcast Music Inc. is high in the pop saddle these days, clicking with the greatest majority of hits in its 17-year history. Of the top 10 tunes, at least seven have been BMI-licensed for the past couple of months while in some weeks the percentage goes up to 80%. On the "Hit Parade" show, six out of seven have been BMI for the past few weeks with even some of the oldies, featured as "extras" on the video series, occasionally being BMI numbers as well.

While BMI had similar dominance of the top 10 a few years ago when country & western music was in vogue, currently the BMI tunes have saturated the business from top to bottom. Of the top 45 disks in last week's VARIETY's "Top Record Talent & Tunes" chart, BMI controlled 34 with 11 being licensed through ASCAP. Always potent in the rock 'n' roll idiom, BMI is now also riding with the new calypso cycle, licensing such hits as "The Banana Boat Song," and "Marianne."

BMI's dominance is shaping up as new talking point for the litigating ASCAP songsmiths who are suing both BMI and the broadcasters for alleged conspiracy to block non-BMI songs from wide exposure. One spokesman for the ASCAP plaintiffs stated that the "current figures only prove our contention that BMI can turn us off or on at will. At the present time, they have chosen to turn us off."

Capitol Breaking Out With Subsid Prep' Label; Personnel From Parent

Capitol Records will kick off a subsidiary label around April 1. It will be known as Prep Records.

The launching of Prep completes the list of majors now operating with offspring companies. RCA Victor has Vik, Columbia has Epic and Decca has Coral. Capitol will operate Prep in a similar manner to that of the other majors, that is, the line will function completely independent of its parent company.

Irv Jerome has been shifted over from Cap to take over as v.p. national sales manager. He's currently on the Coast huddling with Cap prexy Glenn E. Wallichs on blueprints for the new line. Jerome, who's been with the Cap org for 10 years and district sales manager for the past several years, will line up indie distributors around the country to handle Prep. Cap distribs already have been informed that the Prep action will in no way conflict with the Capitol operation.

Wallichs will double as prexy of the wholly owned subsid. Other officers are Leo Harmon, secretary; Harry Wood, treasurer, and James R. Gordon, administrative manager. Mamie Van Doren is Prep's first patee. She's the wife of bandleader Ray Anthony who records for Capitol.

Manny Kellern also will switch from the parent company to head (Continued on page 50)

S. F. Opera House Board Gets Hep to Jazz, Okays 'Birdland Stars' Concert

San Francisco, Feb. 26. Trustees of the Frisco Opera House, who turned down a jazz concert last December, have reconsidered and have given "The Birdland Stars of 1957" an April 28 date.

The trustees of the public building voted 9-1 to okay promoter Al Wilde's second application after the board's president, Prentiss Cobb Hale Jr., told them he had attended a concert of the Birdland troupe in Carnegie Hall, N.Y., several weeks ago and had been impressed by the caliber of the performance. Leading performers of the Birdland group are Count Basie, Sarah Vaughan and Billy Eckstine.

The policy reversal followed a Frisco furor occasioned by the denial of the adjacent Veterans Auditorium to Dizzy Gillespie's band last month. At that time, it was revealed the "Birdland" application had been rejected because a 1948 "Jazz at the Philharmonic" concert had resulted in \$2,500 worth of damages to Opera House fixtures.

But Hale, at the trustees' latest meeting, "made quite an eloquent plea," said one trustee. The sole holdout was trustee Ralph Stern, who maintained the Opera House should be reserved exclusively for opera, symphony and classical music concerts.

COAST REACTS TO KNIGHT'S KNOCKS

Hollywood, Feb. 26.

Vick Knight, prexy-owner of Key Records, small indie-label, told the Southern California Broadcasters Assn. last week that money must be paid to some deejays to get them to play certain records. Answers came pronto from several jockeys.

Since only one record in 86, according to available figures, becomes a hit, the cost of the failures must be spread out amongst all a label's product, Knight explained. He warned the broadcasters that they must eventually bear some of this promotional cost, now estimated at an average of \$3 per copy to deejays.

Under these circumstances, the number of small labels which fold averages six a month, even counting the constant newcomers to the field, Knight warned. Some labels remain in the field because of prestige factors, with the owners writing-absorbing the costs in other ways. However, the plight of the indie recorder in the game for a profit is becoming increasingly desperate, he warned.

Returning to his discussion of payola, the ex-radio producer-director and ad-publicity man observed that it is heaviest in the (Continued on page 50)

Gene Buck Dead At 71; ASCAP's 'Big Era' Prexy

Gene Buck, veteran lyricist and showman who served as president of the American Society of Composers, Authors & Publishers for 17 years starting in 1924, died in North Shore Hospital in Manhasset, L.I., Sunday (24) after an emergency operation. He was 71.

A successful wordsmith of over 500 songs, Buck was best known for his battles in behalf of ASCAP during its formative years when the Society was trying to implement the idea that songwriters should be paid for use of their works. A charter member of ASCAP, having joined in 1914, he became ASCAP's president in 1924 and left that post after the Society settled its bitter dispute with the broadcast industry in 1941.

For the first few years while ASCAP prexy, Buck received no pay and once asked to be relieved of his duties. ASCAP's board, however, voted to give him a substantial salary and Buck then concentrated most of his activities on (Continued on page 48)

MGM in Threefold 260-Set Pace By Year's End to Mark 10th Anni

In line with its 10th anniversary promotion, MGM Records is scheduling 260 albums in the pop, jazz and classical field for the remainder of 1957.

To get the big album program rolling the diskery is instituting its "fourth Baker's Dozen" campaign which gives dealers a cuffo album for every 12 purchased. Albums in the new drive include "Sing a Song of Paris" by the Ray Charles Singers; David Rose & His Orch in "Hi Fiddles"; Sam (The Man) Taylor's "Music for Melancholy Babies"; "Themes From Italian Films" by Robert Askey's Orch; "Red Sails in the Sunset" by Dick Hyman; "More Lush Themes From Motion Pictures" by the LeRoy Holmes orch; "Dim Lights and Blue Music" by the Cyril Stapleton orch; "Honky Tonk" by the late

Harry Fox's Push for Pubbery Credits On Albums, No. 1 Mechanical Earner

RCA's Paderewski Pash

RCA Victor's romance with young longhair pianists continued to bloom last week with the pacting of Philippe Entremont. This followed the recent signing of 21-year old Polish pianist Adrej Czajkowski and John Browning, young American keyboarder who has been concertizing in Europe.

According to Alan Kayes, manager of Victor's Red Seal division, Entremont, a 22-year-old Frenchman, will be released on orchestral and solo platters recorded both in the U.S. and France. He's due here early in November for a series of concert appearances with U.S. symphs. A tour of South America also is on his schedule for May-June, 1958.

With royalties from albums now accounting for over 50% of the mechanical coin earned by publishers, a drive is being initiated by Harry Fox, publishers' agent and trustee, for full publisher credits to be included on all packaged merchandise using copyrighted works. At the present time, only an occasional album includes publisher credits either on the disk itself or in the jacket liner notes.

In many cases, Fox's office has discovered, spinning of the album by the smaller stations is limited by the lack of clearance information. Thus, the publishers and the writers lose possible performance coin from the omission of such vital data as the names of the cleffer, the publisher and performing rights society (ASCAP, BMI or Sesac).

To smooth the way for the diskers, Fox's office is setting up an information service which will supply all the relevant data to the platter companies. Fox's office will give the copyright data on tunes used in albums even in cases where Fox does not represent the publisher involved.

Royalties from albums are now almost universally set at 2c per band. Under the publishers' rate schedule, albums priced above \$3 pay the full statutory rate, while most of those below \$3 pay 194c. Some LPs priced at \$1.49 and below pay at the rate of 1 1/2c, which is the rock-bottom figure.

No Disk Jockey Left Unturned In 'Fair Lady' Tour

Records will be the key media in the exploitation of the tour of the "My Fair Lady" national company. The groundwork for the disk-tuner tie-in already has been laid with such labels as Columbia, RCA Victor, ABC-Paramount and Contemporary pitching in on the promotion.

Chappell, which publishes the Alan Jay Lerner-Frederick Loewe score, also is getting into the act by distributing cuffo duets to disk jockeys when the tuner hits their town. Harry Sulkin, Chappell's sales manager, is working out ties with music dealers to handle display material on the musical when it comes into their territory. Coward-McCann, publisher of the book version of "My Fair Lady," is working out similar promotion ties with book dealers.

The record distributors in cities (Continued on page 50)

Dean Jones' Triptych

Dean Jones is being prepped for a three-way spread on disks, pix and tv. Actor-crooner, who's been linked to an MGM disk deal and as a Metro contract player, has been set for eight guest appearances on NBC-TV in 1957. Six of them will be on Steve Allen's Sunday stanza, with the first one pencilled in for March 24.

His first MGM platter, "His Great Great Reward" and "The Song of the Ox Driver," hit the market last week. Metro currently is screening several musical properties for him.

If Dancing Is Dead, BG Doesn't Know It; Maestro Pulls Record 8G in Prov.

Providence, Feb. 26. Meyer Stanzler, operator of Rhodes on the Pawtuxet here, reported Benny Goodman broke all band records for the spot Saturday (23) with over 4,000 at \$2 per. Contrary to Stanzler's belief before the appearance, Goodman drew 65% teenagers.

Only bigger dates at the dancery were singers, McGuire Sisters and Frankie Laine, and spot has played Guy Lombardo, Les Brown, Ralph Flanagan and other top bands.

"The popular belief among ball-room owners is that the dance is gone," said Stanzler. "It is gone if we don't play bands who learn from Goodman, who works hard to keep the customers pleased, and keeps them dancing. If the younger bandleaders would observe the master, we would have a healthier business."

In addition to playing dance music from 8:30 to 12, Goodman followed with a 70-minute jazz concert. Stanzler backed up the BG one-nighter with heavy publicity, exploitation and advertising, contacting over 100 disk jocks within a 50-mile radius of the ball-room and inviting them to come as guests. He also played up the angle of Goodman's return from a successful trip through Asia. Orch opened at N. Y.'s Waldorf-Astoria Monday (25).

Pasternak on a Pullman For '10,000 Bedrooms' Pic

Film producer Joe Pasternak is taking the disk route to plug his upcoming Metro pic, "10,000 Bedrooms." He left the Coast Sunday (24) to visit deejays in 15 cities.

The disk he's using to promote the pic is Joni James' "Only Trust Your Heart" on the MGM label. Tune is by Nicholas Brodsky and Sammy Cahn.

Al Stillman and Robert Allen are wearing cufflinks which are miniature gold disks of Columbia's "Moments to Remember" and "No, Not Much." They're gifts from the 4 Lads who clicked with both 1,000,000-copy sellers of songs written by them.

'Adult' Hit Parade

Programmers have been urging a somewhat impractical thing on VARIETY, i.e., to break down the pop hits into an "Adult" Hit Parade, pointing to "True Love," "Anastasia" and the like showing up poorly in comparison to the rock 'n' roll and kindred pops.

It's not feasible because the current calypso vogue, for instance, has as much "adult" appeal (Belafonte et al.) as with the kids. Nonetheless, the tv-radio programmers' point is well taken ament the fact, that, of late, the sequencing of the pop crop still puts strong accent on the r&b stuff.

Dismiss Levitz Breach-of-Pact Suit Vs. Big 3

A breach-of-contract suit brought by Stephen J. (Steve) Levitz, former Big Three Music exec, against Robbins Music and Loew's Inc., was dismissed in N. Y. Supreme Court last week by Justice Felix C. Benvenga. Judge handed down his decision after Levitz made an application to examine Charles C. Moskowitz, Loew's v.p. and the Big Three's prexy, and Maurice (Mickey) Scopp, the Big Three's v.p. and general manager. The defendants countered with a motion to dismiss which was granted by the court. Julian T. Abeles (& Bernstein), repping the Big Three, argued for all the defendants, although Loew's and Moskowitz, who was also named as defendant, was repped by Benjamin Melniker and Joseph A. Macchia of the Loew's staff.

The complaint alleged that Levitz, who was with Robbins for 33 years, had been induced to sell his 23 shares of stock in the company to the music firm on the promise that he would be continued in the firm's employ at the same salary for as long as he was able to work. Levitz sold his stock to Robbins (Continued on page 50)

Kay Armen, Hazel Scott Inked to Decca Roster

Kay Armen has joined Decca's roster of vocalists. Miss Armen has cut for several companies over the past few years and had the first version of the hit of several years back, "Come On-A My House," written by William Saroyan and Ross Bagdasarian.

Decca also has signed Hazel Scott to do a series of piano albums.

Failure to File 'Notice of Use' Plays Key Role in Stasny Vs. Joy Decision

An unusual suit, involving a case of mistaken identity of tunes in an action brought by Stasny Music against Joy Music, was decided in favor of the latter firm last week in N.Y. Federal Court by Judge Weinfeld. Arnold J. Bernstein (Abeles & Co.) argued for Joy Music, the defendants in the case.

The action was a novel one for which there was no legal precedent. In August 1952 Joy, through Harry Fox, licensed Specialty Records to record its composition "Am I Wasting My Time" by Sanford Green and Jack Manus. In error Specialty recorded Stasny's composition "Am I Wasting My Time On You" by Howard Johnson and Irving Bibbo, and sold the records and accounted to Joy under the title of Joy's composition.

In September, 1953, upon the error being first brought to Joy's attention by Stasny, Joy offered to turn the royalties over to it. When Stasny refused the offer Joy refunded the amount of the royalties to Specialty. Upon Joy's subsequent refusal to accede to Stasny's demand for \$10,000 damages, suit was instituted.

The complaint alleged that both Joy and Specialty thereby infringed the copyright in Stasny's composition and were likewise guilty of unfair competition in the use of its title for which Stasny demanded damages and attorneys' fees. Joy interposed a defense that Stasny had licensed others to use its composition for the manufacture of records and had failed to file the required notice under Section 1(e) of the Copyright Act.

Stasny subsequently accepted the statutory 2c. royalty from Specialty but continued the action against Joy. Stasny then made a motion to strike out Joy's defense upon the ground that such a defense was only available to the manufacturer. Joy countered with a motion for summary judgment dismissing the complaint.

In denying the motion of Stasny and granting the motion of Joy, the court said "This section 1(e) appears to be a complete bar to this action for infringement by means of mechanical reproduction. To overcome the force of this section plaintiff relies upon Standard Music Roll Co. vs. F. A. Mills Inc. In my view plaintiff has misinterpreted that case. It and similar cases merely hold that 1(e) is not a bar where the infringement is by no means other than mechanical reproduction such as printing the words or public performance of the copyright work. They in no way detract from the plain meaning of 1(e) and its purpose to prevent 'monopoly or favoritism in granting the right to reproduce a musical work mechanically' and to compel an owner to make the license public by forfeiting any claim for infringement unless he files notice of use. Since it is conceded that the plaintiff and its predecessors licensed various persons to reproduce mechanically the words and music of the copyrighted song and the complaint charges that the defendant 'mechanically reproduced the said copyrighted musical composition,' the failure of plaintiff to file notice of use bars this action."

Haley & Comets Rolling In Dates After Mop-Up In Brit.; Lotsa 1-Niters

Glasgow, Feb. 19. Bill Haley and his rock 'n' roll Comets, mobbed by juves in two-day (four shows) stint pulling nearly 12,000 customers at 2,700-seater Odeon Theatre here, plans to return to the U.S. about March 12. He has an Ed Sullivan tv date March 24 and also a Ray Bolger "Washington Square" video booking. Haley troupe will also cut two albums in three weeks' stint before taking a vacation in Florida. He's set to tee off on his next film for Columbia April 15. Haley will do a seven weeks' trek of one-nighters through 49 cities. A visit to South America is also in the cards.

He has been offered a booking at the London Palladium later in the year. If this jells, he'd also trek through Great Britain again on a two weeks' hop of key cities.

Elvis Burned in 'Effigy'; Charity the Only Winner

Uvalde, Tex., Feb. 26. That coughing you hear is from Elvis Presley.

He's burned up. He went up in smoke here as his helpless fans looked on.

An anti-Presley mob of Uvaldeans tossed a "worth of the wiggle's" record into a bonfire and howled with glee as the waxworks melted.

It all started when an auction of Presley records was held as a means of raising funds for the March of Dimes.

Presley groups bid \$113 for the 50 bucks worth of his RCA platters. An anti-Presley group bid \$117 for the stack.

The victors tossed the Victors to the flames.

MACK CLARK TO FLAIR-X

Mack Clark has joined the newly reactivated Flair-X Records to handle promotion. He'll later shift over to national sales, reporting to Kappy Jordan, Flair prexy.

Before joining Flair, Clark was associated with Audio-Fidelity.

CROSBY STICKS WITH CAP FOR PIC SINGLE

Hollywood, Feb. 26. Impressed by Capitol Records' handling of single sales on "True Love," Bing Crosby has agreed to do the title tune from his currently shooting Metro pic, "Man On Fire," for Capitol. It will be his first single away from Decca in 20 years although he's done an album for Verve Records and cut a package for RCA Victor last week.

"True Love" sales have now topped 1,200,000, sales of the "High Society" soundtrack album from which the "True Love" side was taken, passed 160,000.

Incidentally, "Man On Fire" is a dramatic film on which Crosby doesn't sing. Title tune is being done behind the credits only.

Leonetti's Cap-to-Vik

Tommy Leonetti has switched his recording base from Capitol to Vik. Crooner had been waxing under the Cap banner for the past three years.

Deal, set by Bob Rolontz, Vik artists & repertoire staffer, calls for a minimum of eight sides a year. In addition to the new disk deal, Leonetti has been set as a member of tv's "Hit Parade" new roster beginning next season. He's currently hitting the nitery circuit with dates at the Copa, Pittsburgh, and the Zephyr Room, Cleveland, already set.

Atty. Fendler Charges Disk-Pix-AFM 'Collusion' in Plea on Tooters' Suit

Los Angeles, Feb. 26.

Dot Records' Dec.-Jan. Sales Graph Up 100%

Hollywood, Feb. 26.

Dot Records' sales pace continued to mount heavily in December and January, with the totals for each month up 100% over the corresponding months a year ago, says prexy Randy Wood. Label's sales have been hovering around the 2,000,000 mark for the last five months—and on the basis of sales for the first three weeks of this month, February will top that figure.

Sales boost is part of a rising graph that has been noted since the firm moved to Hollywood last July and entered the ranks of major labels. Negotiations currently are near completion for the firm to be purchased by Paramount.

Freedman to Bourne

Sammy Freedman has joined the plugging staff of Bourne Music as Coast rep. He'll work under Lester Sims, general professional manager.

Freedman was formerly Coast rep for Shapiro-Bernstein Music.

"Collusion" between disk and film company defendants and American Federation of Musicians chief James C. Petrillo was charged by attorney Harold A. Fendler in arguments before the District Court of Appeals in a "show cause" hearing to force the California Superior Court to assume jurisdiction in the \$13,056,850 lawsuits filed against the operation of the Music Performance Trust Fund by dissident Coast windjammers.

Industry defendants had previously been regarded as "neutral," Fendler declared, but their action since the filing of the suits indicates they have taken a position with the AFM to "deprive musicians of the fruits of their labors."

Show cause hearing arose after Superior Judge John Ford had denied requests for injunctions and the appointment of a receiver on the grounds that Samuel R. Rosenbaum, trustee of the fund, is an indispensable party to the current litigation and is out of the jurisdiction of the California courts. Arguments before the District Court of Appeals consumed the better part of two hours and a decision is expected within three weeks.

Regardless of the action of the Appeals division, however, it's expected that the jurisdictional issue may be carried all the way to the U. S. Supreme Court; even before the case is tried on its merits. There has been no official statement, but it has been indicated that there will be further appeals from the upcoming ruling, regardless of which way it goes.

Homer Mitchell, representing Paramount, NBC, CBS, RCA, Columbia Records and Capitol Records, cited the fact that Rosenbaum has filed a "class suit" in New York to determine the trust fund's position. Arguing against jurisdiction here, Mitchell contended that his clients might be placed in an "impossible position," if Rosenbaum wins in N.Y. and the plaintiffs win here.

Michael G. Luddy and Emanuel Gordon, both representing AFM, and Alfred I. Rothman, representing Loew's Republic and Samuel Goldwyn, all spoke briefly in favor of upholding Judge Ford's ruling. Fendler's associate, Daniel A. Weber, wound up the arguments by raising the theoretical question of avenues open to plaintiffs if there were co-trustees, each located in a different jurisdiction.

Philip Wittenberg Tome On Literary Property Law A Hep Show Biz Study

By ABEL GREEN

Philip Wittenberg's new "The Law of Literary Property" (World; \$5) is both highly interesting reading, despite the somewhat academic title, and an authoritative work on the law of copyright, libel, plagiarism, piracy, censorship, literary censorship, right of privacy and the like.

Because it reads like a literati-show biz who's who and namedrops personalities and legit-plx producers et al., it is arresting, for all its studiousness. It's written in light prose, by no means weighty, and is replete with known as well as forgotten test cases on the subject. It is both an excellent research work and an entertaining tome. The appeal of the latter phase produces a sharpened interest in the informative phases of the work.

Wittenberg is w.k. in show biz, both in the field of musical copyrights as well as in other branches having to do with that phase of the law. He is an authority in the field. His work, "The Protection and Marketing of Literary Property," has long been a reference work. A practicing attorney in the arts for 40 years, he has lectured on the law of literary property at Columbia Univ., and the New School for Social Research. He is a trustee of the Copyright Society of the U. S. and secretary and trustee of the American Academy of Dramatic Arts.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	ELVIS PRESLEY (Victor)	Too Much Love Me Tender Love Me
2	3	TAB HUNTER (Dot)	Young Love
3	2	HARRY BELAFONTE (Victor)	(The Banana Boat Song) Jamaica Farewell (Don't Forbid Me Anastasia Friendly Persuasion
4	5	PAT BOONE (Dot)	Young Love
5	4	SONNY JAMES (Capitol)	Marianne
6	8	TERRY GILKYSON (Columbia)	Blue Monday I'm Walking Blueberry Hill
7	7	FATS DOMINO (Imperial)	(Singing the Blues Knee Deep in the Blues
8	6	GUY MITCHELL (Columbia)	(Butterfly Party Doll
9	..	ANDY WILLIAMS (Cadence)	Love Is Strange
10	..	MICKEY & SYLVIA (Groove)	

TUNES

(*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	†YOUNG LOVE	Lowery
2	2	†THE BANANA BOAT SONG	Marks-Bryden
3	3	†DON'T FORBID ME	Roosevelt
4	6	†MARIANNE	Montclare
5	4	†TOO MUCH	Southern Belle-Presley
6	5	†SINGING THE BLUES	Acuff-Rose
7	..	†BUTTERFLY	Hill & Range
8	8	†CINCO ROBLES	Warman
9	10	†BLUE MONDAY	Reeve
10	9	*TRUE LOVE	Buxton Hill

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible only the top two or more mentions are listed, even though the total points are less in some cases than those where only one mention. Cities and jockeys will vary from race to race to seek to present a comprehensive picture of the country, regionally.

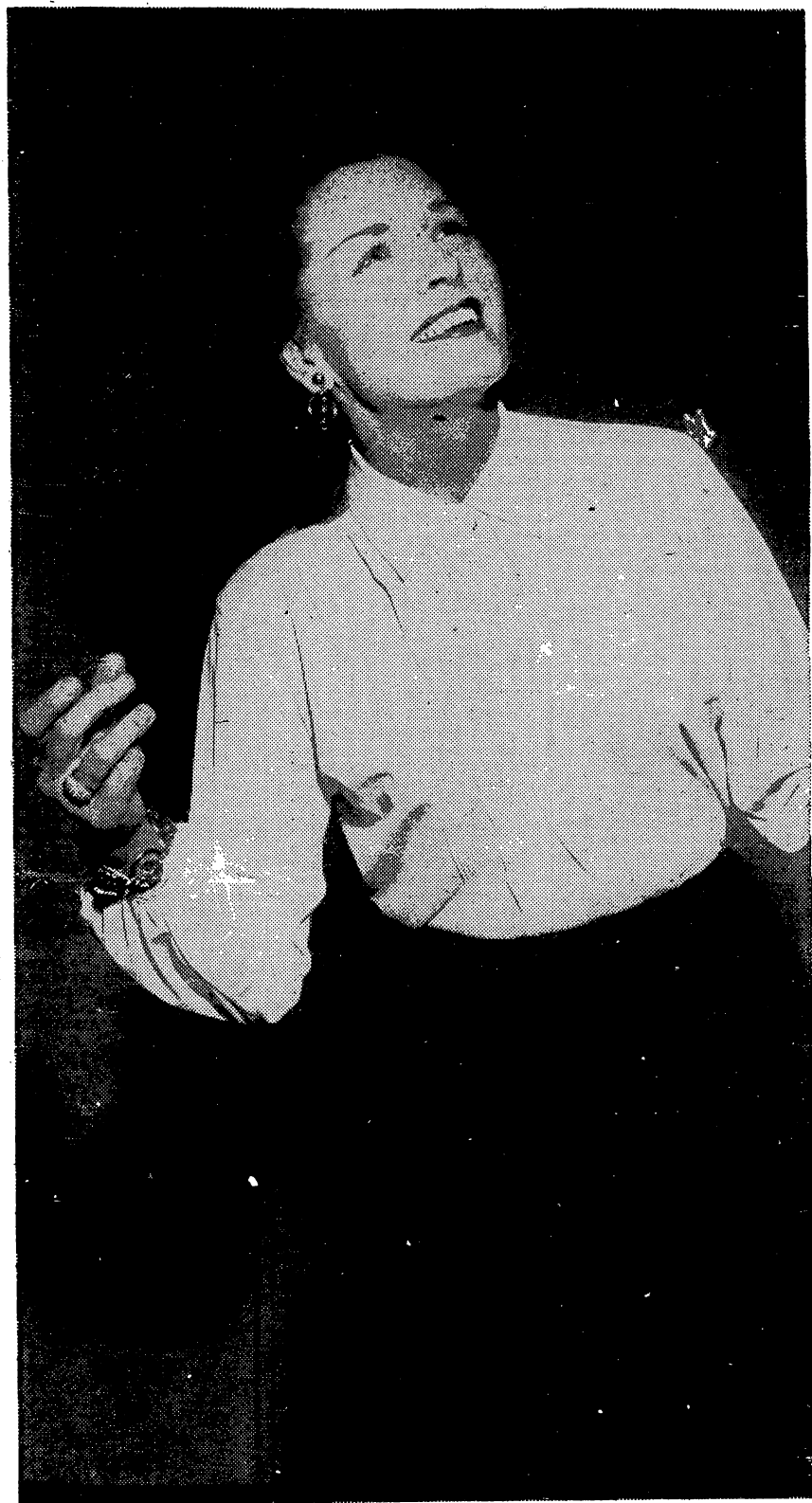
†BMI

bmi

[illegible]

Steve Allen:

*“Martha Carson IS NOT A GIRL—
She’s AN EXPLOSION!”*



On Sunday, February 17, we introduced Martha Carson on our show. She hit with an impact that brought our studio audience out of their seats and drew mail and wire response from every part of the country. One of the most exciting singing personalities I've ever seen!

Steve Allen

G.A.C. RCA VICTOR 

Personal Management

X. Cosse

Red Fox Road

Stamford, Conn.

Phone: Davis 2-3157

On The Upbeat

New York

Art Mooney bought the Windsor Hotel in Hollywood, Fla. . . Eddie Lane orch replaced Gumbo Lombard at Roosevelt Grill Monday (25) . . . The Four Voices set for a two-week run at the Monteleone Hotel, New Orleans, March 5 . . . Ann Summers is the new femme vocalist with the Glenn Miller orch under direction of Ray McKinley . . . Ken Collins, deejay at KXYZ, Houston, into the Army for a sixmonth hitch. He reports to Ft. Lee, Va., March 8 as a second lieutenant in the Quartermaster Corps . . . Ted Maksymowicz heads the polka session every Wednesday at Roseland Dance City.

Allen Stanton of Sheldon-Sequence Music and Ann Lawton of Barry & Enright tv productions honeymooning in Havana. They were married Feb. 22 . . . Rylon Merced, the Jamaican Thunderbirds and Steve & Bohe head the bill at the Ekim Calypso Dock . . . George Shearing reading his first tour of England since coming to the U.S. in 1947.

Al Hibbler into Brooklyn's Town & Country March 19 . . . Meyer Davis to Palm Beach to conduct his orch at the Everglades Club for the annual Hospital Ball March 7 . . . Erroll Garner began a week's stand at the Colonial Tavern, Toronto, Monday (25) . . . Chris Connor headlines the bill at Birdland starting tomorrow (Thurs.). Lineup also includes the Johnny Smith Quartet and crooner Mark Murphy who's making his New York niety debut . . . Damiron's mambo orch currently at the Golden Slipper, Glen Cove, L.I.

London

Fred Jackson, Mills Music topper in this country, on a two-week business visit to the Continent . . . Agent Harold Davison back to U.S. for windup of the Ted Heath tour. Davison went out with the band but came back for a week before rejoining it . . . Tex Ritter arrived here last week (23) for a variety tour . . . They're teaching rock 'n' roll at the Savoy Hotel. Resident orch the Savoy Orpheans plays the music, and Hameda (the specialty dancer in "Fanny") with Alan Gabriel teach the steps . . . Theme music for Columbia's "Fortune Is A Woman" composed by William Alwyn, and recorded for the film by the Royal Philharmonic Orchestra. Plans under way to add lyrics to the music, for release on sheet by Campbell Connelly . . . The King Bros, vocal instrumental trio first to be signed by Norman Newell in his new job as a&r manager with EMI . . . The Oscar Rabin band's five-year contract at the Lyceum Ballroom extended until 1960 . . . Shirley Bassey lined up for Cafe de Paris return date early in 1958. She's currently appearing at Las Vegas.

a wonderful
seasonal song
STYNE AND CAHN'S

LET IT SNOW!
LET IT SNOW!
LET IT SNOW!

CAHN
MUSIC

Hollywood

Jimmy Wakely set to pen title song for UP's "Slim Carter" starring Jack Mahoney . . . Liberty Records is planning a big bash to celebrate its second anniversary next month . . . Freddy Martin's orch set for eight-week stint at N. Y.'s Statler Hotel beginning March 1 . . . Albert Glasser set to score Am-Par's "Beginning of the End" . . . Julie Dorsey, daughter of the late bandleader Tommy Dorsey, set for a role in Warners' "The Helen Morgan Story" . . . Ray Anthony's solid weekend biz at the Palladium has clinched the Friday-Saturday policy for the terper . . . MGM Records is rushing "Calypso Melody," a Dave Rose etching of a Trinidadian instrumental by Larry Chilton, the old dipsy doodler . . . Jim Backus readying a deejay telephone interview bit around the country to plug Victor's "Magoo in Hi-Fi" album.

Decca exec veepee Leonard W. Schneider in 10-day huddle with waxy personnel here . . . Tennessee Ernie Ford's hymn album passed the 200,000 mark, the "This Is Your Life" show getting the credit for a solid added boost . . . Art Kassel and Bill Daily cut a single with vocalist Johnny Ridge on their Kady label and then sold it to Epic . . . Benny Carter conducted . . . Vik Records has signed Julie Wilson to a longterm and she will start cutting an album shortly . . . Gale Robbins bought a batch of calypso tunes from Tohl Mathers and will record them for Era.

Chicago

Johnny Puleo & Harmonica Gang are booked for Hotel Roosevelt, New Orleans, along with Rusty Draper for early 1958. Draper goes into the Balinese Room, Galveston, May 9 for two frames . . . Russ Carlyle orch plays the Chi Martinique for four weeks, May 15 . . . June Christie into Mr. Kelly's March 11 . . . Modern Jazz Room will be closed through the Lenten season until May 1 when Stan Getz lifts the shutters . . . Chubby Jackson has come under the wing of Associated Booking Corp.

Miles Davis Quintet opens two-week stand at Modern Jazz Room tonight (Wed.) . . . Chico Hamilton Quintet inked for five-weeker at Chi's London House April 3 . . . Bob Scobey six at Blue Note for two weeks April 17 . . . Stan Getz Quartet at Modern Jazz Room for two weeks April 29 . . . Woody Herman set for Blue Note May 15-23 . . . Noblemen (3) at Kentucky Hotel, Louisville, for four frames March 11 . . . London House packed Errol Garner Trio for four weeks July 31.

Pittsburgh

Marlon McPartland Trio had to cancel out of the Midway Lounge this week with Jutta Hipp, pianist, booked in as last-minute replacement . . . Dan Mastri, leader of Deuces Wild, in hospital with a back injury and Jim DeJulio is subbing for him on bass fiddle with combo at Sportsmen's Mural Lounge . . . Phineas Newborn Jr., at Midway Lounge with his four, some just a couple of weeks ago, will be back in the Billy Eckstine-Sarah Vaughan-Count Basie "Birdland" package at Mosque March 12.

Philadelphia

Howard Gerlach, cleveland of "Daddy's Little Girl," is the new pianist at the Red Oak . . . Bob Scott, former 88-er with Gene Krupa, doing

the arrangements for the Cal Miller-Larry Brown orch . . . Gloria Mann switched from Decca to ABC-Paramount label . . . Pep Lanzani, Bil Bill's trumpeter, conducted the Freddie Bell recording session in New York, for Mercury . . . Barbara Lea making local debut at the Celebrity Room . . . Bobby Breen pacted to follow next week . . . Louis Jordan & Tympani Five booked into Pep's (22) for a week's stand . . . Anna Maria Alberghetti will be in for the Sheraton Hotel inaugural party (March 5) . . . The Blue Note, cool jazz landmark, latest spot to go calypso, featuring Candido . . . Eileen Barton, Tommy Leonetti, The Hi-Lites and The Rhythmettes inked into Chubby's for a week (25).

KENNEDY IN SUIT VS. BELAFONTE ON SHARI

Jay Richard Kennedy filed suit against Harry Belafonte and Shari Music in N. Y. Supreme Court last week seeking an accounting of the music firm's profits and alleging that Belafonte wrongfully wasted assets of the firm for his own benefit. The Shari firm was set up in October, 1955, with Kennedy as prez and director owning 20 shares of common stock and 50% of capital stock. Belafonte, who had same amount of stock, is firm's veepee and director.

The suit charges that since June, 1956, Belafonte worked out a plan whereby he diverted income rightfully belonging to Shari for himself and that he acquired title to a number of calypso songs for his own benefit, depriving Shari of royalties and other monies.

Kennedy also charges that the singer utilized corporate property for his own benefit without payment to Shari for the tune "Island in the Sun." Song, which will be used as a title theme for the upcoming 20th-Fox pic, had been developed as a corporate property but, the suit alleges, Belafonte arranged for the licensing for \$2,500 and terms unknown to Shari and then put the tune in his newly formed Clara Music firm.

Novelist eKennedy was longtime personal rep for Belafonte.

Pearl Bailey to Spin Roulette's Album Bow

Roulette Records, the recently formed indie label, will begin its album catalog buildup with Pearl Bailey. Thrush is the first artist to be inked for Roulette's package push by Hugo Peretti and Luigi Creatore, who took over operation of the diskery a couple of weeks ago.

Miss Bailey will record her first album for the label when she returns from her current European jaunt in three weeks. She cut an album for Peretti and Creatore late last year when they were a&r'ing at Mercury Records.

Urania Brass Hopping In Pre-Spring Push

Urania Records' brass fanned out around the country last week to kick off the diskery's spring merchandising program.

Daken Broadhead, firm's board chairman, was in New York for planning sessions and confabs with the eastern distributors. Ned Herztam, Urania's Coast rep, is swinging through the south and midwest visiting dealers and distributors, while sales manager David Rothfeld introduced the label's new stereo tape line to the trade at hi-fi shows in Los Angeles and San Francisco.

Urania's current promotion pitch is on its "Dreams of Paris" package which is tied in with the Lion paperback, "Paris," by Art Buchwald.

Decca Pacts Judy Scott

Judy Scott, 19-year-old songstress from Colorado and a "discovery" of Jerry Lewis, has been inked by Decca Records. Lewis heard the songstress while she was performing in the Copacabana, N. Y., lounge last fall.

Miss Scott later played the Sands Hotel in Las Vegas with Lewis under the name of Judy Gaye. She formerly was vocalist with the Ralph Flanagan orch.

MILT FRIEDMAN TO GALE

Milt Friedman has joined Moe Gale's Sheldon-Sequence music combine to handle disk promotion in the east.

Gene Buck—Music Statesman

By ABEL GREEN

The paid obit on Gene Buck reads, in part, "The 17 years of his presidency (of the American Society of Composers, Authors and Publishers) from 1924 to 1941 were the most critical and significant years of ASCAP's existence, years that brought national recognition to this Society. His gift for leadership will never be forgotten. . . ."

One of the founding fathers of the Society, this showman-songsman-industry leader lived to see ASCAP develop from its 1914 cradle days, through that 1922 milestone when the Society's first annual dividend (a paltry but highly significant \$68,000) was declared, to 1941 when, with and despite the broadcasters, ASCAP was on its way to vigorous \$20,000,000 annual melons.

In Buck's time, what appeared a byproduct revenue for the American music business developed into its major economic yield as the electronic and "performance rights" values made the once basic business of "publishing" a mere detail.

Buck was a multiple-threat talent. He was literally an artist with vision. It first manifested itself when he conceived the multiple-color "piano copies" for popular songs, which he designed for the old Whitney & Warner music publishing house, in Detroit, after taking a course in the Detroit Art Academy. When Jerome H. Remick bought out Whitney & Warner he took Buck with him but after drawing 5,000 different title-pages his eyesight went back on him.

Buck's longtime association with Flo Ziegfeld is part of the show business lore. He was a librettist, with 500 published numbers to his credit. And above all he was a leader, a gifted orator. (VARIETY vets recall the phrase uttered by Buck, at one of the annual pilgrimages to the bier of this paper's founder-editor-publisher, when he said, "the reason we gather here so spontaneously is because we all recognize that when Sime Silverman left this crazy jigsaw puzzle of life he left a space that can never be replaced".)

Gene Buck's longtime dedication saw him president of the Catholic Actors' Guild, among other intra-industry activities. But he'll be most remembered as a great figure of America's music business.

Gene Buck Dies At 71

Continued from page 43

the administration of the Society. Paying tribute to one of his predecessors, incumbent prexy Paul Cunningham said, "Buck had a profound influence on the professional careers of thousands of American composers and authors. The 17 years of his presidency were the most critical and significant years of ASCAP's existence, years that brought national recognition to the Society."

Buck came to New York in 1907 and designed more covers for Gotham publishers. In 1911, he

Eddie Cantor, Arthur Hopkins, George Jessel, Jimmy Durante, Bert Lytell, et al.

Gene Buck's role as a man quick-with-the-well-phrased appropriate remarks in no way conflicted with his other role as a tough, hard-bitten administrator of ASCAP. He and Edwin Claude Mills were definite tough eggs in the period when ASCAP knew not the meaning of good public relations with ASCAP's own customers (notably the broadcasters), or with the press (early VARIETY staffers considered the ASCAP offices "impossible" as a news source).

Buck collaborated with Victor Herbert, Jerome Kern, Raymond Hubbell and Rudolf Friml on numerous songs. In his catalog are such tunes as "Hello Frisco," "Tulip Time," "Neath the South Sea Moon," "Garden of My Dreams," "Lovely Little Melody," "No Foolin'," "Maybe" and "Someone-Someday-Somewhere." He produced several shows independently, among them "Yours Truly" in 1926, "Take the Air" in 1927 and "Ringside" in 1928. He returned to the Ziegfeld organization in 1931 but shortly afterwards directed his activities exclusively for ASCAP.

He is survived by his wife and two sons. Funeral services will be held at St. Patrick's Cathedral, N. Y., tomorrow (Thurs.) morning.

Gene Buck Memorial

Hollywood, Feb. 26.

Gene Buck will be memorialized at the Coast meeting of ASCAP's membership at the Beverly Hills Hotel here tomorrow (Thurs.) night. L. Wolfe Gilbert, chairman of the Coast contingent and a close friend of Buck, is flying into N. Y. tomorrow (Wed.) to pay his respects to the family and will fly back to the Coast in time for the dinner meeting.

Other ASCAP execs are also planning to fly to the Coast immediately after the funeral services at St. Patrick's Cathedral, N. Y., Thursday (28) morning.

wrote "Daddy Has a Sweetheart and Mother Is Her Name," which Dave Stamper set to music. Buck later worked with Lillian Lorraine in an Oscar Hammerstein show as her set designer and director before joining Flo Ziegfeld as a writer. Buck was with Ziegfeld for 17 years, writing most of the 20 editions of the "Follies" and 16 editions of the "Midnight Frolics." Buck originated for Ziegfeld the combination restaurant and show spot in the "Midnight Frolics" on the New Amsterdam roof.

Buck's role in the creation of various Ziegfeld productions of the past was easily traced through the extended text of Robert Baral's special piece in the 51st Anniversary edition of VARIETY. Buck himself proved a treasure trove of research data, having kept copious notes and possessing considerable powers of detailed recall.

A man of great articulation, Buck was one of the thinning generation of "speech makers." Noted for his broad strain of sentimentality about things and personalities pertaining to the business there's none like, Buck was one of the unpublicized eulogists who travelled many a September with the pilgrimage of old hands to the tomb of Sime Silverman at Salem Fields in Long Island. These pilgrimages arose spontaneously, after the death of the founder of VARIETY in 1933, and continued nearly 20 years. Others who were heard in tribute to Sime included

The HIT! OF THE WEEK

RON
HARGRAVE
ONLY A
DAYDREAM
and
LATCH
ON
MGM 12422
K 12422

M-G-M
Records

ASCAP Lyric Writer

with extensive portfolio seeks ASCAP composer with live contacts for purpose of forming permanent collaborator team.

Box V-225-57, VARIETY,
154 W. 46th St., New York 36

PARAMOUNT THEATRE, N.Y. - Now

BUDDY KNOX

With the
RHYTHM ORCHIDS
STATE THEATRE, HARTFORD—Next
Current ROULETTE RECORD Release
PARTY DOLL, b/w MY BABY'S GONE

ASSOCIATED BOOKING CORPORATION

JOE GLÄSER, Pres.

New York Chicago Hollywood
745 5th Ave. PL. 9-4600 203 N. Wabash 3619 Sunset Blvd.

"Mr. Million Maker"

PAT BOONE

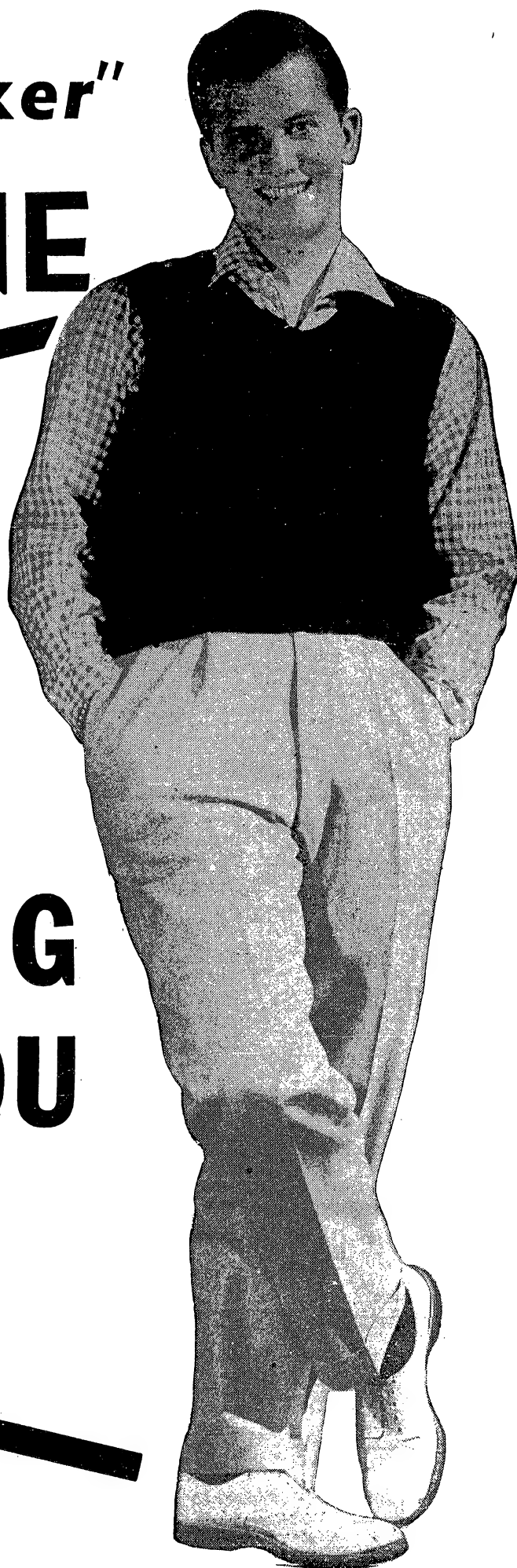
**WHY
BABY WHY**

b/w

**I'M WAITING
JUST FOR YOU**

15545

Starring in
the 20th Century-Fox Picture
"BERNARDINE"



Dot

RECORDS, Inc. • Sunset and Vine • Hollywood, Calif. • Phone HO 3-4181

THE NATION'S BEST SELLING RECORDS

Personal Management

RANDY WOOD - JACK SPINA AGENCY

157 W. 57th St., New York 19, N. Y. PLaza 7-4877

DJ's Don't Buy Payola Blast

Continued from page 43

midwest, in cities regularly surveyed for record popularity charts. There's presently a Treasury Dept. investigation going on in one such city, to uncover possible income tax violations, Knight avers. However, the situation in Hollywood isn't too bad, primarily because L. A. isn't one of the major rating towns. "The east doesn't trust our judgment," he said.

One reason given by the deejays themselves to justify the practice is that they are paid only AFTRA scale, although they are required to "put up a big front in keeping with their importance." While admitting that there are "many, many" such scale deejays, especially in the midwest, Knight went on to observe that the more affluent ones are the most flagrant violators. In his speech, Knight pointed out that cash wasn't always involved in deejay payola. In one case, he points out, deejays in a certain midwest city were issued oil company credit cards, and the disk firm involved picked up the tab for batteries, tires, lube jobs, as well as gas and oil.

Disk Jockeys Reply
Longtime L.A. deejay Peter Potter took the lead in proposing that the local disk jockey corps police itself, in reply to assertion of Vick Knight, owner of Key Records, that the payola exists and is widespread, especially in the midwest.

"Several of us (in Hollywood) have been in the business a long time, like Al Jarvis, Ira Cook and myself. If Knight will name names, with proof, we'll see what we can do to clean it up. We don't want it. We'll organize and clean it up, and we can do it, if we get the cooperation of station management."

Potter's statement was one end of a wide spectrum of opinion, ranging from cautious agreement with Knight, to heated indignation. Said Potter, "To be frank, something is going on. I've had some of my friends tell me about offers. The business has been very clean up to four or five years ago, then stories started to come back to us. It's mostly the Johnny-come-late-lies in the business who are on the take."

Finley Denies All
On the other end of the spectrum was KFWB's Larry Finley, who declared, "I flatly deny there's such a thing as payola out here. Why, I won't even accept a birthday gift." However, Finley later admitted that in his five years as a local deejay, he's had a couple of offers made to him (in one case an interest in a song; in another, a new suit; if he would play certain records). He turned both of these offers down flat, Finley heatedly declared.

Alex Cooper of KLAC took a middle position. "I don't know personally of any offers of money to

play a record. I never have accepted one. We're making a buck, the station's making a buck. If a company makes a good record, we'll play it. They're doing us a favor."

Johnny Grant of KMPC confined his comment to agreeing with Knight that the payola should be absolutely unnecessary.

Finley and Potter also took exactly opposite positions on the future of Knight's Key label. Said Finley, "As far as I'm concerned, he's killed himself. I don't think many deejays will play his records from now on."

Potter's '10 for 10'

Said Potter, "I don't agree with that at all. If Key puts out 10 good records, I'll play all 10. The music matters, not my opinion."

Cooper agreed with Knight's contention that the broadcaster must pay attention to the listener, not the record buyer, but commented that he is playing more and more albums on his shows. "You can't overlook the adult audience (to whom he aims the album plays), but you can't overlook the teenagers, either. Sure, the kids don't buy cars or refrigerators, but you can influence their parents through them."

BMI TAPS BECKER AS 'B'WAY' HERD-RIDER

Allen Becker, formerly with Chappell Music in that firm's musical comedy division, joined Broadcast Music Inc. last week to head up its new program to develop clef talent for the legit field. Becker plans to interest book writers in writing musicals with BMI composers and lyricists in order to get complete packages for presentation to producers. Lehman Engel, arranger and batoneer for numerous Broadway shows, is adviser to the new BMI Musical Show Dept. Engel, a former ASCAP member, recently signed a writer pact with BMI.

Becker also plans to hold classes for pop writers in the technique of musical comedy screenwriting via symposiums conducted by Broadway producers, directors, authors, etc. Becker, incidentally, is partnering with Chandler Cowles in a planned production of a play by French dramatist Andre Roussan titled in English "Rockabye Baby." Team hopes to put it on the boards next year. Becker was also once European rep for songwriter-producer Jule Styne for a short period.

Basie SRO Pre-Teeoff In Brit.; Eye Extension

London, Feb. 26.
There's strong possibility that the Count Basie concert tour of Britain may be extended to take in several more dates. All seats for the band's opening show at the Royal Festival Hall April 2, were sold on the first day that purchases were accepted. Scale is \$1 to \$2.80. A spokesman for the Harold Fielding organization said there's been a rush on boxoffices throughout the country, and in view of this, there was a chance that Basie's 21-day tour would be prolonged.

The Basie band, coming here on an Anglo-U. S. exchange with the Ted Heath outfit, currently is touring the States.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National
Rating
This Last
wk. wk.

Title and Publisher

			New York (MDS)	Boston (Mosher Music Co.)	Philadelphia (Charles Dumont)	San Antonio (Alamo Piano Co.)	Chicago (Lyon-Healy Music)	Detroit (Grinnell Bros. Music)	Minneapolis (Schmitt Music Co.)	Kansas City (Jenkins Music Co.)	St. Louis (St. L. Music Supply)	Cleveland (Grossman Music Co.)	Los Angeles (Preeman Music Co.)	San Francisco (Pac. Coast Music)	Seattle (Capitol Music Co.)	TOTAL POINTS
1	1	†Young Love (Lowery).....	1	1	1	1	7	1	4	1	2	1	1	1	7	117
2	2	†Banana Boat Song (Marks-B)	2	8	2	1	4	2	2	1	5	3	2	4	105	
3	4	†Don't Forbid Me (Roosevelt)...	3	...	3	6	4	2	...	3	6	2	10	3	76	
4	4	*True Love (Buxton Hill).....	5	...	7	4	2	7	1	7	4	6	4	...	8	66
5	8	†Marianne (Montclare).....	4	3	6	...	6	...	7	4	...	9	6	9	2	54
6	3	†Singing the Blues (Acuff-R).....	9	6	...	5	...	3	10	5	5	4	8	8	9	49
7	7	†Cinco Robles (Warman).....	6	10	...	2	10	9	...	10	8	...	2	4	1	47
8	6	†Love Me Tender (Presley).....	...	...	7	...	10	6	9	3	10	5	...	...	...	27
9	10	†Too Much (Southern Belle-P)...	8	7	...	...	...	5	...	...	3	...	7	...	...	25
10	10	*Anastasia (Feist).....	...	...	4	9	8	...	...	7	...	9	6	...	...	23
11A	9	*Moonlight Gambler (Morris).....	...	...	8	...	6	...	...	9	7	...	10	...	...	15
11B	15	†I Dreamed (Trinity).....	...	...	8	...	...	...	...	...	...	5	5	...	...	15
13	...	*Chantez, Chantez (Chantez).....	...	5	...	...	5	...	...	...	...	...	...	...	...	12
14	13	*Wringle, Wrangle (Disney).....	...	10	...	...	...	8	...	...	...	...	6	...	9	
15	...	†Blue Monday (Reeve).....	...	10	...	...	8	...	...	...	8	...	...	...	...	7

Levitz

Continued from page 43

for \$127,775 and, the complaint alleged, in October, 1955, the defendants breached their agreement by demanding that he resign or be discharged. In order to avoid being discharged, Levitz said he resigned under protest, claiming damages of \$200,000.

In support of the motions to dismiss, Abeles argued that as Levitz had resigned, even under a threat of dismissal, there was no actual discharge and, accordingly, no breach of the alleged employment agreement. The court in holding with him said: "A demand that an employee resign or be discharged, as alleged herein, does not constitute duress, it amounts to no more than a threat to breach a contract for which plaintiff would have an adequate remedy at law. Clearly, plaintiff has no cause of action upon the facts as alleged in the complaint and as sworn to in his opposing affidavit."

In sustaining Abeles' contention that Levitz should not be permitted to serve an amended complaint, the court further said, "It would be a futile gesture to grant leave to re-plead. Such leave is granted only where it appears that facts can be alleged to cure the defect in the pleading. The motions are in all respects granted."

Album Reviews

Continued from page 42

hep understanding of lyric and musical content. Jos Ferrer has supplied some witty liner notes.

Carmen Cavallaro, who comes back big into the wax picture as a result of his "Eddy Duchin Story" soundtrack performance, delivers a sparkling keyboard recital in "For Latin Lovers" for Decca. Most of the repertoire is from south-of-the-border.

Richard Maltby, the highly talented arranger-composer, rides with a fine orch in "Manhattan Bandstand," on the Vik label. Maltby has a swinging style with a modern flavor that doesn't go too far out on any musical limbs.

Herm.

Capitol

Continued from page 43

up sales and promotion in the eastern district for Prep. He had been eastern disk promotion man for Capitol for the past year. Jerome expects to name two other district managers in the near future.

Wallich's reasoning for kicking off a new label is based on the overload of artists now being carried on the Capitol roster. New artists will be assigned to the Prep label and it's expected that some of the Cap pacts will be moved over to bolster the line. No artists & repertoire man has as yet been

designated. It's reported, however, that Cap's a&r team will pitch in until a permanent a&r topper is set.

The Prep line marks Capitol's initial stab at a completely indie activity since its inception in 1942. A few years ago, Cap launched a Kenton Presents line but it was distributed through regular Capitol channels. The Kenton Presents label didn't work out too well and was disbanded.

The Prep org will headquarter in New York. Cap makes its home base on the Coast.

'Fair Lady'

Continued from page 43

play already have been alerted to prep special deejay promotion campaign where the musical is scheduled to paigns on the show's waxings. Columbia, of course is most active, because of its original cast album as well as an instrumental work-over of the score by Percy Faith. The Victor distribribs are pitching the diskery's album by Melachrino, while Contemporary and ABC-Par will promote their jazz albums of the Lerner-Loewe music. Contemporary has a set by Shelley Manne & Friends while the ABC grooving is by Billy Taylor.

Chappell and the diskeries' distributors also have lined up special Lerner-Loewe music programs for local radio stations throughout March. The national company kicks off its tour in Rochester, N. Y., March 18. It'll then play 11 cities before beginning an indefinite run Nov. 5 in Chicago. Norman Rosemont, public relations manager for Lerner-Loewe, will hit the key cities in advance of the show to tie in the disk promotion.

DOMINO'S FAT \$22,700 IN SRO PITT PAIR

Pittsburgh, Feb. 26.
Package headed by Fats Domino. Bill Doggett, Clyde McPhatter and LaVern Baker grossed a block-busting \$22,700 in two performances on its one-nighter at Syria Mosque last night (Mon.). As a result, same show is booked for another brace April 10. Advance sale already is big, although the repeat date was announced only a few days ago.

There hasn't been anything like this lineup at the boxoffice locally in years. Every seat was sold for both shows long before the actual date, and even scalpers prices were being offered at the last minute.

Brit. Society Band Goes R&R

London, Feb. 18.
The strict tempo society band, led by ballroom dancing champion Victor Silvester, has waxed two rock 'n' roll numbers for release on the Columbia label of the EMI group.

With every copy of the disk comes a leaflet with instructions on how to dance to the beat.

Joy-Leeds Music Tie in Britain

London, Feb. 26.

Eddie Joy has finalized a deal for the setting up of Joy Music Ltd. in this country to take effect immediately. Joy Music will operate in cooperation with Leeds music, who will be Joy's sole selling agents in Britain. The directors of the new company are George Joy, Eddie Joy, Lou Levy and Sal Chianti. Chianti is also a director of Leeds.

Contracts were signed last week (20), a few hours before Joy returned to America. All numbers published by Joy Music in the States since last May will be made available here. The new firm will have its own offices and employ its own staff.

Joy originally came here to negotiate a deal with the Feldman, Robbins, Francis, Day & Hunter organization, but after lengthy talks the deal went cold over matters of control.

Clooney-Hi-Lo's Disk

Hollywood, Feb. 26.

Rosemary Clooney and the Hi-Lo's etched together for the first time last week when they cut a new album for Columbia. Frank Comstock was the orch.

Hi-Lo's are featured on the Clooney telefilm show and recently debuted on the Columbia label with their own album.

Theme Melody of the 20th Century
CinemaScope Production

"ANASTASIA"

ANASTASIA

LEO FEIST, INC

"I THOUGHT
IT WAS
OVER"

Jaye P. Morgan

R.C.A. Victor

20 47-6798

REMICK MUSIC CORP.

Teresa Brewer's

New Hit on Coral

I'M DROWNING
MY SORROWS

Mills Music, Inc.

Another BMI "Pin Up" Hit
MARIANNE

RECORDED BY

TERRY GILKYSON Columbia
THE HILLTOPPERS Dot
BURL IVES Decca
THE LANE BROTHERS Victor

PUBLISHED BY

MONTCLARE MUSIC CORPORATION

Vegas' Frontier 'Ready' to Play Lido Show; Paris Cafe's 100G Suit

A lawsuit with international ramifications has put the American Guild of Variety Artists in the middle. The Lido, Paris, last week filed suit against the New Frontier, Las Vegas, claiming breach of contract. The Parisian cafe is asking \$100,000 saying that it laid out that amount in rehearsing and planning for a display slated to run at the Las Vegas spot starting April 22 for 12 weeks. The Vegas nitery says that no breach exists and that it's ready, willing and able to play that show for the stipulated time and to put up bonds for the transportation, as well. The law firm of Phillips, Nizer, Benjamin & Krim are filing on behalf of the Lidos.

The Paris cafe says that the off-again-on-again aspects of the booking forced it to let go of the performers it was rehearsing, and now it doesn't have sufficient time to put up a show that would come up to the Lido standards.

The complicating factor came with the takeover of the hotel by Lew Manchon. Latter had let go of Sammy Lewis who made the original booking and informed the Lido that it would like to get out of the commitment. The union stepped in immediately to inform the Vegas spot that it would have to honor the commitments made by the preceding management or else be faced with an unfair listing.

(Continued on page 53)

JERRY 58½G, PALACE; SIX SHOWS ADDED

The third week of Jerry Lewis at the Palace, N. Y., hit a whopping \$58,500, same figure as the second semester of his display. First week, aided by opening night hike in prices, hit \$61,500.

The show has been extended for six more performances. Thus Lewis will wind up his date March 10 instead of March 6.

Philly OK's Concerts, Etc., on the Sabbath

Philadelphia, Feb. 26.

Philadelphia took another step forward in the liberalization of its Sunday blue laws with the legalization of concerts and convention hall shows after 1 p.m. on the Sabbath. Recently, Mayor Richardson Dilworth permitted Sunday basketball and hockey. Sunday afternoon baseball, football, polo and fishing were legalized in the '30s.

New ruling paves the way for concerts in the Robin Hood Dell, home shows, flower shows, auto shows and other arena events.

Minn. State Fair Now Likes Names

Minneapolis, Feb. 26.

Minnesota State Fair this year will deviate from its policy of not booking names for its grandstand show. It'll bring in Pat Boone, Dorothy Lamour and the Mills Bros. as headliners, according to present plans. Past reasoning has been that the grandstand crowds have been large and profitable without name performers and that the latter take all the dough.

The 10-day exposition is one of the nation's biggest of its kind and the past two years has been drawing a total attendance of over 1,000,000 and showing substantial earnings. Auto racing and thrill shows have been afternoon grandstand offerings while the Barnes Carruthers No. 1 units have held forth at night.

Henny's Pretty Penny

Generally, club dates can be auditions for a regular nitery stands. However, in the case of Henny Youngman, a recent date at the Statler-Hilton Hotel, Dallas, served as an audition which provided him with 20 one-nighters in the Texas-Oklahoma area.

He'll return March 4 for a session at the Casino Royale, Washington.

LQ's 'Vs. Video' Puts Ray Date Up in the Air

The question of whether television is an aid or hindrance to attendance at night clubs has broken out all over again in New York with the hassle over Johnnie Ray's stand in April at the Latin Quarter. It's now fairly definite that Ray will not play the Lou Walters spot because of a provision that the singer stay away from tv starting 10 days before commencement of the engagement at the cafe until the end of the date. Ray and his agency refused, and negotiations are stalemated to the point where both sides consider the LQ stand by Ray as a lost cause. As a result deal has been started to slot Ray into the Hotel Waldorf-Astoria, N. Y., in May.

There's a considerable difference of opinion on the matter of doing video dates during a cafe engagement. Walters opposes that step, while Jules Podell, operator of the Copacabana, favors the use of homescreens by his headliners because of the plug involved. Generally, most cafe owners feel that video is an aid to the b.o. if the performer involved does a good job as a tv guest. Otherwise, they concede it can be disastrous for the gate.

Walters has long been considered an opponent of "giving away the (Continued on page 52)

Hotel Assn. Backs Cafes in Drive For Relief From 20% Excise Tax

Washington, Feb. 26.

AGVA and EMA in Pact On Coin for Club Dates

A national club date scale calling for a \$25 minimum for singles has been agreed upon by the Entertainment Managers Assn. and the American Guild of Variety Artists. New scale also calls for \$45 for duos, \$65 for trios and \$80 for quartets. Acts with more than four persons will have to get \$15 additional for each above four.

In areas where higher minimums prevail, the higher scale will be retained.

Twin Cities Warm Up for Two Icers

Minneapolis, Feb. 26.

Ice show warfare impends again in the Twin Cities.

With the Shipstads & Johnson "Ice Follies" booked into the local Arena for its annual engagement (April 3-21), John H. Harris has set his "Ice Capades of 1957" at the St. Paul Auditorium for eight days starting March 27.

For many years this has been considered "exclusive" territory for the "Ice Follies," which was born here and unfailingly does tremendous business at the Arena, attracting much of its patronage from outlying area. In recent years, however, other ice shows have been invading the Twin Cities, for the most part with little success and, with a few exceptions, confining their visits to St. Paul. Once before, "Capades" played St. Paul in close proximity to the local "Ice Follies" engagement, but this will be the first time that they practically cross boxoffice swords.

The push to repeal the 20% excise tax on cabaret tabs has gotten strong, new support with the all-out backing of Rep. John Dingell (D., Mich.), a member of the tax writing Ways and Means Committee.

Dingell has joined the ranks of those introducing legislation on the subject. Additionally, in a statement on the House floor, he asserted repeal would make additional jobs for entertainers "who have a real contribution to make to American culture."

"The American Hotel Association," he added, "has reported that because of this tax, the number of entertainment rooms declined from 700 in 1946 to 250 in 1950. The closing of these places of entertainment has brought about the unemployment of entertainers, waiters and waitresses, cooks, kitchen help, and other personnel."

He said tax collections hit a peak of \$72,000,000 in 1947. They have been in a steady decline since, skidding to \$42,000,000 in 1946.

4 MONTHS' UNIT TIME IN CANADIAN HOUSES

Ottawa, Feb. 26.

There's about four months' unit playing time in Canadian film houses, averaging five days a week, right now. These theatres, many in small towns, don't have stagelights every week, but fairly often.

Foster Johnson & His Rock 'n' Roll Calypso Revue, this week repeating a three-day date at Bob Maynard's 1,000-seat Francis Theatre here, is booked for three months in Odeon Theatres from Quebec City to Vancouver, preceded by maybe a month of indies here, in Montreal (Amherst Theatre); Canadian here also has stage-show) and in the Eastern Townships. Latter are in Quebec province, south of St. Lawrence river.



Flying TO

- LONDON
- BRUSSELS
- ANTWERP
- STOCKHOLM
- PARIS

I'm Off!!

After "CARMEN JONES" and a wonderful year with "MR. WONDERFUL" I hate to leave Broadway . . . but the "Green Pastures" of Great Britain and Europe beckon with Night Club and TV Dates.

So—Au Revoir for awhile.

Olga James!

Personal Management:
ABE SAPERSTEIN

Represented by:
WILLIAM MORRIS AGENCY

Nevada Senate Rolls a Fast '7' For Casinos by Easing Nix on Licenses

Las Vegas, Feb. 26. — Amid the peak biz prospects, Las Vegas' gambling barons were casting an eye to the state capital where last Friday (22) an important bill affecting the casino industry took priority over the observance of Washington's Birthday.

The Nevada State Senate—meeting for the first time on a Friday since the legislative session began five weeks ago—passed a measure that gives all gamblers full redress in court should they lose their gambling license via revocation or suspension by the State Tax Commission. Newsmen in Carson City were quick to note that not much consideration was given to the merit of the bill, rather there was quite a bit of talk about pushing the measure through as rapidly as possible.

The gambling bill — which, in effect, takes the power of license revocation away from the state gambling agencies — was hurried through the senate by a vote of 14 to 3, after being introduced only last Wednesday (20). The three opponents to the measure were beaten down in efforts aimed at convincing fellow lawmakers that "due deliberation" be given the bill in keeping with past performances of the current legislative session.

Bill now goes to the lower house, where easy passage is anticipated. Only barrier is expected from Gov. Charles Russell who, as chairman of the Tax Commission, has indicated he will veto the proposal, which would then send it back to the senate for a two-thirds vote before it could become law.

DICKER VEGAS REPEAT IN BUSY GARLAND SKED


Hollywood, Feb. 26. — Negotiations are underway for Judy Garland to play her second Las Vegas date, opening at the Flamingo May 3, for four weeks. She made her nitery debut last July at the New Frontier. If deal jells, hotel would install orchestra pit and enlarge stage.

Tentative on Miss Garland's slate to follow the Flamingo are a two-week stand at Texas State Fair in Dallas; a Chicago date and a local run at the Greek Theatre.

WHEN IN BOSTON
It's the
HOTEL AVERY
Avery & Washington Sts.
Every room newly decorated.
Air conditioned rooms available.
The Home of Show Folk



"SOLID Showmanship in a TIFFANY Setting"
THE ANGELAIRES
HOWARD LANIN MANAGEMENT
113 W. 57th Street New York JUDson 6-3045



HY GARDNER in the N. Y. Herald Tribune, Says:—
"Sparked by Cab Calloway the most exciting in all Cotton Club show history . . . Cab himself a show-stopper."

CAB CALLOWAY
CURRENTLY NINTH WEEK
COTTON CLUB, Miami Beach
Mgt. BILL MITTLER, 1619 Broadway, New York

Prov. Cafe Op's 15G Suit Vs. Chris Connors' Ankle

Boston, Feb. 26. — Paul Fellipo, operator of the Celebrity Room, Providence, R. I., in Hub visit this week said he's filing a \$15,000 suit against jazz singer Chris Connors.

He contends the thrush walked out of the show Feb. 15 and he hasn't seen or heard from her since.

BG in 20 Years: Par Pandemonium To Posh Waldorf

If history repeats, a rock 'n' roll troupe will be playing at New York's Waldorf-Astoria Hotel in about 20 years. It was about 20 years ago that Benny Goodman and his orch were sending the kids of that era at the N.Y. Paramount Theatre, much the same as Alan Freed's r&r show is breaking up the joint currently.

Goodman, of course, wasn't the original Pied Piper of the bobby-soxers Rudy Vallee having preceded him by a few years in getting the cops mobilized for his

Benny Goodman Orch (13) with Lynn Taylor; Nat Brandwynne Orch (9); \$3 cover after 9 p.m.

dates at the Paramount), but BG was the first to get the jubilant delinquents hopping up in their seats, jitterbugging in the aisles, clambering on stage and flipping their lids generally.

Now Goodman, 20 years older and a little more sedate, is back for the second year in a row at the Empire Room of the Waldorf where his onetime fans, presumably now recovered from the dizziness of their adolescence and certainly better well-heeled, are digging him in the decorous surroundings of this plush room. Goodman is still swinging, but his audiences are playing it cool. There's no dancing during the BG show, either in the aisles or on the floor, although some of the Empire customers were seen doing some restrained chairside stomping on occasion.

Goodman, recently returned from a triumphal goodwill tour of the Far East under State Dept. auspices, has used his travels to broaden his act. After a couple of rocking openers with his theme, "Let's Dance" and "O Baby," the BG crew does a series of amusing spoof on swing as played in the jungle recesses of Cambodia. The Goodman band takes off on Ted Lewis, Duke Ellington and Louis Armstrong, and the announced favorites in Goodman's stopovers in Thailand, Burma and Japan.

Only a few of the current sidemen accompanied BG on the oriental trek, but this crew is one of the best that the bandleader has worked with in recent years. A powerful trumpet section consists of Buck Clayton, Jimmy Maxwell and Nick Travis. Mousie Alexander lays down a solid, musical beat on drums with Mel Powell sparkling on bass. The saxes are headed by the veteran Budd Johnson with Sol Schlinger, Al Block and Red Kress completing the section.

As usual with a Goodman orch, this is a well-disciplined organization that can swing at a top tempo without falling apart. The work-over of "Sing, Sing, Sing" is a tremendously effective showpiece for the band and Goodman, while perhaps not so adventurous in his solos as he was in the original recordings of this number, plays with a suppleness and a subtlety that still mark him as one of standout jazzmen of the day. He takes the chief spotlight in his work in a set with Powell and Alexander, a re-creation of his original trio with Teddy Wilson and Gene Krupa.

Lynn Taylor, a goodlooking songstress who has made some excellent disk sides, is the new vocalist with the band. The balance between her and the band was off on opening night and she failed to surmount the volume level of her backing. That will probably be corrected soon. She does "This Is My Lucky Day," "You Hit The Spot" and a calypso number in which Goodman joins her for some bluesy vocalizing.

After a 70-minute show which he is giving twice nightly, the band plays several numbers for the customers' dancing pleasure. The floor is crowded just as it is for the sweeter rhythms played by Nat Brandwynne's regular orch in this spot.

Freed's Melee & Meal Ticket

Rock-happy teenagers tied up traffic in Times Square for three days and skyrocketed the New York Paramount to a full-week gross of \$125,000 starting last Friday (22). In the process, the Paramount set a new opening day gross of \$29,000; the police set up one of their fanciest picket line systems in years; crowds of teenagers broke some plate-glass in the early hours of opening day; the theatre's second balcony was emptied for a period for the groundless fear the stomping-clapping vibrations might weaken the structure; and the whole wild business rated Page One nationally for rock 'n' roll, for promoter Alan Freed and for the Paramount (with even the pic, Columbia's "Don't Knock the Rock," getting its share).

Crowds were orderly after the first crush early opening day, and while traffic was tied up for the rest of the weekend, business and the problems that went with it dropped off sharply Monday (25), when the kids returned to school. As of Sunday night, the house had pulled in \$85,000, and the question of whether the recent \$143,000 week's record set by Nat King Cole-Ella Fitzgerald would tumble as a result of this spot booking was resolved by the nearly \$20,000 gap in favor of the Cole show.

Freed's deal for this date calls for the house to get the first \$50,000, with the disk jockey then taking 90% of the rest. He pays for the show, which he claims cost him \$32,000. In Freed's five appearances at the United Paramount chain's Brooklyn Paramount, his top gross came last Easter with \$204,000 in 10 days. Last Christmas, he did \$180,000 in eight days.

Vaude, Cafe Dates

New York

Jacqueline Francoise preems at the Persian Room of the Plaza Hotel March 7 . . . Bob McFadden set for the Latin Casino, Philadelphia, Friday (1) for a week . . . Cindy & Lindy booked for the Henry Grady, Atlanta, March 18. Celeste Holm checks in at the Fontainebleau, Miami Beach, April 23 . . . Al Bernie and Gloria De Haven booked far in advance for the Oct. 11 display at the Beverly Hills Country Club, Covington, Ky. Robert Clary hits the Copa, Pittsburgh, March 11, with Tommy Leonetti preceding him by one week there . . . Shyrettes set for the Riviera, Las Vegas, April 10. . . Don Adams goes into the Black Orchid, Chicago, April 5 . . . Arthur Lee Simpkins down for the Cave, Vancouver, Sept. 9.

Chicago

Susanne & Escorts to play two sets in Detroit's Statler Hotel March 11 and then the Statler in Cleveland March 25 for another double . . . Luc Poret into Gate of Horn March 13 for six weeks of folksongs . . . Pompo, Thedy & Famely inked for Montreal's Bellevue April 11 for two sets . . . Rusty Draper at Eddys', Kansas City, April 5-19 . . . Jay Lawrence into Chi's Black Orchid March 15-April 4 on program with Denise Darcel . . . Jimmy Ames in to Hotel Grady, Atlanta, March 18 for two frames.

Dallas

Statler-Hilton's Empire Room: James Melton, March 7; DeCastro Sisters, March 21; Stormmen Quartet in April; Jose Greco's Spanish Dancers, May 2, and Myron Cohen, May 16 . . . Ray Plagens, ex-WFAA-TV pianist-organist, plays Empire Room's luncheon sessions and nightly in Statler's Monterey Room . . . Joe E. Lewis returns March 1 to Hotel Adolphus Century Room for eight nights . . . Mark Carroll at the University Club, with organist Sharla Lee in upstairs Parisian Room . . . Monaco Room holding

over Bobby Batson and Lieux Dressler . . . Pianist-singer Dick Smith at the private Bachelors Club . . . Venture Club benefit March 12 at Louann's has inked Euel Box orch, dixieland Cell Block Seven, Trini Lopez trio, The Doodlers and singer Louise Tobin . . . Howard Lewis' big show March 25 at the Sportorium will have Fats Domino, Clyde McPhatter, Five Keys, Moonglows, Chuck Berry and Paul Williams orch. Lewis also has a May 9 bill at State Fair Aud. with Count Basie, Billy Eckstine, Sarah Vaughan, Jeri Southern, Chet Baker, Zoot Sims, Lester Young, Joe Williams, Bud Powell trio and Terry Gibbs quartet.


Hollywood

Freddy Martin orch, current at Cocoanut Grove, opens a six-week stand at N.Y.'s Statler March 2 . . . Yma Sumac's son Charles will accompany his mother on the bongo during her New Frontier, Las Vegas, stint beginning March 11. . . Billy Gray currently headlining show at the Chi Chi, Palm Springs. . . Kitty White's option picked up by La Vee . . . Paul Gilbert opens a three-week stand at 365 Club, San Francisco, April 11 . . . Phil Moore writing a nitery act for Roxanne Arlen.

Montreal

Terri Haven heads new show at Chez Paree . . . Buddy Clayton, composer-publisher, of "Why Do I Dream?" and "Just a Love Song of Old Hawaii," heads the string trio at Bellevue Casino . . . Steve Gibson & Red Caps were held for second week at Peter Van Der North's El Morocco.

MOSS MAKES 1,000,000
FOR ELVIS PRESLEY
PHOTOS as low as 1¢ each
Write for samples, prices.
MOSS PHOTO SERVICE
350 W. 50th St., N.Y. 19, N.Y.
PLAZA 7-3320
Since '35, Serving America's Stars

GING MERLIN
and his
VIOLIN BEAUTIES

ZIEGFELD FOLLIES
LATIN QUARTER, MIAMI
Mgt.: Jerry Levy - Fred Amsel
Direction: William Morris Agency

The Amazing
LUCILLE AND EDDIE ROBERTS
Currently Appearing
THE COTILLION ROOM, Hotel Pierre, New York City
P.S.: And returning April 8th!!!
Thanks to STANLEY MELBA Dir.: M.C.A.

AGVA Hot For World-Wide Reciprocity In Variety Field; Study Quota Angles

The American Guild of Variety Artists is attempting to form an international association of variety performers. Union is now seeking reciprocal pacts with guilds in all countries, except Iron Curtain and satellite nations, in an effort to standardize working conditions and make it easier to effect talent exchanges for all participating nations.

At present, AGVA has a reciprocal arrangement with the Mexican performer union. At various times there have been negotiations for deals with England and France, and for a time pacts in certain areas of operation were in effect there.

If deals are made, it would save performers of all countries a great deal of coin on dues and initiation fees, union taxes, and perhaps even arrangements could be worked out on the payment of taxes accruing on the earnings of acts working foreign countries. Another problem that would be worked on would be elimination of quotas on theatrical bills such as are in effect in several countries.

However, the biggest snag would be the immigration problem that has long plagued producers and operators of virtually every kind of entertainment enterprise. For example, U. S. laws prohibit act imports unless the particular turn happens to be "unique" and cannot be duplicated from the ranks of native performers. Union certification to the immigration authorities to that effect is usually sufficient to permit entry into the U. S. The unions can facilitate entry of many turns. It could also control the flow of acts into the U. S. should the influx of a particular kind of act become too great. Union control of emigration could also prevent a particular kind of turn from becoming too numerous elsewhere.

International accords are becoming increasingly necessary for the U. S. acts, particularly since many performers have adopted an international circuit. At the same time, AGVA, having become interested in outdoor business in a big way, is finding itself handling a multitude of foreign performers. In the past, the union has had some strandings on its hands from some of the circus operations, and some American performers have been left holding the bag in foreign lands. Reciprocal pacts would tend to eliminate such conditions, since each union would make sure that the importer of acts is sufficiently solvent to pay off and to guarantee return passage.

Autry 16G in Troy 2

Albany, Feb. 26.

Gene Autry drew an estimated 12,000 and grossed about \$16,000 in two shows at \$1.80 and \$2.40, with half-price for children, at the Washington Armory Friday (22).

The cowpoke and his troupe, who opened the present tour in Quincy, Ill. Jan. 19, and will close it in Philadelphia March 3, drew a capacity audience in the afternoon and near SRO at night, in the large drillshed.

They appeared under auspices of Troy Arena Co., Ted Bagley and Bob Snyder.

Hub Blinstrub's Names

Boston, Feb. 26.

Blinstrub's, continuing on a big name kick, has inked in McGuire Sisters, March 4-10; Eddie Fisher, March 11-17; Mills Bros., March 26-31, and Pato Pato, June 3-9. Boniface Stanley Blinstrub has played Marguerite Piazza, Frankie Laine, Teresa Brewer, Jack Carter, Guy Mitchell, Guy Lombardo and Tony Bennett this season.

Top Cafeman Jack Lynch Dies in Philly at 61; Also Operated in N. Y.

Philadelphia, Feb. 26.

Jack Lynch, 61, who started his niter career in Prohibition hideaways and became Philly's best-known club operator, died last week (20) in his hotel bathroom. Lynch suffered a heart attack and was discovered face downward in several inches of water. He had suffered a stroke in January and was discharged from the hospital only two weeks before.

During the Prohibition era Lynch ran such places as the Friars Club and the Chez Samakan, the latter with Evan Burrows Fontaine. Following Repeal he brought nightlife to Philadelphia in such spots as the Cafe Marguery, of the Hotel Adelphia, and his most successful venture, the Hotel Walton Roof. All the top names of the floorshow world played the latter room.

After World War II he was associated with the Latin Casino, the Zodiac Room, and the Cambridge Club, the town's most lavish private spot. In 1954 he went to New York where for two years he was host of the Gold Key Club and the Patio in the Ritz Towers. He was managing Jack Lynch's Living Room in the Hotel Rio at the time of his death.

A long series of arrests for gambling and violation of the liquor laws made him a recurrent front-page figure, but he never was convicted on any of these charges. His widow, a son, daughter, three sisters and a brother survive.

Bill in Albany Hopper To Amend Agency Law

Albany, Feb. 26.

A bill has been introduced in the N. Y. State Legislature to amend the general business law to establish uniform rules and regulations for employment agencies throughout the state. Presently, only agencies in New York City come under state regulation.

Passage of this bill, introduced by Assemblyman Frank G. Rosetti of Manhattan and co-sponsored by Sen. Ernest I. Hatfield of Hyde Park, would require every employment agency to post rates and a bond to insure financial responsibility, and bar discrimination for racial or religious reasons. New bill would also prevent New York City agencies from opening branches outside of the city in order to escape the additional supervision by the city. Talent agencies come under the purview of the measure.

Frontier-Lido

Continued from page 51

Manchon then said that he would play out the date as per the original contract.

As a result of the turnabout by the Lido management, AGVA has informed the Lido attorneys that the New Frontier is able to keep its commitments and that no breach exists, Jackie Bright, union's national administrative secretary, also informed the lawyers that in his opinion, there is still ample time to put on a class show for the Vegas spot, and failure on the Lido's part to honor the pact would result in serious difficulties for all involved. Bright also stated that it was impossible to grant any extensions to the Lido management since contracts with other acts are in effect for later dates and a postponement would work a hardship on these acts.

OHIO GROUP LEASES CEDAR PT. TO 1960

Toledo, Feb. 26.

Group of Toledo and Cleveland investors have acquired joint control of the amusement park, bathing beach and hotel at Cedar Point, summer resort, on Lake Erie near Sandusky. George A. Roose, Toledo, head of Roose & Co., investment firm, said control was acquired through purchase of majority stock in G. A. Boeckling Co., which owned the property, from Central National Bank of Cleveland. New owners plan to continue operating the facilities as heretofore.

Meanwhile, a special committee of the Ohio Legislature has again advised against state acquisition of the resort, unless there is "imminent danger" that it will be lost as a public beach. The Legislature reserved action on the report.

The operator's lease runs until 1960, and thus "there is no present danger of the public beach at Cedar Point being lost to the public before that date." Even if the situation changed, action could be taken by the state to prevent loss of the public beach, the report said. Only if there is a threat to such continuance would there be a reason for the committee to recommend that the state expend from \$4,000,000 to \$7,000,000 to save Cedar Point for the public, the report declared.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 26.

Dorothy Germaine Moreau, Canadian who was named Miss Canada, took time out to visit each and every room at the Will Rogers to greet the patients and stopped off to chat in French with the VARIETY scrivener.

Francis Franks drew a 10-day furlough that he is spending in Washington, D.C., and on his return is skedded for surgery.

Audrey Lumpkin, daughter of James (IATSE) Brennan, in to attend the Winter Carnival, slipped and fell, resulting in a slightly fractured arm, she was also notified that her daughter was stricken with acute appendicitis and planned for Ramsey, N. J., to be by her side.

Arthur J. Slattery had his arm in a plaster cast for three months trying to mend a fracture. A recent examination showed little progress. His arm will have to be reset to aid in the knitting process.

Joseph (RKO) Erwin off to Brooklyn for a three-day business and pleasure trip. This newcomer's progress rates special mention. Write to those who are ill.

Late Easter Gives Miami Holdover Hopes Past Usual Ebbs of March

Urge Hub Muny Aud

Boston, Feb. 26.

Mayor John B. Hynes has asked the City Council to approve the borrowing of \$12,000,000 outside the city debt limit to provide funds for building a Municipal Auditorium in the proposed Prudential "Rockefeller Center" in the Back Bay here.

The mayor at the same time filed a petition in the Senate for authority for the city to borrow outside the debt limit. The bonds would be for 40 years.

A. C.'s Quaker-Run Morton Reads the Old Riot Act To Volstead With a Lounge

Atlantic City, Feb. 26.

A quarter century later, the last major hotel here last week finally admitted the end of Prohibition and opened a cocktail lounge. The hotel is the Morton, in mid-city just off the boardwalk. Opened 57 years ago, and operated by persons of Quaker stock since then, the hotel, even pre-Volstead, never sought a liquor license.

"We propose to operate the lounge with a degree of sobriety as an accommodation for guests," said a brief announcement of Paul M. Cope and Ezra C. Bell, present owners. "Queries" of the Quakers call for sobriety in daily living and oppose the use of "intoxicating beverages" as a general principle. They define a "Query" as a "deeply personal matter" and not binding on the individual.

Most hotels here following repeal of Prohibition opened bars and cocktail lounges pronto to increase their revenues. A few held out for several years, as their Quaker owners refused to serve intoxicating liquors, but one by one they had to meet competition and started accommodating the thirsty guest. Last big hotel on the boardwalk to open a lounge to sell intoxicants was the Dennis, where many high church groups hold conventions.

The 300-room Morton was established in 1899 by Mrs. Newbold R. Haines, a Quaker and a direct descendant of John Morton, one of the signers of the Declaration of Independence. Co-owner Bell's wife is Mrs. Haines' daughter.

There's a possibility that the Miami Beach season will be extended beyond March this year. Thus far, there are plans to have the cafes linger beyond the March closing dates and hang on until after Easter Sunday which comes late this year, April 21.

Both the Cotton Club and the Latin Quarter are contemplating holdover stands in the resort, and with hotels continuing to buy talent all year around, the possibilities are that Miami Beach will have one of the longest seasons on record.

Nitery buffaloes have discovered a complete new audience to whom price is a highly important factor. They believe that with hotel rates taking a dive toward the latter part of March, a whole new batch of tourists will be coming in, and the strong start given the two cafes shows will be instrumental in enticing an entire new crowd. With the menu prices now in effect, both the Cotton Club and the Latin Quarter as well as some of the intermediate niteries will attempt to cash in on the complete change of audience that comes in with the spring season.

The Beach hotels, of course, will continue to run shows. The inns at the upper end of the resort, Fontainebleau, Eden Roc and the Americana, will continue to run the cafes with weekly changes of bills. There will be some casualties around mid-March, but the larger spots scent a lot of loot in staying open for the extra time.

Such a step was impossible years ago, when Miami Beach ran for the winter season period. The addition of another airline to service the Miami area will also facilitate travel immeasurably, and it's likely that the niteries will emulate the hotels in making a pitch for the summer trade this year.

Melba Post to Heller?

Jackie Heller, who's booked for the Hotel Americana, Miami Beach, March 6, may stay on as entertainment director of that inn as well as permanent emcee. Negotiations are current.

Original entertainment director of the inn was Stanley Melba, who bowed out after booking the bulk of headliners for the inn.



LOLO and LITA

Currently HELD OVER (8 Weeks)

SAXONY HOTEL, Miami Beach

Featured in the Revue, "Around the World in 80 Minutes"

PAUL M. BRUUN
Miami Beach Sun

"... Lolo and Lita, showstoppers at the Saxony."

GEORGE BOURKE
The Miami Herald

"Real click of the evening are the novelty routines of Lolo and Lita."

GEORGE SAX

Saxony Hotel, Chairman of the board

"... and then comes the big surprise package of dynamite... an act new to Miami Beach called Lolo and Lita... I won't try to tell you what this act does, it's something you must see for yourself. What tickles me is that everybody who is anybody is coming around to sneak a peek at Lolo and Lita."

Sensational Novelty Comedy Act

with Their Original

"FLYING SAUCERS"
and
"LOLO'S BALLOON
CARTOONS"

Direction: FRANK SENNES AGENCY

PROFESSIONAL COMEDY MATERIAL for all Theatricals

BILLY GLASON'S FUN-MASTER

The Original Show Biz Gag File

We Service the Stars

35 Issues \$25 - First 13 for \$7

Singly—\$1.05 Each in Sequence

• 3 Parody Books, per Bk... \$10 •

• 3 Blackout Books, per Bk... \$25 •

• Minstrel Budget... \$25 •

• How to Master the Ceremonies

\$3 per Copy

• "The Comedian" Monthly Service •

\$15 per Year (12 issues)

We Also Teach M.C.'ing and Comedy

Let a Real Professional Train You

NO C.O.D.'S

BILLY GLASON

200 W. 54th St., N.Y.C. 19, Dept. V

Circle 7-1130

FOR SALE

GIRLIE TANK ACT

Annotated Aluminum tank with Plexi Glass front, size 4' x 3' x 6'—complete with filters, pumps, and dyes plus custom made trailer for same. Greatest night club act in America. (Reason, retiring.)

ATLAS COIN MACHINE CO.

1650 North Main Street, Fall River, Mass.

Americana, Miami B'ch

Miami Beach, Feb. 24.
Lisa Kirk (with Buddy Pepper),
Carmen Cavallaro, Rowan & Martin,
Joe Reichman Orch (conducted
by Lee Martin); \$4-\$7 minimum.

Lisa Kirk looks to hold the big-biz pattern established for this newery's Bal Masque by Tony Bennett and Jackie Miles in preceding two-weekers. She's certain to be listed on the future book by the Tisch management which already has set Bennett for three returns and Miles for five. The contractings are, obviously, wise moves, what with the throat-cutting booking rivalry among the plush hosts.

Miss Kirk and her act are the conversation piece among cafe-goers here, auguring sock attendance in this resort where word-of-mouth is all-important to any click. The tall, lissome Miss Kirk rates the big-buzz build which followed her opening nights. She boasts one of the most adroitly devised acts purveyed by a femme performer in these parts in many a month. The whole bespeaks class and the showmanly touch, from the "dressing room" curtain-raiser to reveal her eye-filling physical attributes and high couture.

Those are plus items to a wholly entertaining book of special material and arrangements that reach several peaks during her tenure on stage. The straight stuff is handled effectively, albeit the vocal straight isn't in the high-range, biting class. What Miss Kirk owns in piping-ability is carefully applied to obscure any minor lack in range. Her throaty style is well mated to the tunes and, whether taking a ballad or a driving bit as in her mid-climaxer "Rain," the reaction is on the show-stop side. Patter lines are bright and attention-holding throughout to the sock "return to dressing room" and the shower routine for the big payoff.

Carmen Cavallaro, in the middle, is an attraction in his own right, as evidenced by the repeated requests from around the room for tunes he's platter-promenaded. Working with a solid trio of Petrilomen, he tinkles up a shrewdly balanced book of pops and standards, the build capped by rework of his "Eddy Duchin Story" soundtrack score. The segment winds into encores with reprise on the bestseller items he is identified with.

Cavallaro wisely adds the light touch in approach to his intros, eschewing too wordy a build. He also utilizes the clowning proclivity of his drummer for a few chuckles to spell the straight music moments. Additional encore-demand was loud and heavy.

Rowan and Martin take over as though they were in the topliner assignment, getting the auditors away from their dinners to pay laugh-attention quickly. The deliberate pace they set stand them in good stead, allowing for the food-absorbed crowd to gather in their underplayed buoyancy.

On last viewing here, the straight man of the duo overdid the deliberate manner. This time out he's a much sharper foil for the series of laugh-scenes ideas purveyed, the spoof on tv commercials and intro of the beer-guzzling talents of the clowning-half and the amusing dialog exchanges; latter could be punched up with insert of fresher lines, though that's a minor defect. They hit the big yock department with burlesquing of an Olivier type attempting a Shakespearean theme in a saloon with beer-drinking heckler premise racking up steady series of howls.

Joe Reichman makes for an intelligent, effective emcee. Buddy Pepper rate a bow for his accomp for Miss Kirk and join-in on palm-raising duetings during the course of her act. Coming up: Lilo, Jack Carter for two weeks March 6.

Lary.

Chez Paree, Montreal

Montreal, Feb. 22.
Terry Haven, Kenny Roberts,
Jimmy & Gloria Vincent, Dino
Vale, Nick Martin Orch (6),
Michel Saurio Quartet; no cover,
minimum or admission.

General biz in most of the major Montreal spots is down compared to last season and Chez Paree is no exception. Talent has been kept up as much as possible, although level is not what it was a few years ago. Much of this is due to heavy tv dates by those who once played this circuit regularly; and some is due to a wider video choice now available to Montrealers.

However, current layout at Chez Paree is solid. Headliner is blonde Terry Haven, one of the most talented comedienne to work Montreal in some time. This is her first big club engagement and she enhances the rep acquired for past

performances in smaller rooms. Her manner of working and material used clinch with Chez patrons and the Miami-Montreal travellers take on an almost homesick look as she bars them with Florida standards.

Miss Haven's impress items are solid, particularly her Sophie Tucker and Martha Raye bits. Wit is sharp and adaptable and the novelty of exchanging verbal blows with a femme comic instead of the usual male seems to please ring-siders.

Hoofers Jimmy & Gloria Vincent are adequate throughout and distaff side does much to boost impact with trim appearance. Kenny Roberts, who does singing chore in show, would score in better fashion if he quit concentrating on his many Sinatra-like mannerisms (he's a ringer for The Voice) and channeled this energy into his singing. Dino Vale keeps show moving nicely as emcee and the Nick Martin orch backs show handily. Interlude music is supplied by the Saurio combo, one of the better small groups in town. Featured performers hold until March 4.

Newt.

Hotel Roosevelt, N. O.

New Orleans, Feb. 19.
Jan Garber Orch (12), Charli-
vets Trio, Cordolins (4), Deanna
St. Clair, Merv Neilson; \$3 mini-
mum.

New entertainment package in plush Blue Room should prove a satisfactory lure during its four weeks. Bill is loaded with music, singing, dancing and acrobatics.

Jan Garber and his crew, held over for a third-month-long engagement, is warmly received, as usual. Perennial faves with their musical variety, they make dancing a pleasure and serve up excellent background for the acts as well. Mastro seems to sense what his audience like and he gives it to them in generous doses.

Few acts that have appeared in this rendezvous generate as much palm-pounding as do the Charlivets, trio of diminutive Frenchmen. Their repertoire includes practically everything in the book—playing musical instruments, dancing, singing, acrobatics and whirlwind tumbling for versatile presentation. Each is a gracefully agile performer, and their acro work is a masterpiece of dynamic coordination. On the musical side, they work piano, clarinet and violin. It's curious that they don't collapse from exhaustion.

The Cordolins, four redhaired femmes, combine beauty and talent in a fiddle and accordion tune with show-stopping scope. The act runs gamut from a western boogie down to a musical journey around the world, including a visit to Paris and Can Can dance windup. Kids hold the interest of the table-holders from their walk-on and net a big hand before bowing off.

Garber's vocalists, working in the show as acts, contribute some top-drawer efforts. Youngsters have an intimate quality about them. Show runs until Feb. 27.

Luz.

Black Orchid, Chi

Chicago, Feb. 22.
Dick Contino, Joey Carter, Holly
Winters, Joe Parnello Trio; no
cover or minimum.

A little short of 24-carat talent, this Black Orchid alloy of curves, capers and accordions still makes for an entertaining package. Headliner Dick Contino makes a better impression with the squeezebox than the patter, while comic Joey Carter's breezy routine of puns and parodies gets some hefty mitting. Show opens with chirpings by Holly Winters.

"Lover" and "Lady of Spain" remain the bedrock foundation for Contino's act and the flashy fingerling is impressing. Best part of the turn is his "Butcher Boy" routine with English and Italian vocals. With lots of cooperation from Joe Parnello's trio, this works out to be a free moving bit where the star performer's enthusiasm looks genuine. On his "Blue Medley" Contino handles the vocals as well as piano and accordion with good effect, but seems to have trouble getting around stage and the self-conscious comments don't quite click.

Joey Carter handles a kind of humor that goes over whether he is telling about wood they make trees from or tooting snatches on a recorder. His folksong parodies accompanied by his vibraphone, his impressions of a German emcee before an American audience, and his quick quip interpretations of textbook history all give his talent wide scope with material that is never strained or overworked.

The Orchid's femme fare this round is chirper Holly Winters. She sings okay pop standards and looks pretty.

Leva.

Riviera, Las Vegas

Las Vegas, Feb. 19.
Harry Belafonte, The Novelites
(3), Wilda Taylor, Jack Tygett,
Rene DeHaven, Shevlin Rodgers,
Dorothy Dorbin Dancers (12), Ray
Sinatra Orch (13); \$2 minimum.

Harry Belafonte sails into the Clover Room for four frames during which bullish biz will be generated by his current peak popularity. This establishes the Riviera as competition to be reckoned with in the current scramble up and down Strip for convention plums that will be plucked during the ensuing weeks.

In contrast with previous appearances here, Belafonte reduces the length of his repertoire for the Clover, turning a smartly paced 40 minutes onstage. And for Vegas, he keeps alive his now w.k. ballads, folk tunes and calypsos. Notably, he has also cut down the patter, allowing his early numbers to segue from one to the other, which enables his songalogy to pyramid a bit faster than it did during previous stints here.

The Novelites, three very funny guys, are remembered here from previous appearance at the Riviera during which the act graduated from the cocktail lounge to the supper room. They blend instrumental with razzle-dazzle comedies, larded with surefire characterizations to scene meaningful yocks. Novelites' frenetic display gets now off to racy start. Dorothy Dorbin has designed a pair of exquisite production numbers. The opener is a lush oriental pageant scored to excerpts from "South Pacific," the fave "Bali Hai," being the most prominent as it forms the number's musical foundation. Centerpiece is an ethereal sequence that gives way to a bit of tastefully inserted sex by way of a near-nude doll standing statuesquely immobile. Wilda Taylor, Jack Tygett and Rene DeHaven team to animate in production leads. Bary intonations of production lyrics by Shevlin Rodgers come off uninspired, and sometimes very awkward. Ray Sinatra orch superbly charts the musical course throughout the opus, with the maestro earning additional kudos for composing the melodic "Fountains of Versailles" to which the second production numbers is themed.

Alan.

Statler-Hilton, Dallas

Dallas, Feb. 22.
Shecky Greene, Bob Cross Orch
(12); \$2-\$2.50 cover.

This is comedian Shecky Greene's first Texas date and he emerged on top after 40 minutes of working with a slow-take, hand-sitting crowd at Thursday's (21) opening. Added handicap was a heavy cold, which tablers didn't know had Greene in misery and bedded him after the show.

Comic, who leans heavily on ad libs to build, and had ample chances with a dropped tray of dishes, a wandering tippler headed for the stage and idle busboys watching the show. He scores with imitations of Johnnie Ray, Frankie Laine, Danny Thomas and Sophie Tucker. Best bit is takeoff of a punchy boxer, and satirizing of a new singer—before and after one hit record—is hilarious. Material is at times slightly blue, but inoffensive, and Greene is politely adept at quieting hecklers. Closing click is his barb at Texas' liquor law.

Bob Cross' orch has little show-backing to do with Greene's neat stint, except the gag theme, "Irish Washerwoman," which the tablers didn't dig. Per usual, Cross' crew packed the floor with knee-pushers. Act winds March 6, with James Melton and the Four Violinets due March 7 for two weeks.

Bark.

Monte Carlo, Miami B'ch

Miami Beach, Feb. 25.
Lillian Roth (with Bobby Kroll),
Archie Robbins, Leonard Young,
Dolores & Ricardo, Sid Tucker
Orch; \$3.50 minimum.

Lillian Roth is in for a limited stand here, after nixing plenty of offers from larger oceanfront hostels. She played the Roulette Room of this inn twice last season to turnaway biz for the 300-seater. That she'll do well this outing (through Feb. 28) is indicated by sellouts of opening shows and heavy reservations for balance of the stand.

Intimate layout is made to order for the warm, vital personality that is Miss Roth's. If she does retire to a columning life, as she now plans, she'll leave on a peak in her new career. The mixture of nostalgia she projects is prime entertainment for the middle-aged attendees attracted in overflow numbers.

Miss Roth shrewdly eschews

references to her past, concentrating instead on reprise of the happier tunes she introed in that meteoric decade before hitting the skids. She sounds off to inventive special material written and arranged for her by accompanist-conductor Bobby Kroll, who does a masterful job on the batoning end. The happy, thankful mood is now the theme, albeit torchants and ballads are inserted at the proper moments for change of moods. Innate dynamics are always evident in her pop delivery plussed by know-how on timing and phrasing, to obscure occasional evidence of now-smaller piping strength.

Always in command of material and auditors, Miss Roth gets them into reprise on songs she's been associated with, and for the dance-around-the-floor routine that brings on younger and older males for exhib of changes in style and tempo of ballroom crazes through the years. Handling of a Berlin standard at finale is a sock treatment to express feelings about her latterday career, and serves to keep them pounding for more long after she's wended her way through the aisles to exit in bowfoll goodbye clapping.

Archie Robbins is a hit here, having been held over from last show. Material contains threads of basic themes anent wives, hotels, Las Vegas and other comedic ideas the wiser cafe-goers go for. In his case, he departs from the norm, adding fresh and topical lines to hypo the laffmeters. Working in of parodies on current pops adds zoomer to up the comedic payoff. A rather handsome guy for a comic Robbins wisely chooses "the more literate approach, to get them into funny-feller thinking in short order.

Leonard Young is a likeable young bary who keeps the intro department in good taste. House dancers Dolores & Ricardo set up brief, effective paso dable routine to move things into high gear. Sid Tucker and his workovers, Betty & Jane Jean, come in March 1 for a 10-day stand.

Lary.

Beverly Hills, Newport

Newport, Ky., Feb. 19.
Mills Bros. (4), Al Bernie, Donn
Arden Dancers (10), Bruce Yar-
nell, Gardner Benedict Orch (10),
Jimmy Wilber Trio, Barbary Coast
Boys (2); \$3 minimum, \$4 Sat.

Every Greater Cincy engagement of the Mills Bros. is a home-coming, celebrating their radio cradling at Crosley's WLW. This two-framer at northern Kentucky's swankery carries on the distinctive harmony combo's tradition of brade-pulling. Socko returns of Al Bernie's comedy caperings combine for a great show, along with splendid line and band support.

Brothers Donald, Harry and Herbert Mills, without their dad on this visit, have guitar accompanist Norman Brown as the fourth member. Jump, sentimental and rhythm tunes in a 33-minute cycle include Mills standbys, "Glow Worm," "Basin Street," "Paper Doll," and they sound off roungly with "Gum Drop" and "You Always Hurt the One You Love."

Al Bernie, in for his third time over nearly a decade, retains youth and vigor and mastery of off-color gags without use of profanity. He also is in a class unto himself in choice of special material, particularly in his takeoffs on name singers. Treatment of Elvis (Schwartz) Presley is outstanding. Show for 37 minutes. Arthur Lee Simpkins headlines the lineup opening March 1.

Koll.

Eddys', K. C.

Kansas City, Feb. 22.
Robert Clary, Pin-Ups (5), Tony
DiPardo Orch (8); \$1-\$1.50 cover,
\$1.50 minimum.

The zestful Robert Clary is new to the night club scene here, but he will be remembered. It's a sparkling performance he gives, wrapping comedy touches and a bit of terp around the singing and generally injecting un esprit de theatre not common to bistro turns.

The five Pin-Ups start the show with a Charleston routine in okay fashion, and m.c. Tony DiPardo has the young, diminutive Clary on promptly. He has a varied round of tunes from musicals, from France, from the pop roster on the lively side, a ballad or two, a calypso, an excerpt from his album (Epic), a comedy impression and a personal favorite. All have his stylized verve, and it's plain he has an extra touch with a song. Music arrangements are standout, and the DiPardo crew gives them excellent presentation for extra strong backing. Clary is in good form throughout to an appreciative house.

Fountainbleau, M. B'ch

Miami Beach, Feb. 23.
Tony Martin (with Al Sundry),
Jackie Kannon, Phyllis Ponn, Sa-
casas Orch; \$3.50-\$7 minimum.

Tony Martin's return to the La Ronde of this landmark marks an annual longest-tenure for topliners playing the hotel-cafes. Standard two-week dating is stretched to three for the suave songster who boasts a big following among the heavier spenders in town for height-of-season.

Always the urbane, impeccably dressed performer, Martin's slick showmanly style is applied to a carefully tailored book of cleftings with close attention to balances. End result is a blend that keeps mood-change and tabler attention on high throughout his 40-minute stay. Martin has worked in the better themes from Broadway music-comedy; insert of new and classy "Top Hat" Porter idea for straw-hat donning and cane handling to remind, as always, of a modern day Harry Richman in delivery, albeit the vocabulary is on the softer, more velvety side. The workout of the catalog also contains lighter-lyric touches for tongue-in-cheek spoofing with the ringsiders, to maintain warm rapport with patrons.

In this outing, Martin seems to be much more the relaxed, warmer personality, reflecting a more matured post-40 ease that befits his always assured and confident demeanor. He reaches the repeated callback plateau with ease, for the wrapup.

Back with Martin is Jackie Kannon. The slim young comedian patterns himself in the songster's dress-style, and apparently has even taken on some of his easy-tal mannerisms. The casual delivery befits Kannon's compote of comedies, the one-liners and topical-slanted shorties adding up as a pleasant, laugh-sprinkled session, leading to his winder and big item, the egg-in-the-bag lampoon on the turbaned swami-magic types. It gets him off to healthy payoff.

Phyllis Ponn is another returnee here, and serves to speak matters in brief, effective staging of whirlwind-dervish spins. The tall, long-legged ballerina adds a colorful twist pegged to latino-rhythm to work out more of the toe-spin patternings.

Lary.

Ambassador, L. A.

Los Angeles, Feb. 19.
Peggy King, Peggy Ryan & Ray
McDonald, Johnny O'Brien, Fred-
dy Martin Orch (16); \$2-\$2.50
cover.

The "old" Cocoanut Grove exits in a blaze of glory with this layout that spans the next fortnight, after which the carpenters, electricians and decorators share top billing. It's overlong and in need of some of Gus Lampe's judicial editing, but there's plenty of entertainment along the route, highlighted by Peggy King's best nitery showcasing to date.

Only two things need to be done to Miss King's act to let her achieve solid impact along the cafe circuit; she should drop the "pretty perky Peggy" billing and she should lean more toward belting her tunes. Her vocal quality has improved; she has range, volume and style, and there's no longer the impression that she's carboning. Act has been skillfully routinized for best effect and she utilizes a fine puppet gimmick for "Till the Clouds Roll By" that registers strongly. Other good numbers include "Baby Won't You Please Come Home" and a trio of show-tunes, "Accustomed to Your Face," "You'll Never Walk Alone" and "If This Isn't Love." Each is butt-walked by top Andre Previn arrangements. Latter also conducts the Freddy Martin orch for her show stint, and she gets an additional musical assist from Harry Frohman at the piano.

Refreshing dance team of Peggy Ryan & Ray McDonald open the layout after the Martin crew overture with "La Tempesta," to-set the stage solidly. They're fine dancers and they wallop over a trio of routines in which excellent footwork is blended with engaging personalities that register solidly.

Anomaly of the layout is Johnny O'Brien, a cornball comic who spices his material with some okay harmonica work. He's on much too long (he did four minutes more than Miss King opening night) and needs to be trimmed severely. The oddity is that he draws attention and chuckles with well-worn material, only about two minutes of which is even of recent vintage. But it's done in a homespun style and though it doesn't seem to be of Grove calibre, he stirs some interest. At 15 minutes, he'd mesh nicely with the show. Martin crew is solid, as always.

Kap.

Music Hall, N. Y.

"Glamour and Rhythm," produced by Russell Markert; Music Hall Corps de Ballet, Ann Gilbert and The Foursome, Rockettes with dances by Emelia Sherman, Glee Club with Raymond Paige as director, Symphony Orch. under Paige. "Spirit of St. Louis" (WB), reviewed in VARIETY Feb. 20, '57.

Lavish spectacle usually rammed across by the Music Hall is missing this session, and no doubt the regular customers are less than happy about it. Reason is the marathon length of the "sugar offering," this being "Spirit of St. Louis," 135-minute Warner entry.

On-the-boards outing lasts only 32 minutes and it's a trim package, albeit with familiar ingredients. As per the traditional format, the house symph under Raymond Paige is the opener and represents a good warmup. Gypsy tunes are done in spirited fashion and the audience palming attests to the audio values.

Ballet company provides some filler. Toe-act interlude is somewhat lacking in the usual razzle-dazzle but there's a nice pickup with vocalist Ann Gilbert and The Foursome. Gal and the male quartet make for an attractive and entertaining unit. She particularly is an appealing turn with appearance and larynx to qualify for stands in most other media. It's unfortunate that the act, however, couldn't be given more time within the framework of the tabloid stage workout.

Rockettes make with the precision legwork, which is fine for the tourists, but repeat clients might like more show-to-show variance, and the Glee Club does a pro job on an assortment of standards. All in all, reliable programming. Gene.

Prince of Wales, London

London, Feb. 26. Mitchell Torok, Shirley Eaton (3), Dickie Henderson, Lauri Lupino Lane & George Truzzi, Digby Wolfe, Ganjou Bros. & Juanita (4), Norman Vaughan, The Flying De Pauls (6), The Balladins (2), Maurice & May, Harold Collins Orch.

Mitchell Torok's European debut as headliner of this layout does not stack up as an auspicious event. This country & western singer, with a leaning towards the calypso beat, had achieved some popularity locally via his disks—but not enough, apparently, to provide the necessary impetus to insure a smash reception.

His routine of only five songs, running to just about 15 minutes, is hardly in the headline status and although he's an amiable enough singer-guitarist, he lacks the personality on this showing to dominate a theatre audience. His opening night reception was only on a modest level, even though he did well enough with individual numbers. The best entries in his restricted songalog were "The Banana Boat Song" and "The Day Mexico Gave Up the Rumba to do the Rock 'n' Roll."

Shirley Eaton's first try at West End vaude, after work in films and legit, is quite a disappointment, even though she's been given unusual backing in the form of a male vocal quartet, two male dancers and an accompanist. The failing is Miss Eaton's inadequate vocal powers. Over-production has turned this into a fussy presentation; as a result, the star is unnecessarily arch. She looks good in stunning gowns (there's quick change while the quartet take the mike), but she goes through her routine without authority.

Dickie Henderson, retained from the previous bill, is easily the best performer in the layout. In this age of gimmicks, he explains his personal gimmick which justified the hoidover: I work cheap. The keynote of his act is versatility. He sings, spins yarns, dances and acts to top results. Lauri Lupino Lane & George Truzzi on the other hand, are strictly out of place in a West End vaude bill. Their slapstick decorating act, in which they cover each other with paste and water, is far more suitable either for the unsophisticated or for a juve entertainment.

Digby Wolfe, who takes over the emcee chore, has a succession of indigo stories which he retells in between the acts. He also tries his hand at singing, with moderate results. His material needs to undergo drastic cleanup.

The Ganjou Bros. & Juanita have an attractive adagio routine which loses none of its popularity by repetition. Norman Vaughan shows some promise with his comery gab and his quiet, restricted manner provides an unusual touch. The Flying De Pauls, a sextet of girl tumblers, have an energetic routine in which the tempo continually mounts. The Balladins

offer an unusual touch to their juggling by projecting ping pong balls from their mouths. The male half of Maurice & May has some funny biz on a bicycle that falls to bits, while his attractive partner indulges in some fancy work on a super machine.

The bill, in for a two-week run, is ably backed by the resident Harold Collins orch. Myro.

Francais, Ottawa

Ottawa, Feb. 22. Foster Johnson & His Rock 'n' Roll Calypso Revue, with Ray Carroll, Betty DeQuincy, Little Walk-in' Willie & His Swinging Bluesmen (5), Taps Taylor, Claudette Ross, Jeanne d'Arcy, "Thunder Over the Plains" (WB) and "Prince of Pirates" (Col); 40c-65c.

Bob Maynard's fourth try at reviving vaude in this national capital (pop. 225,000) is underway. Opener was magician Gogi Pasha; to fair biz, now building so well that current unit returns next Thurs.-through-Sat. to his 1,000-seat Francais, in a mainly French-speaking downtown section.

Melody took a holiday, to this the untutored ears of squares, for the 50 minutes the capable rock 'n' roll outfit was onstage, except during the calypso, when fragments of it emerged. But the audience dug the decibels and seemed ecstatic with the bang-bang beat. A weird character velted Taps Taylor, with a beard part Ming, part Bop, dived into a frenzied tap with Presleyesque "jelly-knee" gyrations. He strummed a tiny ukulele, with which he added a touch of phallic symbolism that was out of place, unnecessary and, anyway didn't register. He turned up later on the bongo drums in the calypso segment.

Latter like the previous half, was highlighted by producer Foster Johnson's and Ray Carroll's deft tapping and by Betty DeQuincy, announced as a protegee of Cyd Charisse. She's tall, shapely and extremely attractive, but might lose four or five pounds to advantage. Her voice is light but good, her presence excellent and her dancing, while under wraps artistically, seems potentially standout. She also speaks French quite well.

One of the unit's two French-Canadian girls—all the others are colored—is tall, slender and pretty Jeanne d'Arcy, who did little else but stand around doing a calypso couch. The other, Claudette Ross, is short, stacked and possessed of all the soft feminine allure of a bag of bullets. She has a radiant smile and plenty of self-assurance. Clad in turned-up blue jeans with boy's flannel shirt hanging out, she shouted her way through an r&r tunes with some Elvis movements. The calypso segment—for which she changed into jeans of a more tropical blue and donned a gay blouse—was bright and colorful both in content and costume. Gard.

Pavilion, Glasgow

Glasgow, Feb. 22. Sally Barnes, Aly Wilson, 5 Dal-las Boys, Babette & Raoul, Billy Stutt, Lloyd & Vi Day, Desmond Carroll & Billy Leslie, Ella Wilson, Artie Mayne, 12 Pavilion Girls, Billy Rose Orch.

Sally Barnes, blonde English comedienne-singer, is teamed with Aly Wilson, Scot comedian, to top this new vaude layout. Result is fairly bright fodder, with stronger-than-usual support acts.

Miss Barnes, who made a national name via tv but has since been left out to play mainly vaude and caquet, shows talent of ex-perienced trouper. Gal, chuckling and throaty-voiced, scores in song and comedy.

Her singing charlaty act, by which she has become best known, conceals attractive chirper who ought to branch out with a glamor offering. She plays a stage-cleaner who wants to go into show biz, cue for her rendition of songs like "Sittin' on Top of the World" and "Singing the Blues." Act clicks with outfronters, but has been seen so much hereabouts, both on vaude and tv, that managements should feature its author in other bits from her well-endowed fodder-basket.

Aly Wilson is a pleasant Auld Lang Syne funster, working busily in sketches and his own solo comedy. He's aided by Arte Mayne, bulky, personable stooge.

Of support layout, the Five Dal-las Boys live up the night with rock 'n' roll tunes. Babette & Raoul are luminous snake-in-jungle dancers with strong nitery and vaude market value. Desmond Carroll & Billy Leslie fool energetically. Lloyd & Vi Day warble pleasantly. Ella Wilson warms up the layout on accordion, and Billy Stutt has breezy, if overlong, comedy slotting. Gord.

Roxy, N. Y.

"Mardi Gras" with The Bruises (3), Nancy Lee Parker, Leslie Sang, Nicky Powers, Manuel Del Toro, Cissy Trenholm, Paula Newland, Master Ralph, Ice Roxettes, Roxy Skating Squires, Roxy Orch directed by Robert Boucher; produced by Robert C. Rothafel; choreography and staging, Anolyn Arden; scenic designer, Bruno Maine; "Oh, Men! Oh, Women!" (20th), reviewed in VARIETY Feb. 20, '57.

Replete with colorful pageantry is "Mardi Gras," the Roxy's new ice-ravaganza. The 45-minute session, produced under direction of Robert C. Rothafel, effectively recreates the holiday spirit of New Orleans' famed carnival and it pays off nicely in audience reaction.

Top billing goes to the Bruises and the trio earns it in a comedy skit packed with levity. Veterans of such blades shows as Arthur M. Wirtz's "Hollywood Ice Revue," they reprise a routine in which they're garbed as charwomen. It's a slapstick bit crammed with pratfalls which evoke heavy applause.

Entire cast and ensemble participates in "Mardi Gras Merriment," an eye-filling scene that catches the pomp and splendor of a N.O. street parade. It's an apt setting for Manuel Del Toro's adept blade-work as "Harlequin." Ice Roxettes also contrib some fancy precision routines.

Of a non-ice nature and a hold-over Swiss youngster billed as Master Ralph, "sensational" European child prodigy. An xylophonist, he does a couple of classical pieces including the William Tell overture. Although h's musicianship is top-drawer, the turn seems somewhat out of place here except as a change of pace.

"Mardi Gras Blues" is another street scene with Paula Newland plaintively warbling "Blues in the Night" whilst framed by the beams of a street light. Sequence also utilizes Del Toro, the Skating Squires and Nancy Lee Parker. Latter formerly a champ roller skater, scores with spins and whirls above the frozen aqua.

Finale is a masked ball affair with Nicky Powers as the King and Leslie Sang as Queen of the Mardi Gras. They're suitably regal surrounded by the Roxettes and Squires in their retinue. Cissy Trenholm impresses in a "Flirtatious Lady" bit, and the layout's windup comes in a lavish "swing waltz" that spots the entire company on the full stage.

Roxy Theatre orch, under Robert Boucher's baton, precedes the sesh with a lively New Orleans medley. He also cuts the show with his usual eclat. Other assets are Anolyn Arden's choreography and staging and Bruno Maine's scenery. Gilb.

Empire, Glasgow

Glasgow, Feb. 20. Alma Cogan (with Stan Foster), Charlie Cairoli & Paul, Elizabeth & Collins, George Meaton, Raf & Julian, Jackie Ross, McAndrews & Mills, Bobby Dows Orch.

Alma Cogan, bouncy English chirper with attractive coiffure and brunet s.a., is youthful headliner in vaude here following closing of annual winter resident layouts. Distaffer, who planes to N. Y. in April for an Ed Sullivan tv date, scores pleasantly with pop tunes, including a useful quota of rock 'n' roll. There's more worthwhile mitting for her versions of "Singing the Blues," "Middle of the House" and her recent waxing of "You, Me and Us." Stan Foster, gal's musical director, attends to the ivories with skill.

Miss Cogan, a growing name on tv hereabouts, has obviously spent coin on her wardrobe, and is glamorously gowned. Only faulting in songalog is that singer might give a bit more, and relax her style into some happy note she sings about. As is, has lotsa potential for U. S.

Charlie Cairoli, bowler-hatted clown with bulbous nose, offers subtle comedy and instrumental antics, teaming with partner Paul. Pair, familiar to vaude fans from their many appearances at Tower Circus, Blackpool, indulge in custard-pie slapstick with two stooges for their second-half slotting. Timing is near-perfect.

Elizabeth & Collins, male and winking-eyed brunet partner, offer fairly exciting knife-throwing. Apart from ringing femme's knee coiffure and head, Collins tossed against a board, knives throws the blades to border her luminous body as it's revolved on fast-whirling wheel.

George Meaton, billed as the Big Noise, has vocal prowess in impressions of racing motorcycles. London underground trains and a

B'way Par Turned Into 'Teens Square' As Rock 'n' Roller Whams 'n' Jams

Disk jockey-promoter Alan Freed, who's made rock 'n' roll shows a Gotham b.o. factor via his dates at the Brooklyn Paramount (and one in Manhattan's Academy of Music on 14th St.), has moved uptown and taken over the Paramount chain, in a spot booking for a week. Paired with the stage layout is Columbia's "Don't Knock the Rock," in which he also appears.

The bluejeans set made a shambles out of Times Square on the holiday, with hundreds of cops called in to handle both vehicular and pedestrian traffic to clear the tremendous lines around the theatre. But b.o. at what cost? Nobody but a youngster figures to go near the place for the booking's duration. What will be the effect on the house's rep and will the staff, plus the extra-added private police and the city bluecoats stationed in the house, be able to hold for the entire week? In terms of boxoffice, it's a worthwhile investment, but there's no doubt that the staffers will never want to go through an experience like that again.

It's the old days of the great dancebands, only worse, insofar as

Apollo, N. Y.

Dr. Jive, Reuben Phillips Band (13), Flamingos (4), Chuck Willis, Love Notes (4), Teenchords (5), Big Maybelle, Little Joe & Thrillers (5), Solomon Burke, Drifters (4), Mickey & Sylvia; "Unchained" (WB).

Several weeks ago Harlem deejay Jocko Henderson of WQV made his first Apollo stand and, according to the management, came close to breaking every box-office record at the vaude house. Another d.j., Dr. Jive (Tommy Smalls of WWRL) has made frequent appearances at the Apollo in the last two years and he's back again this round shooting at Henderson's take.

Rock 'n' roll is the popular idiom here, but none of the weekly shows seem to match the popularity of the two run by these spinners. The reason is apparently a combination of radio-plugging in their own behalf and the collection of local faves—all of whom have records jamming up the Negro market airwaves—they bring with them. This sesh, teensers sing along with most of the 10 acts on the card.

Dr. Jive's latest theatre stand is boosted by two additional performances on opening day, which fell on Washington's Birthday. Not all of the current turns are good, but they're r&r without exception. The disk jockey gives live-talk in-tros the all the acts.

House band, batoned by Reuben Phillips, makes with the standard raucous sax openers. Flamingos create only a slight impression. Singer Chuck Willis repeats his own disks. He is completely toneless.

Love Notes distinguish themselves largely because they group a girl with three men, femmes being rare in r&r aggregations. Teenchords consist of two ofay youngsters teamed with three Negroes. Quintet has one genuinely attractive element, a scat singer about 10 years of age with a fine voice and personality.

Singer Big Maybelle works for laughs on the strength of a risque line and unusual control of her massive, rotund frame. Uninhibited Little Joe and the oddly-assorted Thrillers reach the audience, though they seem to have the least talent of any group on the bill. Solomon Burke dresses like a college student and sings as though he might really be better suited to jazz stylings. He has range and rich, nicely controlled pipes. Pewsters get a chance, thereafter, at some ingratiating men, the Drifters. Foursome has snappy sense of rhythm at times.

Mickey & Sylvia conclude the 90-minute performance. Pair has risen quickly above the rank & file, partly because of recent network tv exposure. Goodlooks of femme and superior gutturing by both provide some class to the turn. Art.

gangster film soundtrack. More comedy acrobatics from youthful duo, Raf & Julian, and from impressionist Jackie Ross (both New Acts). McAndrews & Mills, mixed twosome, trip it lightly in conventional dance-opener spot. Bobby Dows' resident orch show-backs. Gord.

noise, crowding and dancing-in-the aisles go. Mainly, it's the noise—there wasn't much unruliness, except for an occasional delinquent who'd throw a cigaret down from the balcony, and most of the kids were even polite in the inevitable jostling. But the problems do exist—there's no gaining that in view of the crowding, the overexuberance of the kids and the jangling on the nerves of anyone else present.

Rock 'n' roll seems to have evolved. Most of the leer-ics have disappeared, and so have the offkey.

Paramount, N. Y.

Alan Freed & His Rock 'n' Roll Show, with The Platters, Frankie Lyman & Teenagers, Ruth Brown, Buddy Knox, Jimmy Bowen, The Cletones, Happy Brown, The Cadillac, Bobby Charles, Maureen Cannon, The Duponts, Robin Robinson, Alan Freed Rock 'n' Roll Orch (with Big Al Sears, Sam (The Man) Taylor); "Don't Knock the Rock" (Col), reviewed in VARIETY Dec. 26, '56. \$2.50 top.

wailing and the overabundance of suggestive gesturing. The performers, no doubt inspired by the demand of the youngsters themselves, are concentrating more on the melody and even introducing some standards into the scheme of things.

The reason is simple. These clambakes have turned into what boils down to a boisterous community sing. The kids buy the records, memorize 'em and come to the theatre to sing along with the performer. The noise can be deafening, but that's the way it now goes. Crowds even sing with such tricky arrangements as Frankie Lyman's year-old "Why Do Fools Fall in Love," but the new trend has found the performers moving toward simpler melodies and dressing up the standards in rock 'n' roll rhythm. The performers themselves can't be heard after the opening bars—as soon as the juves spot the number, they drown out the singer. And when they applaud at the end, the only thing they can be mitting is themselves, for nobody hears the performance.

As long as the juves are willing to shell out the money (\$1.50-\$2.50) and restrict their shenanigans to the dancing-in-the-aisles bit, as was the rule opening day, then why should Paramount object if its willing to go along with the wear-and-tear?

Back to the evolution itself. A surprising twist in this new development was the appearance of Maureen Cannon, a vet Broadway and television performer who obviously has become a fave with the rock 'n' rollers. Her number was the oldtime "Oh, Johnny," which as a community sing the audience seemed to enjoy immensely. Another standard was "Put Your Arms Around Me" by Bobby Charles the vocalist. Even the new r&r songs are more melodic—the Platters' "Only You," Ruth Brown's "Lucky Lips," Jimmy Bowen's "I'm Stickin' With You" and Nappy Browns "Little By Little." Simplicity is the keynote, not only in the numbers themselves but the execution, which though dressed up with some onstage dancing, nonetheless is vocally on the very simple side. What this will eventually do to rock 'n' roll is anybody's guess; right now, it seems to be having the effect of making the kids somewhat more orderly in their appreciation of it, though decidedly noisier.

As to the show itself, Freed is a smart emcee who contents himself with shovelling 'em on and off with a minimum of chatter. He also keeps things moving quickly—show caught ran an hour despite its 12 acts—with first four or five turns limited to one number, the next few limited to two and only Lyman & The Teenagers and The Platters running longer than that. The acts cannot be evaluated; they just weren't audible over the noise. Freed's pickup band backed the show nicely. Chan.

Fall River's Laine Start

Three Rivers Inn, Fall River, Mass., will start its season April 26 with a week of Frankie Laine. Spot will be spotting names throughout its run.

It's a spring and summer operation closing Labor Day.

VARIETY BILLS

WEEK OF FEBRUARY 27

Numeral in connection with bills below indicate opening day of show
 whether full or split week
 Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Mossy;
 (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 28
 Ann Gilbert
 Foursome
 Rockettes—
 Eleanor Reina
 Ann Buchanan

AUSTRALIA

ADELAIDE
 Royal (T) 4
 Richard Hearne
 Julia
 Nicolas Darvas
 Lane Bros.
 Ross & La Pierre
 The Albins
 Billy Banks
 Alwyn Leckie
 Frank Miller
 Daniel Davey
 Lewis Jacob (18)
 Ballet Grande
 MELBOURNE
 Tivoli (T) 4
 George Wallace
 Christine & Moll

BRITAIN

CHELSEA
 Palace (I) 25
 Tony Brent
 Al Koran
 Mackell 2
 Cyran Dowler
 Rhoda Rogers
 Anton & Janetta
 Suez Miller
 Billy Maxam
 Rusty
 LIVERPOOL
 Empire (M) 25
 Little Abner
 Suzi Miller
 Edwin & Rachelle
 Josephine Anne
 Dickie Dawson
 Mantel Bros.
 Billy Scott
 FINSBURY PARK
 Empire (M) 25
 Earle & Vaughan
 V & L Aubrey
 Desmond Lane
 3 Quavers
 Fayne & Evans
 Dennis Spicer
 Warren & Genie
 Die Nauks
 Gilbert

GLASGOW
 Empire (M) 25
 Wilfred Atwell
 Ballet Montmartre
 Jimmy Wheeler
 Pierre Bel
 Gary Miller
 Tommy Locky
 Les Marthys
 Harriet Elman
 Ladd
 LIVERPOOL
 Empire (M) 25
 Alma Coran
 Clarkson & Leslie
 Carroll & Paul
 Freddie Harrison
 Jones & Arnold
 El Granados & P
 LONDON
 Hippodrome (M) 25
 Dave King
 Shani Wallis
 Andrea Dancery
 Jones & Arnold
 Los Gatos
 Jimmy Lee
 NEWCASTLE
 Empire (M) 25
 Billy Cotton & B
 McAndrews & Mills
 Billy Bailey
 Waltham & Dorraine
 Ray Alan
 Ron & Rita
 3 Paulos

Cabaret Bills

NEW YORK CITY

Bon Soir
 Tony & Eddie
 Bob Ballard
 Phil Leeds
 Jimmie Daniels
 Three Flanerys
 Bruce Kirby
 Warren Vaughan
 Blue Angel
 Alice Pearce
 Tommy Hanlon
 Johnny Mathis
 Bart Howard
 Martha Davis
 Jack & Spouse
 Jimmy Lyons 3
 Charoas
 Anny Kapintany
 Lily
 Bela Babal Ore
 Tibor Rokossy
 Mill Vedula
 Dicks-Marta
 Chateau Madrid
 Carmen Amaya
 Sbitas
 Al Castellanos Ore
 Luis Ortiz Ore
 Copacabana
 Tony Bennett
 Reese & Davis
 Coronados
 Daphne Gray
 Ron Beatty
 Kathi Dean
 Bud Spencer
 Michael Dursio Ore
 Frank Marti Ore
 Downstairs Room
 Cell Cabot
 Jack Fletcher
 Jerry Ericson
 Gerry Matthews
 Mary & Flitty Ave
 Nancy Andrews
 Dick Smart
 Bob Downey
 Helen Foville
 Hotel Ambassador
 Chauncey Gray Ore
 Jani Sarkoz
 Quintero Rhumbas
 Hotel Biltmore
 Eddie Lane Ore
 Hotel Pierre
 Frank Parker

Larry McMahon
 Billy Kelly
 Irving Harris
 Village Vanguard
 Abbey Lincoln
 Mae Barnes

CHICAGO

Black Orchid
 Dick Contino
 Carter
 Holly Winters
 Blue Angel
 "Calypso Tropi-
 cans"
 Jennifer Marshall
 Lord Christo
 Frisella Hood
 Maraca King &
 Tijuana
 Lady Alina
 Al D'Vila Ore
 Blue Note
 Bud Freeman (5)
 Fred Wacker &
 Windy City 7
 Will Mastin 3 with
 Sonny Davis, Jr.
 Hal Loman Dncrs 3
 Chaz Pare Ador-
 able (8)
 Ted Fio Rito Ore
 Cloister Inn
 Al Belletto (6)
 Dick Kopp
 Conrad Hilton
 "Skiting Memories"
 Boyers (2)

LOS ANGELES

Bar of Music
 Bill Norva
 Dee Arlen
 Jimmie Shown
 Jerry Linden Ore
 Shirley Basse
 Janik & Arnaut
 Carl Gail Ore
 Felix Martingue Ore
 Crescendo
 Mel Torme
 Lenny Bruce

LAS VEGAS

Desert Inn
 Patti Page
 Dick Durant
 Art Johnson
 Donn Arden Dncrs
 Carlton Hayes Ore
 Dunes
 "Minsk Goes To
 Paris"
 Kathy Barr
 Ted Lawrie
 Patti Rose
 Nicki & Noel
 Valkyrie
 Mary Ann
 Joe DeRita
 Irv. Benson
 Murray Brisco
 Reed Sande
 Pat "Amber"
 Halladay
 Larry Griswold
 Minsky Girls
 Hoyt Henry Ore
 The Gaylords
 Chop Chop & Char-
 lene
 Clirquettes
 Merv Hallett Ore
 El Rancho Vegas
 Renee Molnar Ders
 Dick
 Flamingo
 Dinah Shore
 The Skylarks
 Flamingoettes
 Lou Basil Ore
 Fremont Hotel
 The Make Believe
 Golden Nugget
 Polly Possum &
 Barney Grevorton
 Harry Ranch
 Jig Adams

MIAMI-MIAMI BEACH

Americana
 Lisa Kirk
 Carman Cavallaro
 Rowan & Martin
 Joe Reichman Ore
 Dave Lester Ore
 Bar of Music
 Bill Jordan
 Gina Valente
 Renee Varona Ore
 Harvey Bell
 Clark Piers
 Vivian Young
 Cotton Club
 Cab Calloway
 Lonnie Sartin
 Leon Fields & Blair
 Will Gaines
 George Kirby
 Joe Chisholm
 Aniel Trio
 Saver Dancers
 Michelle Clark
 Norma Miller Ders
 Orlene
 Eddie Barefield Ore
 Di Lido
 Pupi Campo Ore
 Bea Kalms
 Barbara Black
 Maria & Toni
 Canna
 Eden Ore
 Johnnie Ray
 Jack Kannon
 Augie & Margie
 Mal Malkin Ore
 Chuey Reyes Ore
 Billy Johnson
 Empress
 Jerry Lester
 Ron Constance
 Mandy Campo Ore
 Fontainebleau
 Tony Martin
 Jack Kannon
 Al Navarro Ore
 Scasas Ore
 Helzapoppin' Club
 Oscar Johnson
 Mary May
 Malaguna Sisters
 Eula Varone
 June Johnson
 Leonard Sues
 Conrad Dancers
 Ziegfeld Follies
 Bob Kennedy
 Dominick Matsen
 Ving Merline Strings
 Lynn Christie
 B & C Robinson
 Vanities of '57
 Bubbles Parlene

Scott & Boyd
 Frank Linae Ore
 Versallille
 Alan Gale

The Haggetts
 Arnold Dover
 Teddy King Ore

HAVANA

Tropicana
 Johnny Puleo
 Celia Cruz
 Gloria & Rolando
 Carmela Reyes
 Ruffins
 Elsa Marval
 Ramon Calzadilla
 Paulina Alvarez
 S. Suarez Ore
 A Remeu Ore

RENO

Mapes Skyroom
 Lancers
 Hightowers
 Dick Merritt
 Skylets
 Ed Fitzpatrick Ore
 Riverside
 Paul Gilbert
 Richard

Sans Souci
 Helen Traubel
 Sonia Calero
 Victor Alvarez
 Ortega Ore
 Lillian Roth
 Pajardo Ore
 Casino Playa Ore
 Jimmy Durante
 W. Reyes Ore

UN & Rudeness

Continued from page 1

refuses to do so for reasons of its own—the obvious one being that it does not wish to offend a patron, and particularly one with diplomatic "untouchability" built in.

Loudmouths and exhibitionists are, of course, more or less indigenous to the nitery atmosphere. When a glib or ad glib comedian is on the bill, these hecklers and guerrilla warfarers can be taken care of neatly via the squealing process at which veteran nitery buffoons are particularly adept. Most performers, however, and more especially the "dumb" acts, haven't got a chance. Under these conditions, their act becomes a dud, and it doesn't matter what stature the entertainer has reached in his profession.

Sometimes this whole situation reduces down to a question of whether night club proprietors and bonifaces are exercising wisdom and judgment in permitting customers who are "feeling no pain" to enter the floorshow room. A customer already well loaded with liquor is almost a sure-shot to create a disturbance, and bonifaces and their aides at the ropes are apparently not "casing" the prospective customers on the spot fast enough to determine whether they are in fit condition to carry on without falling on their faces.

Of course, it's no easy job—and is mostly an embarrassing one all around—to separate the men from the inebrates right then and there and be faced with the awful problem of refusing entry. When not handled delicately, this kind of cure can be worse than the disease. However, since a good deal of the "incidents" of late are being caused by the international person-
 nality—if immunity does, in fact, apply, and it may not—can prove a boomerang as far as the UN-ers are concerned. It is comparatively easy for cafe and related trade associations to make representations to the UN about public behavior of their personnel. The world org would naturally be sensitive about such matters and, whether or not the various clerks and secretaries are guilty of infractions, it could sound the alert in a general bulletin affecting the entire body of the United Nations.

New Yorkers who've witnessed "scenes" and "incidents" at night clubs and elsewhere cannot reconcile the UN's talking peace on the inside, at the General Assembly and Security Council, and disturbing the peace on the outside.

Friars' New Bldg.

Continued from page 2

The present West 56th St. site, which is only two floors, compared to the five-story building which was the former home of the American Institute of Physics, will become the headquarters of the National Showmen's Assn., an out-of-doors outfit of which showman George A. Hamid is president emeritus and was its first prexy when formed nearly 20 years ago. New building calls for a \$100,000 bond issue. Ladies' night twice-a-week will be an innovation, paralleling the impact made by The Lambs which, for economic reasons, broke tradition and now admits the femmes to dinner, with result the club is in the black.

The near-Park Ave. location is expected to attract agencies, ad-men, et al. The new Friars will make a feature of its private conference room facilities for press parties, client conferences and the like.

New Acts

FRANK PARKER
 With Shirley Givens, Sally Singer,
 Walter Fleischer
 Songs, Comedy
 50 Mins.
 Hotel Pierre, N.Y.

Frank Parker has had a long run in show biz having been prominent during the days when Jello and Jack Benny were synonymous. Since then, he had an extraordinary revival when Arthur Godfrey featured him on his video shows for a number of years, and like many of the ex-Godfreys he even enjoys a post-firing vogue a la Julius LaRosa, McGuire Sisters, et al. Parker is now on a cafe circuit and playing his first hotel date in New York, hence his entry into VARIETY's New Act files.

Singer's initial date hereabouts is a well-handled affair. He does 50 minutes holding the audience excellently via many angles and does a superior job of entertaining withal. Parker does a lot of kidding on many things, but especially about his age, hence an occasional serious reference to his longevity. Few of the pros would expect him to go out on a cafe floor and belt for the 50 minutes he's on.

Parker, through some sapient writing and a pair of femme aides, takes the strain off his pipes. He paces himself so that his occasional tenorings give the impression of a singing act, although he does more gab than tonsilling. As a result, his pipes are fresh and clean at the close of his turn, and the audience applauds a good chunk of singing as well as the professional handling of his act.

One of the surprises of the occasion is his use of risqué material. He's cleaned up some of the current ribaldries only enough to make them palatable for mixed company (if they know each other a long time) and it gets yocks even in the Cotillion Room. With this material he could become the Dwight Fiske of the formal rooms. It doesn't hurt him on this occasion.

Vocally, he does a lot of standards, material that he's been associated with throughout the years, plus a few numbers of later currency. He sings with ease and assurance. He can hit a good falsetto, and he takes a lot of notes in stride.

For longer breaks, he has violinist Shirley Givens give him a catgut background on "Intermezzo" and she solos bits from "Porgy & Bess" while he takes five off the floor. In another interlude, a cute teenager, Sally Singer, does an interview with him, and there's a lot of laugh material in this session.

Parker comes into the room after it's been warmed up considerably through the six-week stint of Lilo who brought a state of prosperity to this hospice. The Stanley Melba Orch., conducted by Joseph Sudy, gives him excellent backing, while his personal accomper, Walter Fleischer, provides added strength to the turn.

ANAMORENA

Songs

35 Mins.

Ritz Carlton, Montreal

Once again the Ritz Cafe in Montreal becomes a showcase for a new thrush and this time there is little doubt of entrant's future. Anamorena is a contraction of her original lengthy South American moniker. She is a handsome young brunet amply endowed from all visual corners and with personality to burn.

This is Anamorena's first Canadian appearance and other than a few minor stints in rooms in the U.S. is her first serious cafe offering since coming up from Argentina. Her credits as a thrush outweigh her debits and the rough spots evident at the moment should be easily cured with experience and the proper handling.

Unbounded energy and a desire to please is about the only thing in her way right now (if this can be called a debit) and on the night caught she did upwards of 10 numbers and ranged through several languages with little trouble. Despite her uninhibited nature, she keeps gab session to a minimum and it isn't until after her first group that she bursts into an amusing patter bit explaining her accent, et al.

Songalog is varied; a rousing Latin beat is followed by a hit parade ballad, an Italian number and a Gallic pop done as she explains in her "own French."

Doing her own accomps on a bongo drum, Anamorena reprises "Brazil" to salvos and then

clinches in calypso vein for plaudits. Femme is a cinch with the male patrons and keeps distaff interest with general vivacity and youthful manner. With further polish and seasoning, act is sure to brighten any medium, large or small.

DOLORES WILSON & CO. (3)

Songs

35 Mins.

Detroit Athletic Club, Detroit

Here is another Metropolitan Opera diva who is trying to crash the better supper clubs with a potpourri of classical, standard and pop numbers and an "act" consisting of two men and lots of gyrations to prove everyone is alive. Overall, the effect was unimpressive with the trio so busy with valetitudes, props and "dance" routines that voices, harmony and timing suffered. Part of the lack of polish may have been due to the fact that the trio was a fill-in for an act forced to cancel because of illness.

The "plot" of this act, produced by Max Liebman and directed by Felice Condr, is "Famous Women of Song." Miss Wilson, an excellent coloratura, does not attempt to imitate the famous songstresses, only singing the numbers identified with them in her own style. An attractive blonde, Miss Wilson has a hectic time trying to establish herself with a beautifully sung "Cielito Lindo," in the midst of doing songs identified with Ethel Merman, Julie Andrews, Mitzi Green, Blossom Seeley and a medley from "The Merry Widow" while, at the same time, doing a soft-shoe or a hop-skip-and-jump, or waving arms in formation, or bounding down to ringside to hand out party hats for some unknown reason, or strumming a few bars on a ukulele. She is accompanied in this not-so-merry chase by Charles Dunn and Ray Cook, who have nice voices, and Ed Dunsen, pianist.

The puzzler in all this is why the gymnastics and the gimmicks? Miss Wilson has such fine vocal equipment it seems a shame to bring in all the extraneous distractions. Given a proper blending of songs, plus better staging and dress selection and sans escorts she should do well in the better class clubs.

MARIO TUALA

Songs

10 Mins.

Praelat, Berlin

This Swiss tenor has reached a remarkable degree of popularity here. He owns a very well trained and extremely appealing voice. Other assets are his good looks, which easily make him a fave with teenagers, and his knowledge of several languages which he skillfully uses for the variety of his songs. Young chap (28) has successfully appeared at many noted houses here and his appearance at Praelat was another cluck.

Backed by his own guitar, he gives out with "Rossignol," "Argentina" and his "trademark" song "Mexico." Latter, nearly classical around here, he brings as polished and technically brilliant as, for instance, Caterina Valente is bringing her "Malaguena."

Tuala represents very good showmanship and is an enrichment for every domestic cabaret show or operetta stage. He might have a chance in the U.S.

DOTTIE ANNE

Dancing

20 Mins.

Variety Club, Dallas

Shapely blonde has eye-arresting visual assets that grab notice before she starts creaking. She's a ringer for Doris Day and expertly utilizes a natural smile with facile, light mugging, which splits attention between her comely face, amply filled—and brief—sequined costume, and the talented terping. Gets off 15 minutes of terrific tapping, moving over the stage. Returns in circa 1925 costume to wham over a fast Charleston routine that reaps hefty mitting. Youngster rates bigger showcasing.

Bark.

St. Regis, N. Y., Lineup

The St. Regis Hotel, N. Y., will open next season with Constance Moore as its first headliner starting Sept. 5.

As lineup in the Maisonetto of that inn now stands, the room will close June 5 after six weeks of Julie Wilson. Monique Van Vooren opens Feb. 28; Genevieve, March 4; Sheila Reynolds, April 14; with Miss Wilson coming in April 25 for the balance of the season.

Beauty Gone From Modern Musicals

James Reynolds of the Good Old Days Deplores Optical Opulences' Disappearance on B'way

By ROBERT BARAL

James Reynolds, designer of Broadway musicals during the fabulous days of the 20's and 30's, deplors the lack of beauty in musicals today. Except for "My Fair Lady" and "The King and I," he thinks production values have shrunk to nil in the matter of taste and elegance.

"True," he says, "musicals today have advanced far in plot development and musical structure, and laughs have discarded the vaudeville patterns, but when it comes to beauty on the stage, it just doesn't seem to be considered at all."

"In their attempts to strike on realistic stories and fresh locales, writers and producers overlook what a large public has always liked to see—that certain something they don't get regularly in their everyday lives—glamour and beauty."

"Reveries aren't as frequent as they were, but when they are done, rock 'n' roll is considered the only thing to wrap up a big production splash. Then they cry 'bring on the girls' and what do you see?—stilted postures and no attention to individualized personality."

"Girls today are more beautiful than ever but they simply don't show off when they step into the spotlight. They appear to be satirizing the great Ziegfeld age—instead of projecting their own best points."

Reynolds' career, which started with John Murray Anderson, reads like a Broadway bluebook. His first chore was the memorable, "What's in a Name" (a flop but an atomic blast in stagecraft which still lingers); four "Greenwich Village" (Continued on page 61)

Off-B'way Now on B'way; With Co-op B.O., That Is; Charge No Broker's Fee

Off-Broadway now has a Broadway boxoffice. A joint outlet for tickets has been opened in the Hotel Remington, in West 46th St. between 7th and 6th Aves. It's selling seats for 10 member groups in the off-Broadway Assn. No brokerage fee is charged patrons, but each production pays a 20c. commission per ticket sold. That's to cover rent, phone and other expenses. The running of the operation at present is on a voluntary basis. The office was opened to simplify the purchase of ducats to the generally out-of-the-way theatres.

Included among the association's members is the Phoenix Theatre. Not connected with the organization, however, are three major Greenwich Village operations, the Cherry Lane Theatre, the Theatre de Lys and Circle in the Square.

FT. LEE (N. J.) FILMER SWITCHING TO LEGIT

The Grant Lee Theatre, 400-seat film house in Ft. Lee, N. J., just across the George Washington Bridge from upper Manhattan, is being converted for legit. A three-year lease has been taken by producers Robert Ludlum and Merwin Orner, operating as the North Jersey Playhouse, Inc. It's planned to offer three series of productions yearly, in the spring, summer and late fall. The first is slated to open April 2, with J. Robert Dietz as stager.

Oakdale Showtent Will Open 4th Season June 1

New Haven, Feb. 26. Oakdale Musical Theatre, near-by Wallingford's tent setup, will open June 1 for its fourth season. The schedule will follow the plan inaugurated last year, when straight plays as well as musicals were done.

Recent annual election of officers leaves virtually the same executive personnel, with Ben H. Segal, prexy and general manager; Robert A. Hall, first vice prez; J. F. Buckman, second vice prez; Luke H. Stapleton, secretary, and W. G. Newton, Jr., treasurer.

Gratien Gelinas Forms French-Canadian Group

Gratien Gelinas, French-Canadian actor who uses the professional name of Fridolin, is founding a Montreal-based company to produce original plays in French and English. He plans an October start, touring tank towns as well as key cities. Three French-Canadian authors, including novelist and tv-dramatist Roger Lemelin, are already working on scripts for the project.

Gelinas played with the Stratford (Ont.) Shakespeare Festival company last summer, including the appearance at the Edinburgh Festival.

'Rainmaker' Pays New \$25,000 Divvy

The 1954-55 Broadway production of "The Rainmaker" has hit the 100% profit mark. A \$25,000 profit distribution last week kicked the payoff thus far to \$70,000 on a \$75,000 investment. The Ethel Linder Reiner (in association with Hope Abelson) production has about \$5,000 more on hand, which is scheduled for distribution shortly.

As usual, the backers and management split the profit equally, the former's share representing a 50% cleanup on their investment. The recent divvy reflected partial income from the sale of the film rights to indie pic producers Joseph Hazen and Hal Wallis, plus various royalties.

The picture coin was \$22,500, representing the production's 40% share (less 10% commissions) of a \$62,500 payment. A final installment, for the same amount, is to be paid next year. Incidentally, the film, costarring Burt Lancaster and Katharine Hepburn, has already been released. The Broadway production of the N. Richard Nash play ran for 116 performances, with Geraldine Page starred.

LONDON SERIES USING NEW-AUTHOR SCRIPTS

London, Feb. 26. A program of excerpts from plays by dramatists never before represented on the British stage will start March 6 at the New Lindsey Theatre, a private subscription organization. Jimmy Wax is producer of the project, which is to run through March 17.

The presentation will include extracts from Kenneth White's "They Called Him Jonah," directed by Michael Harard; Leonard Ansell's "The Benefactor," directed by Michael Gough; David Camp-ton's "The Cactus Garden," directed by Clive Goodwin, and Thierry Maulnier's "Night Without Morning," directed by Catherine Lacey.

Giorgio Tozzi, of Met, Set for Coast 'Pacific'

Los Angeles, Feb. 26. Giorgio Tozzi, Metopera basso, has been signed by Edwin Lester, general director of the Los Angeles Civic Light Opera Assn., to co-star with Mary Martin in a Coast production of "South Pacific" this summer. Miss Martin will do both "South Pacific" and "Annie Get Your Gun" for the Civic Light Opera in both Los Angeles and San Francisco. John Raitt will appear opposite her in "Annie."

The Metopera season in New York closes April 24 and Tozzi secured a release from several performances of the Metopera's scheduled spring tour in order to be able to report in time for rehearsals of the Rodgers & Hammerstein musical. He has also postponed an engagement as leading bass-baritone at the Teatro Colon, Buenos Aires. The legit deal was set by Humphrey Doulens, of Concert Management.

Albert Marre will stage "Pacific."

Some Joke, Hey Kid?

Toronto, Feb. 26. Maybe it was unintentional, but the Toronto Telegram did a bit of Page 1 editorializing in its Feb. 11 issue.

In a promotional box, the sheet announced, "On Stage: The true gloves-off behind-the-scenes story of what happens to young hopefuls trying to crash Broadway, and of the actors and actresses who are grimly trying to hang on, begins today on the comic page."

Musical 'Destry' By Rome-Bester

A legit musical version of the Max Brand story, "Destiny Rides Again," is planned for Broadway production in the fall of 1958 by David Merrick. Harold Rome is providing the music and lyrics, with Alfie Bester writing the book.

The yarn has been done several times in pictures, notably in 1939 by Joseph Pasternak for Universal release, with a cast including Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Irene Hervey and Una Merkel.

Lena Horne has been signed as star of "Jamaica," the Harold Arlen-E. Y. Harburg-Fred Saily musical being produced by Merrick early next fall. Robert Lewis will stage the show, for which Sidney Poitier is mentioned as male lead.

Other projects on Merrick's future production slate include two London straight plays, "Romanov and Juliet," by Peter Ustinov, and "Look Back in Anger," by John Osborne, and a musicalization of Eugene O'Neill's only comedy, "Ah Wilderness."

Actor-Convicts Ready 'Caine' Courtroom Drama; 'Stalag' at Walla Walla

Walpole, Mass., Feb. 26. Walpole state prison has 175 stagestruck convicts, members of The Masquers, who are readying a spring production of "Caine Mutiny Court Martial." The group presented "Mister Roberts" in the jail last September.

The prisoners have a Harvard coach and director, John Ryan, a member of the Harvard Dramatic Club. He also staged their "Roberts" performance.

"They're just actors to me, and they're good actors," Ryan says. "I've never worked with a cast that had more enthusiasm." W. D. Achuff, prison principal officer, organized The Masquers and obtained the coach.

Joseph A. Roberts, serving a 45-year sentence for armed robbery and rape, will play the prosecuting attorney in "Caine Mutiny." Dick Dempsey, short-temper, will play Captain Queeg.

Fritz "Swede" Swenson, serving a life sentence for killing a Boston policeman, will again be stage manager. Some of The Masquers members are serving life terms and several are in for short terms. There are no professional actors among them. The only acting experience reported by the group prior to "Roberts" is that one once walked on as a ghost in a high-school play.

Want Paying Patrons, Too?

Inmates of the Washington State Penitentiary, at Walla Walla, have ordered 100 posters, plus single and double-column mats for their upcoming production of "Stalag 17," to be presented in the prison. The order was received last week by Package Publicity Service, in New York. Legit pressagent Bernard Simon, who operates the outfit, filled the order but has been puzzled at how the convicts may be planning to use the material. As he figures it, they're presumably assured of a "captive" audience, with or without exploitation.

Who Me?

Helen Hoerle, pressagent for the Stamford (Conn.) Playhouse, was bruised and shaken up last week in a fall backstage in the theatre. She was taken to St. Joseph's Hospital, Stamford, for treatment.

With no bed available elsewhere, she was put in the maternity ward.

Dallas Daily's N.Y. Legit Directory Keyed by Growing Tourist Trend

Hold 'West Side Story' Till Next Fall-Winter

Production of the musical comedy, "West Side Story," has reportedly been deferred from late this spring until next fall-winter. Inability to cast the male lead, a singer to represent an 18-year-old youth, is said to be one of the factors. Another is conflicting conducting commitments of Leonard Bernstein, who has composed the score for the show, to a book by Arthur Laurents and lyrics by Steve Sondheim.

Cheryl Crawford will produce the musical, with Jerome Robbins doing the staging.

British Equity Hits Race Bias

London, Feb. 19.

A color bar resolution, carried by British Actors Equity at its annual conference last spring, goes into effect at the end of next month. An instruction is going out to all members warning them that starting March 31, they will not be permitted to work in any theatre in which any form of color bar operates, unless there is a clause in the contract to insure that a definite and agreed proportion of the performances shall be open to all non-Europeans.

While insisting it does not seek to interfere in the internal political affairs of South Africa, Equity admits that this instruction relates primarily to engagements there. Between now and the end of March they are hoping to discuss the implementation of its policy with interested managements.

The union claims that its resolution is an assertion of members' right as artists to insist that their performances shall be given to every section of the population in any country which they visit. Art, they aver, is universal and cannot be barred by color, race or creed.

ROSALIND RUSSELL EXTENSION COMING UP

Rosalind Russell, star of "Auntie Mame," is believed about to sign an extension of her contract with the Jerome Lawrence-Robert E. Lee dramatization of Patrick Dennis's novel. Although the terms of the new deal are not revealed, it's understood that the show is to lay off for five weeks this summer while the actress vacations, and that thereafter she will remain as star through the spring of 1958 or until Warner Bros. is ready to start shooting the picture version of the comedy, possibly in January or February of next year.

It had recently been reported that Miss Russell had broken off negotiations with producers Robert Fryer and Lawrence Carr after some of the tentative renewal deal terms came to light here. The star's original contract was to have expired next October. It did not provide for a summer layoff.

Lee Adams-Chas. Strouse Keeping Busy All Over

Scripter-lyricist Lee Adams and composer Charles Strouse are working on several projects. First on their schedule is an original revue for the Pittsburgh (Pa.) Playhouse. They collaborated with Mike Stewart on last year's show, "What's the Rush," which subsequently toured the strawhat circuit.

They're also working a musical adaptation of S. I. Abelow and Robert Cenedella's comedy, "The Small Servant," which was tried out last December at Margo Jones' Theatre '56, Dallas. The play had previously been presented on tv. Also, on their sked is the musical adaptation of "The Late Risers," which Hillard Elkins has under option for Broadway production.

Additionally, Adams-Strouse material has been optioned by British producer Laurier Lister for a revue he plans to preem on the strawhat circuit next summer with Elkins.

The Dallas Times Herald has launched a special Broadway legit ad directory that could possibly be copied by other hinterland newspapers. It's an offshoot of the expanding mail order business and an apparent realization of the b.o. importance of out-of-town trade to Broadway.

In a letter notifying various Main Stem theatre pressagents of its plan, the Herald pegs its pitch for ad copy on a recently completed survey of Dallas railroads and airlines. The study reveals that 67,034 of the city's residents travelled to New York during 1956. Using that figure as a springboard, the Herald letter states, "You will recognize the tremendous potential for Broadway productions in this amazing number of people."

Emphasizing that a legit show is usually a must for out-of-town visitors to Manhattan, the letter notes that the directory, "Where to go in New York," would point out the shows its readers should catch. Accentuating the pitch further, the Herald cites local interest in legit and the paper's coverage of the Broadway scene via features and reviews by Brooks Atkinson, New York Times drama critic.

The directory, restricted to the Sunday amusement pages, also includes a line asking readers to "write or wire for reservations" giving the number of weeks of advance notice required by the production. The paper is charging \$7 per inch for each Sunday insertion on a 13-week contract with a cancellation out for shows that fold.

London's Laurier Lister Will Tryout New Revue On U. S. Summer Circuit

London producer Laurier Lister is planning to tryout a new revue on the strawhat circuit in the U.S. next summer. It'll be his managerial debut in this country with an original property. He was represented on Broadway in 1955 as co-producer of "Joyce Grenfell Requests the Pleasure," which he originally presented on his own in London.

Associated with him on the upcoming revue is Hillard Elkins, who's active in the packaging of barn shows. The show, not yet titled, will be sent on a solo tour, which will be in the nature of a pre-Broadway tryout. Britisher Max Adrian, top-billed in the recent Broadway production of "Candide," will costar with an American distaffer to be selected.

Lister's overseas production credits include the revue "Airs on a Shoestring" and its successor "Fresh Airs." Lee Adams and Charles Strouse, who contributed material for the latter presentation will also be represented in the new venture. Adrian, incidentally, was also associated with the second revue as a performer, material contributor and co-stager.

GEORGE JEAN NATHAN BETTER; DOING BOOK

George Jean Nathan, who's been in ill health for several months, is reportedly on the mend, and is figuring on resuming regular legit reviewing, probably next season. He is almost finished a new book, "Literature and Drama," due for publication next fall by Knopf, and has signed a new contract with Esquire mag for a series of articles on modern drama.

He plans an extended vacation in Curacao, probably starting in April.

Miller and Lewis Due For Huddle in London

London, Feb. 26. Gilbert Miller is due here March 7 for a three day visit, after a short stopover in Paris, for confabs with Henry Sherek and Robert Lewis on the upcoming Broadway production of "Under Milk Wood." The Dylan Thomas comedy, presented by Henry Sherek, at the New Theatre, will be a joint Sherek-Miller venture in New York, where it will be staged by Lewis. Latter is due here March 4.

Shows Out of Town

Orpheus Descending

Washington, Feb. 21.
Producers Theatre presentation of drama in three acts, by Tennessee Williams. Stars: Jeanette Nolan, Robert Loggia, Lois Smith. Directed by Harold Clurman; produced by Robert Whitehead; costumes, Lucinda Ballard; lighting, Feder; music arrangement, John McEgan; scenery, Boris Aronson. At Shubert Theatre, Washington, Feb. 21, '57, \$3.85.

Dolly Hanna	Elizabeth East
Beulah Binnings	Jane Rose
Peg Wee Binnings	Warren Kemmerling
Doc Hanna	John Clarke
Calcutt	Lois Smith
Eva Temple	Nell Harrison
Sister Temple	My Fairrell
Uncle Pleasant	John Harriott
Vee Talbot	Robert Loggia
Val Torrance	Joanna Ross
Jabe Torrance	Maureen Stapleton
Marshall Talbot	R. G. Armstrong
Mr. Dubinsky	Beau Tilden
Widow	Janice Mars
David Cuttrey	Robert Webber
Nurse Porter	Virginia Chew
Men	Albert Henderson, Charles Tynes

Tennessee Williams has again mined the bitter, passionate slag heap that is his particular corner of the south and has come up with another hit in "Orpheus Descending." Hollywood, incidentally, should find a picture version profitable, as it has with so much of his other work.

This is typical Williams, a murky tale of inbred, hard-eyed people in a Mississippi village, smeared with sex, violence and death. It is told with perhaps too heavy a hand, lacking any relief in the inevitable march to the tragic ending.

The story is reminiscent of William Inge's "Picnic," but much heavier all the way. In this, too, there seems to be touch of other things, especially "27 Wagons Full of Cotton," whose Hollywood version became "Baby Doll." Into the drygoods of the little town comes a handsome, guitar-strumming stranger from New Orleans, an illiterate willing to give up his happy-go-lucky existence to settle down in a solid job.

He's hired by a woman whose husband, just back from the hospital after a serious operation, is obviously dying. Into the store also comes the hell-raising daughter of a leading family, out to destroy herself in bitterness. The girl propositions the newcomer, who stays on at the store and becomes the lover of his boss. After various sordid, complex developments, the dying husband stumbles downstairs, discovers his wife with her lover, shoots her and stirs up a posse against the young man, who's caught and torn to pieces by hounds.

As of opening night, "Orpheus Descending" is overlong and sags in the middle. These are things which can be fixed, however. This is the fifth writing and the third naming of the play. The Theatre Guild produced the first version in 1940, as "Battle of Angels," with Miriam Hopkins starring. It died speedily in its Boston tryout. It came to Washington to rehearse, and then opened "Wild in the Country," but opened as "Orpheus Descending." In addition to the meatiness that Williams has put into his dialogue, the show has some fine acting. Maureen Stapleton, the femme storekeeper, turns in a performance that promises magnificence by the time the play reaches Broadway. Robert Loggia is fine as the lover. Lois Smith does brilliantly as the embittered, young girl seeking to destroy herself and Jane Rose is solid as a local gossip. Boris Aronson's single set of the general store is effective.

Lowe.

Sin of Pat Muldoon

New Haven, Feb. 20.
Richard Adler & Roger L. Stevens production of comedy in three acts (five scenes) by John Updike. Stars: Ed Begley, Katherine Squire, Edgar Stehl, James Olson, Gerald Saracini, Patricia Bosworth, John Heldabrand, Cliff Jones, Elaine Stritch. Directed by Jack Garfield; settings, Mordecai Gorelik; lighting, Paul Morrison; costumes, Anna Hill Johnston. At Shubert Theatre, Feb. 20, '57, \$4.50.

Theresa Muldoon	Patricia Bosworth
Bridget Muldoon	Katherine Squire
Cornelius de Luca	Edgar Stehl
Gertrude Muldoon	Elaine Stritch
Pat Muldoon	James Olson
Attendants	Phyllis Kennedy, Ross Bennett
Dr. Glass	John Heldabrand
Fraser Gallagher	James Olson
Joe Viera	Gerald Saracini
Officer Dunne	Clifton James

With proper editing, "Sin of Pat Muldoon" could emerge as a worthwhile production, but this first play of John Updike is at present in a peculiar spot. Although it contains good writing, excellent performances and a technically commendable production, some of its better "theatre" may have to be sacrificed because of its controversial religious aspect.

A stand-out change of pace involving a tear-producing scene of last rites of the Catholic Church, shifting quickly to a second act curtain gufaw would probably be substituted by revision to make it acceptable to Catholic audiences. Similar situations run through

other phases of the play, raising the problem of cutting without losing the punch.

The author has obviously attempted to balance off the humor portion of his script with an equivalent amount of drama along philosophical and theological lines. Portions of the sober sequences may be unacceptable to certain playgoers, so some of the show's assets tend to be unmarketable.

Script tests of a free-thinker who has committed "all the sins up and down the Ten Commandments" (plus a few of his own) and fights off every attempt to bring about his salvation. His death without redemption will probably be unsatisfying to some patrons, but is consistent with his cantankerous nature.

As the crusty hero, James Barton is equally adept at rousing a belly-laugh or a penetrating reflection. Only his vocal projection is deficient and at times irritating as it causes auditors to miss important lines.

Good talent abounds in the supporting cast headed by Elaine Stritch, who exhibits fine histrionics as the semi-flippant daughter who has been the unrewarded wage-earner of the family. Katherine Squire is properly lachrymose as the wife and mother whose marital dreams have never materialized.

Patricia Bosworth gives a sensitive version of the shy daughter whose heart goes to a young Mexican, aptly played by Gerald Saracini. James Olson is effective as a young priest. Edgar Stehl is well cast as theatre night watchman, John Heldabrand fits nicely as a doctor and Clifton James does a capable bit as a police officer.

Jack Garfield's staging extracts maximum meat from the script, and Mordecai Gorelik's dual room (kitchen-dining room) setting offers interesting simultaneous playing areas and an aerial background providing the illusion of neighborhood surroundings. Paul Morrison's lighting efficiently suggests time changes, and Anna Hill Johnston's costumes are appropriately lower middle class.

Bone.

Danziger Bros. Expand

Production in England With London Legit 'Rain'

London, Feb. 26.
Edward J. and Harry Lee Danziger, Americans who have been resident in Britain for some years, and who have been active in the tv and feature film fields, are branching into legit. Their first play will be a Broadway import, Michael Gazzo's "Hatful of Rain," opening March 7 at the Princes Theatre, after a short tryout tour. Sally Ann Howes and Sam Wanamaker are co-starred and the latter has also staged the drama.

The main activity of the Danziger freres over the past few years has been the production of "The Vise" telefilm series, in which Donald Gray plays the role of Mark Saber, with Diana Decker as his assistant.

Last year the Danzigers built their own studios at Elstree, where they now concentrate their telefilm activities, as well as their feature production. In the latter category, they've just completed "Triangle," with Robert Arden, Anne Heywood and Carroll Lewis in the leads. Their last feature, "Satellite in the Sky," was given world release by Warners.

The Danziger feature schedule includes "Meet the Wives," a comedy, and two CinemaScope films, "Queen's Mark" and "Spanish Sword." Also on their roster is a subject titled "Bamboo Mountain."

Edwige Feuillere Co.

Will Tour U. S., Canada

London, Feb. 26.
An official tour, subsidized by the French Government and taking in the U.S. and Canada, begins March 8 when Edwige Feuillere opens a four-week season with her own company at the Palace Theatre here. Included in the company will be Bernard Noel, Jean Francois Calve, Yves Coueslant, Anne Chobaut, Marguerite Coutant-Lambert, Jean Degrave, Jean-Daniel Ehrman and Jacqueline Marboax.

The engagement will open with "La Dame Aux Camelias," which was presented at the Edinburgh Festival in 1955 and subsequently had a short London run. Each show will be presented for three days.

Boston Arts Festival

Slated for June 14-29

Boston, Feb. 26.
Sixth annual Boston Arts Festival, which will again have an al-fresco spirit layout, will be presented June 14-29 in the Public Garden. The play to be offered has not been selected. Last year the cultural exhibit, with segments of opera, dance, legit, ballet and art exhibits, drew 600,000 attendance.

This is the last time the Festival will be held in the Public Gardens, according to Park Commissioner Frank R. Kelley. Suggested as a possible future site is Boston Common or the Hatch Shell.

Queen Elizabeth, a New

Legit Theatre, Opening

In Toronto Next Fall

Toronto, Feb. 26.
A new \$3,500,000 theatre, the Queen Elizabeth, is scheduled to open here next October. It'll bring the local list of legit showcases to five. Three are converted nabe film houses, while the other is the 1,525-seat Royal Alexandra, a regular road outfit.

The Elizabeth, a completely air-conditioned 1,355-seater, will be modern in structure and facilities. In addition to booking legit shows, the house will also be utilized periodically by the Canadian Broadcasting Corp. for tv and studio-audience shows. It's to be an integral part of the Canadian National Exhibition here.

Unlike the new Elizabeth and the Royal Alexandra, the other houses are all small-scale theaters. They're the 750-seat Circle, the 680-seat Avenue, and the 835-seat Crest. All have been active this season, with such plays as "Uncle Willie," a local edition of the Broadway comedy, at the Circle; "Turvey," a new play by Broadway actor Donald Harron, at the Avenue; and "King of Hearts," at the Crest.

The Crest, incidentally, has scheduled the world premiere of J.B. Priestley's "The Glass Cage" for next Tuesday (5). Murray & Donald Davis, who double as actor-manager, will appear in the production with their sister, Barbara Chilcott. British director Henry Kaplan will stage the show, with Priestley and his wife in town to attend the opening.

The Elizabeth, in contrast, will have the largest stage dimensions of any theatre in Canada. It'll have an 88-foot frontage, a 40-foot depth and a proscenium 50-feet wide and 20-feet high. The stage will also include a motor-driven, counter-clockwise revolving turntable. Four elevators in quadruple 13-foot sections will transport scenery to the stage and basement for storage.

Ivan Brodie is rental manager for the house. According to Hiram MacCallum, CNE general manager, the investment for the theatre will be paid off in 20 years on the basis of its financial bond setup and will cost the taxpayers nothing.

MANAGER, PRESSAGENT

SCALES DUE FOR HIKE

Minimum salaries for members of the Assn. of Theatrical Press Agents & Managers will go up 5% next Sept. 7. That represents the second half of a staggered 10% hike negotiated between ATPAM and the League of N. Y. Theatre in 1955.

The contract, covering three years, called for a 5% hike for the first two years and a boost to 10% the third and final year of the agreement.

Minimums under the new hike will be as follows:

House manager, New York and Philadelphia, \$165.

Company manager, New York (straight play), \$165.

Company manager, New York (musical), \$170.50.

Pressagent, New York, \$231.

Pressagent, New York (second show, same producer), \$203.50.

Advance agent, \$269.50.

Second p.a. on tour, \$192.50.

Company manager on tour (straight play), \$220.

Company manager on tour (musical), \$264.

House manager, Boston and Chicago, \$145.75.

House manager, all other cities, \$165.

Gilbert Miller has optioned the Parisian musical, "Irma, la Douce."

Critic Raps Misquotes—Again

For the second time in recent years, a Shepard Traube production has been involved in allegedly misleading misquotes in its advertising. Latest instance, involving "Holiday for Lovers," was cited last Sunday (24) in the N. Y. News by drama critic, John Chapman. Previous case, involving "Time Out for Ginger," was spotlighted by Richard Watts Jr., of the N. Y. Post.

Chapman's rap on "Holiday" named the show's pressagent, George Ross, where Watts' blast in the "Ginger" case mentioned producer-director Traube. Wrote Chapman, "It is not often that a critic's comment is deliberately twisted or given a false slant in the ads. The people in charge of putting in lines like 'A wow!'—Chapman, News' are careful not to distort what a critic was trying to say."

"But I warn pressagent George Ross that if Don Ameche's 'Holiday for Lovers' is advertised any more as 'Absolutely Perfect Comedy!'—Chapman, News' I'll have to run a daily paragraph in the paper explaining that this wasn't what I wrote or meant at all."

"What I wrote was, 'Ronald Alexander's comedy, 'Holiday for Lovers,' which was produced by Shepard Traube at the Longacre last evening (Feb. 14), is an absolutely perfect comedy—of its kind.' And I didn't use the exclamation point! Good old George must have missed the irony of my comment—and he must have stopped reading the review after the first sentence."

"Holiday for Lovers" struck me as the type of deliberately fabricated audience comedy which is perfect in its ordinariness. It is as sirrupy as a Vermont sap kettle, as corny as Nebraska, as obvious as the face of the man in the moon. No exercise of wit or imagination on the part of the audience is needed for enjoyment of this comedy, for it cleverly avoids any exercise of wit or imagination on its own part."

After noting the show's assets as an audience-pleaser, the aisle-sitter concluded, "It should run a long time—without that misquote from Chapman."

Shows Abroad

The Crystal Heart

London, Feb. 20.
Toby Rowland presentation, by special arrangement with Lyn Austin, Thomas Noyes & Roger L. Stevens (in association with Charles Pratt Jr.), of a musical in three acts (12 scenes). Book and lyrics, William Schicheld; music, Baldwin Bergersen; staged by Bill Butler; dances, Ray Harrison; decor, Malcolm Pride. At Saville Theatre, London, Feb. 19, '57, \$2.80 top.

Ted	Laurie Payne
Marchmont	Harold Scott
Virtue	Dilys Laye
Hop	Stella Claire
Chap	Andrew Downie
Herbert	Glady's Cooper
Miss Ricketts	Elvi Hale
Miss Louise Hatfield	Peter Sinclair
Alexandra Crowley	Stanley Fleet
Captain	Bill Morgan
Sailors	John Morley
	Raymond Parks
	Charles Schuller

Nothing can save this musical from disaster—not even the presence of Gladys Cooper at the head of the cast. The opening night reception was one of the most embarrassing in memory, as the audience cat-called, booed, razed and gave slow hand-claps. The reception was aggravated by an incredibly bad book, including line after line inviting derision.

The production, with an investment of between \$50,000 and \$60,000, was, apparently, being given a London tryout prior to Broadway. It is doubtful whether it will cross the Thames, let alone the Atlantic. It is a musical almost without a redeeming feature, other than a couple of mildly pleasant sentimental songs.

Miss Cooper plays a grande dame who has had five husbands. She queens it over an island inhabited only by six women. In come some sailors on a matrimonial pitch. The plot is an unhappy mixture of fantasy, sentiment and trivialities.

There's little dancing of note and the star's only contribution in this respect is a game of musical chairs. Miss Cooper's one solo song of the show, "Pretty Little Bluebird," is one of the saddest parts of the proceedings.

The star displays remarkable spirit and vitality, but is defeated from the outset. A grand cast, including Laurie Payne, Harold Scott, Dilys Laye and Julia Shelley, is also helpless. Bill Butler's staging seems to accentuate the worst features of the book.

(Folded Saturday (23), after six performances.)

The Master of Santiago

London, Feb. 21.
Advance Players' Assn. presentation of a drama in three acts, by Henry De Vries, translated by Joseph Griffin. Stars: Donald Wolfitt; features Austin Trevor, Rosalind Iden, Mary Pat Morgan. Staged by Wolfitt, assisted by David Turnbull; decor, Jean Adams. At Lyric Theatre, Hammer Smith, London, Feb. 20, '57, \$1.75 top.

Melanie	Mary Pat Morgan
Lia Campanita	Rosalind Iden
Isidro	David Turnbull
Don Bernal	Austin Trevor
Don Alvaro	Donald Wolfitt
Don Fernando	Llewellyn Rees
Don De Vargas	Joseph Griffin
Don Gregorio	Norman Claford
Don Enrique	Ronald Harwood
Count of Soria	John Wynyard

Presumably because he had some critical success with his recent production of "The Strong Arm Lonely," Donald Wolfitt has been encouraged to have another stab at a period religious drama. The choice, however, is a dull and dreary play with limited entertainment appeal, although it serves

reasonably as a star vehicle.

"The Master of Santiago" is the first of a series of Wolfitt presentations at the nabe Lyric Theatre in the London suburb of Hammer Smith. It appears a doubtful prospect to transfer for a regular West End run and may even run into difficulty for a sustained engagement in its present location.

Wolfitt, in the title role, plays a high-minded character, whose only luxury is uprightness. He is almost the last remaining member of a noble order of chivalry, who regards poverty as a virtue and riches as a sin. Having carefully etched this ascetic character, the writer introduces the one note of controversy, whether the hero should go to the New World to earn enough for a dowry for his daughter.

The argument is developed intermittently through the three acts, with lengthy discussions on service to God and to humanity. The play is devoid of action and the lengthy exchanges only emphasize the static nature of the production.

The single set has bleak and austere appeal and the dialog, which contains a few outstanding passages, is unyielding. Wolfitt's interpretation is in the same sombre style, with a minimum of shading. Mary Pat Morgan, on the other hand, gives a sparkling study of the young daughter who finally accepts her father's philosophy and sacrifices her personal happiness. Austin Trevor contributes a straightforward study as one of the knights of the order. Wolfitt is billed as stager, with assistance by David Turnbull.

Myro.

ST. LOO MUNY UPS B.O., SETS SEASON LINEUP

St. Louis, Feb. 26.
Increased ticket prices, scaled from \$3.50 to 75c instead of the former \$3 to 50c, will be charged this summer for the Municipal Theatre Assn. season of al-fresco musicals in Forest Park. A total season attendance of 627,888 was rung up last summer, a decrease of 7% from 1955. Only three performances were cancelled because of rain.

This year's schedule will include "Pajama Game," "Damn Yankees," "Can-Can," "Plain and Fancy," "South Pacific," "Guys and Dolls," "Irene," "Blossom Time," "Wizard of Oz," "Naughty Marietta" and a version of Mascagni's "Cavalleria Rusticana," under the title, "Great Music." A new air-cooling system is being installed, the third since 1954.

Actors Fund of Canada

For Needy of Show Biz

Toronto, Feb. 26.
The Actors' Fund of Canada, a charitable organization to provide care of the sick, aged and destitute of the Canadian theatrical profession, has been set up here with Dennis Sweeting, representative of Actor Equity, as head. Dues are \$4 a month or \$48 a year.

The committee in charge of the project includes Donald Davis, Jane Mallett, Frances Hyland, Barbara Hamilton, Mavor Moore and Douglas Rain.

Philly Spotty; 'Yankees' Big \$43,000, 'Hole' \$27,800, 'Cat' Brutal \$6,200

Philadelphia, Feb. 25. — Bolstered by an \$80,000 advance "Damn Yankees" arrived last week for a run. The critics didn't do handstands, although the tuner got one good notice from "Murdock (Inquirer) and fair appraisals from "Gaghan (News) and De Schauensee (Bulletin). Local regard for the song and dance fare, however, seems certain to give the production three okay weeks, with a possibility of a holdover.

"Apple Cart" exited Saturday evening (23) after a weak extra stanza at the Locust, without benefit of subscription. The Shaw comedy had shifted from Forrest to make room for the Melvyn Douglas starrer, "Maiden Voyage," which relights the house Thursday evening (28).

"Orpheus Descending," by Tennessee Williams, is due next Monday (4) at the Walnut. Only other prospect in the immediate future is the George Kondolf production, "The Joker," at the Forrest, March 11.

Estimates for Last Week
Apple Cart, Locust (C) (3d. wk) (\$4.80, 1,580; \$30,000). End of subscription plus absence of a star name cut heavily into boxoffice take of Shaw revival; sad \$6,200; previous week, \$28,000 at the Forrest.

Damn Yankees, Shubert (MC) (1st wk) (\$5.40; 1,870; \$48,000) (Bobby Clark). The touring tuner pulled a big \$43,000 for its opening stanza.

Hole in the Head, Walnut (CD) (2d wk) (\$4.80; 1,340; \$28,000) (Paul Douglas). Word-of-mouth, like the crit, was not overly favorable, but subscriptions helped to \$27,800; previous week, \$24,700.

'GOOD AS GOLD' \$22,100 ON 1ST WEEK IN HUB

Boston, Feb. 26. — Three shows are on the boards this week, putting legit back in action in the Hub after a slow fortnight. "Sin of Pat Muldoon" opened at the Colonial last night (Mon.) in a pre-Broadway break-in of two weeks, and the touring "Janus" opened simultaneously at the Plymouth for a two-weeker.

"Good As Gold" is in the last week of its two week pre-Broadway tryout and author John Patrick has rewritten some of the second act, while pruning and tightening of scenes has been going on.

Estimate for Last Week
Good As Gold, Shubert (C) (1st wk) (1,717; \$4.40-\$3.85; \$48,000) (Roddy McDowall, Paul Ford, Zero Mostel). First week was nearly \$22,100. Show opened Saturday (16) picking up \$4,200 for the one night. Holds through Saturday (2).

British Shows

(Figures denote opening dates)

LONDON
At Drop of Hat, Fortune (1-24-57).
Boy Friend, Wyndham's (12-1-53).
Brick & Bachelor, Duchess (12-19-56).
Chalk Garden, Haymarket (4-11-56).
Diary Anne Frank, Phoenix (11-29-56).
Double Image, St. James (11-14-56).
D'Oyly Carte, Prince's (3-23-56).
Dry Rot, Whitehall (8-31-54).
Fanny, Drury Lane (11-18-56).
For Amusement Only, Apollo (6-5-50).
Grab Me a Gondola, Lyric (12-26-56).
House by Lake, York's (5-9-56).
Member of Wedding, Royal Ct. (2-3-57).
Mousetrap, Ambassadors (11-25-52).
Mrs. Gibbons' Boys, Westminster (12-11-56).
New Crazy Gang, Vic. Pal. (12-18-56).
No Laughing Matter, Arts (1-23-57).
No Time Sets, Her Maj. (8-23-56).
Nude With Violin, Globe (11-7-56).
Painting in Hat, St. Mart. (10-11-56).
Plume de Ma Tante, Garrick (11-3-55).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rommel & Juliet, Piccadilly (6-17-50).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (5-24-55).
Towards Zero, St. James's (9-4-56).
Under Milk Wood, New (6-20-56).
View From Bridge, Comedy (10-11-56).
Waltz of Toreadors, Criterion (3-27-50).
Zero Hours, St. James's (9-4-56).

Scheduled Openings
Subway in Sky, Savoy (2-27-57).
Ewiges Feuer, Co. Palace (3-4-57).
New Playwrights, New Lindsey (3-6-57).
Haful of Rain, Princess (3-7-57).
Wit to Wood, Arts (3-13-57).
Iron Duchess, Cambridge (3-14-57).
Closed Last Week
Crystal Heart, Saville (2-19-57).

On Tour
A. cadians
Bed
Fate de Rols
Haful of Rain
Iron Duchess
Kid's Last Fight
Look Back in Anger
Lovebird
Love's a Luxury
Magnificent Fraud
Nude
Olive Oglive
Peter Pan
Raisa Heart
Separate Tables
South Sea Bubble
Snider's Web
Whole Truth

'Janus' Sprints to 20G In Solo Week in Pitt

Pittsburgh, Feb. 26. — Tremendous Saturday, when "Janus" did almost \$7,000 in two performances, permitted the Joan Bennett - Donald Cook - Romney Brent comedy to get nearly \$20,000 at the 1,700-seat Nixon last week, despite a slow start. Show got \$4,200 top weeknights and \$4.80 Friday and Saturday.

The Nixon is dark this week, but re-lights Monday (4) with "Fanny," then shutters again and probably winds up the season with successive bookings of "Hatful of Rain" and "Matchmaker."

Old Vic \$47,800, 'Sgts.' \$29,800, Chi

Chicago, Feb. 26. — The Old Vic Co. finished its two-week stand with a bang Sunday (24) while "No Time for Sergeants" slipped slightly last week.

"Matchmaker" opens at the Blackstone next Monday (4) for four weeks, on subscription. "Desk Set" arrives April 1 at the Harris and "Cat on a Hot Tin Roof" is slated for April 29 at the Erlanger for a run and the season's final subscription entry.

Estimates for Last Week
No Time for Sergeants, Erlanger (C) (24th wk) (\$5; 1,335; \$35,495). Nearly \$29,800; previous week \$31,000.

Old Vic Co., Shubert (Repertory) (\$4.95; 2,100; \$50,844). Almost \$47,800 for four performances each of "Romeo & Juliet" and "Troilus & Cressida"; previous week, \$46,800; departed Sunday (24).

Miscellaneous
View From the Bridge, Studebaker. Current stock production ends March 12.

LUNTS SMASH \$34,100 IN FULL WEEK, ST. LOO

St. Louis, Feb. 26. — "Great Sebastians," featuring Alfred Lunt and Lynn Fontanne, grossed a big \$34,100 at the 1,513-seat American Theatre here last week at a \$4.95 top.

The show ends its tour next Saturday (2) at Ford's Theatre, Baltimore.

'Fanny' Gets Big \$48,200 First Week in Detroit

Detroit, Feb. 26. — First stanza of "Fanny" grossed a smash \$48,200 at the 2,050-seat Shubert Theatre here last week. Musical holds; over this week with a top of \$5 and a potential capacity of \$53,000.

The long dark cast relights March 11, with Shaw's "The Apple Cart" for a two-week engagement starring Maurice Evans.

Touring Shows

(Feb. 23-March 10)
Apple Cart (Maurice Evans) - National, Wash. (25-9).
Canadian Players (Peer Gynt, Hamlet) - St. Johns U. Aud., Collegeville, Minn. (4); North Dakota State U. Aud., Fargo (5); St. Olaf College Aud., Northfield, Minn. (7).
Canadian Players (Othello, Man and Superman) - Eastern Wash. College Aud., Cheney (26); Civic Aud., St. Joe (31 U. of Utah Aud., Salt Lake City (4-9).
Cat on a Hot Tin Roof (Marjorie Steele, Thomas Gomez, Alex Nicol) - Gary, S. F. (25-9).
Damn Yankees (2d Co.) (Bobby Clark) - Shubert, Philly (25-9).
Fanny (Tito Tajo, Billy Gilbert) - Shubert, Det. (25-9); Nixon, Pitt (4-9).
Good as Gold (tryout) (Roddy McDowall, Paul Ford, Zero Mostel) - Shubert, Boston (25-2) (Reviewed in VARIETY, Feb. 20, '57).
Great Sebastians (Alfred Lunt, Lynn Fontanne) - Ford's, Balto (25-2, closing).
Hatful of Rain (Vivian Blaine, Ben Gazzara) - Orpheus Descending (tryout), Wash. (25-2); Blackstone, Chi (4-9).
Fraise House (tryout) - Alcazar, S. F. (24-9).
No Time for Sergeants (2d Co.) - Erlanger, Chi (25-9).
Orpheus Descending (tryout) - Shubert, Wash. (25-2); Walnut, Philly (4-9).
Fraise House (tryout) - Alcazar, S. F. (24-9).
Sin of Pat Muldoon (tryout) (James Barton) - Plymouth, Boston (25-2).

'Matchmaker' Hot \$27,300 For Single Week, Cincy

Cincinnati, Feb. 26. — "Matchmaker" grossed a big \$27,300 last week in the 2,000-seat Shubert Theatre here. Top was \$4.52. Comedy costars Ruth Gordon, Loring Smith and Patricia Cutts.

House is shuttered until Mar. 18, for a week of "Fanny," with Tito Tajo and Billy Gilbert, at a \$5.09 top.

'Orpheus' 10G (4), 'Follies' \$55,817 For D.C. Record

Washington, Feb. 26. — Biz was mixed here last week. The 123-year-old National Theatre racked up an all-time high for the second and final week of the "Ziegfeld Follies" tryout. House was clean for all eight performances, even selling the legal maximum of 30 standees for every performance.

"Orpheus Descending," by Tennessee Williams, opening at the Shubert last Thursday (28) was only fair for its four performances, and looks no better this week. It drew two pans, Coe (Post) and O'Neill (News), and one mildly favorable review from Carmody (Star).

Estimates for Last Week
Ziegfeld Follies, National, (R) (2d wk) (\$5.50-\$6.60; 1,650; \$55,817) (Beatrice Lillie). Tremendous overcapacity \$55,817 for the final week, breaking the all-time house mark it had set in its initial stanza.

Orpheus Descending, Shubert, (D) (1st wk) (\$3.85-\$4.40; 1,513; \$18,500). So-so \$10,000 for the half-week, opening Thursday night (28). For this second and final stanza, a full week, indications are that the play will be lucky to approach \$20,000.

PLAN ARENA THEATRE ACROSS BAY FROM S. F.

San Francisco, Feb. 26. — Frisco investors are being sought for a new year-round theatre planned for the heavily populated area on the eastern side of the bay. The 1,800-seat arena playhouse will be situated on a 10-acre site in Walnut Creek, according to promoter David H. Huenergardt.

Initial budget is \$196,000 to build an aluminum geodesic dome, on Buckminster Fuller's principles, and start operation. Dome, to be 45 feet high, will have a basement under the seats for dressing rooms, sunken stage, etc.

'Rain' Fairish \$19,500 Despite Mpls. Weather

Minneapolis, Feb. 26. — Hit by snowstorms and sub-zero temperatures, "Hatful of Rain," starring Vivian Blaine, managed to garner a satisfactory \$19,500 last week at \$4.40 top in the 1,850-seat Lyceum Theatre here, with a potential of about \$40,000.

It was the fourth of the Theatre Guild's five promised subscription season offerings, the next of which will be "Cat on a Hot Tin Roof," April 21-28.

'Muldoon' \$12,200 for 5 In New Haven Breakin

New Haven, Feb. 26. — Premiere of "Sin of Pat Muldoon" at the Shubert here last Wednesday-Saturday (20-23) drew only \$12,200 in five performances, with little help from controversial word-of-mouth. Top was \$4.50. House is dark this week, then the break-in of "The Joker" unfolds Mar. 6-9, after which the list includes tryouts of "Liza," Mar. 13-16; "First Gentleman," Mar. 20-23 and "New Girl in Town," April 6-13.

'Cat' \$26,300 (6), Frisco

San Francisco, Feb. 26. — "Cat on a Hot Tin Roof" did a fine \$26,300 in six performances at the Curran last week. The touring drama opened Wednesday (20).

"Praise House" opened a tryout at the Alcazar last Sunday (24) night for a week.

J. Lee Friedman, Atlanta (Ga.) promoter, will represent that city's Tower Theatre in bookings made through the Legitimate Independent Theatres of North America.

B'way Soars; 'Millionaire' \$25,500, 'Fella' 57G, 'Sgts.' 36G, 'Love' \$33,200 'Hunting' \$70,300, 'Holiday' \$23,000

Broadway rocketed last week. Business was generally so-so the earlier part of the frame, but hit peak stride over the holiday week-end.

"Happy Hunting" returned to the capacity lineup as the town's top-grosser. Others in the sellout category were "Auntie Mame," "Bells are Ringing," "Li'l Abner," "My Fair Lady," "Tunnel of Love" and "Visit to a Small Planet."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (17th wk; 133; \$6.90-\$5.75; 1,182; \$43,000) (Rosalind Russell). As always, \$43,600.

Bells Are Ringing, Shubert (MC) (13th wk; 100; \$7.50; 1,453; \$55,039) (Judy Holliday). As always, \$55,600.

Damn Yankees, 46th St. (MC) (95th wk; 756; \$8.05; 1,297; \$50,573). Has to vacate theatre April 27. Previous week, \$34,000; last week, over \$44,000.

Diary of Anne Frank, Cort (D) (73d wk; 581; \$5.75; 1,036; \$28,854) (Joseph Schildkraut). Moves Feb. 26 to the Ambassador Theatre. Previous week, \$14,000; last week, nearly \$21,600.

Happiest Millionaire, Lyceum (C) (14th wk; 111; \$5.75; 995; \$26,000) (Walter Pidgeon). Previous week, \$23,100; last week, over \$25,500.

Happy Hunting, Majestic (MC) (12th wk; 92; \$8.05; 1,625; \$69,989) (Hedda Hopper). Previous week, \$68,000; last week, just \$70,300.

Hillside River, Playhouse (5th wk; 37; \$5.75; 994; \$30,033) (Robert Preston, Dennis King, Lilli Darvas). Previous week, \$18,800; last week, nearly \$20,200.

Holiday for Lovers, Longacre (C) (2d wk; 12; \$5.75; 1,101; \$29,378) (Don Ameche). Previous week, \$19,000 for first four performances and two previews; last week, nearly \$23,000.

Inherit the Wind, National (D) (84th wk; 670; \$5.75-\$4.60; 1,162; \$32,003) (Paul Muni). Previous week, \$22,600; last week, nearly \$27,700.

Li'l Abner, St. James (MC) (15th wk; 116; \$8.05; 1,028; \$58,100). As always, \$58,200.

Long Day's Journey Into Night, Helen Hayes (D) (16th wk; 96; \$6.90; 1,039; \$30,000) (Fredric March, Florence Eldridge). Previous week, \$27,000; last week, almost \$28,000.

Major Barbara, Morosco (C) (17th wk; 135; \$6.90; 946; \$37,500) (Charles Laughton, Burgess Meredith, Glynnis Johns, Elly Wallach, Cornelia Otis Skinner). Anne Jackson (Wallach's wife) joins the cast next Monday (4), succeeding Miss Johns. Previous week, \$28,000; last week, nearly \$31,900.

Middle of the Night, ANTA (D) (47th wk; 373; \$5.75; 1,185; \$39,116) (Edward G. Robinson). Previous week, \$26,900; last week, over \$33,100.

Most Happy Fella, Imperial (MD) (43d wk; 340; \$7.50; 1,427; \$57,875). Previous week, \$48,500; last week, nearly \$57,000.

My Fair Lady, Hellinger (MC) (50th wk; 395; \$8.05; 1,551; \$67,696) (Edward Mulhare, Julie Andrews). As always, \$68,700. Rex Harrison resumes as Miss Andrews' costar next Monday (4).

No Time for Sergeants, Alvin (C) (71st wk; 564; \$5.75-\$4.60; 1,331; \$38,500). Previous week, \$30,400; last week, almost \$36,000.

Potting Shed, Bijou (D) (4th wk; 31; \$5.75-\$5.25; 603; \$20,400) (Sybil Thorneidge, Robert Flenneging, Leueen McGrath). Previous week, \$18,600; last week, over \$19,500.

Separate Tables, Music Box (D) (18th wk; 140; \$5.75; 1,010; \$31,021) (Eric Portman, Margaret Leighton). Previous week, \$26,300; last week, almost \$28,200.

Tunnel of Love, Royale (C) (2d wk; 13; \$5.75; 994; \$34,200) (Tom Ewell). Previous week, \$25,200 for first five performances and one preview; last week, almost \$33,200, with subscription rate limiting the take.

Uncle Willie, Golden (C) (10th wk; 76; \$5.75; 800; \$24,000) (Menashe Skulnik). Previous week, \$15,000; last week, over \$19,000.

Visit to a Small Planet, Booth (C) (3d wk; 20; \$6.60-\$5.75; 766; \$27,300) (Cyril Ritchard). Previous week, \$27,500; last week, almost \$27,800.

Waltz of the Toreadors, Coronet (CD) (6th wk; 44; \$6.90; 1,001; \$35,040) (Ralph Richardson). Previous week, \$27,300; last week, over \$26,000. Richardson was out for three performances, with Chris Gampie subbing.

Miscellaneous

Taming of the Shrew, Phoenix (C) (1st wk; 7; \$3.85; 1,150; \$25,000). Opened last Wednesday (20) to four favorable reviews (Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and three unfavorable (Atkinson, Times; Donnelly, World-Telegram; Kerr, Herald Tribune); over \$9,900 for first seven performances and two previews.

Closed Last Week

Mr. Wonderful, Broadway (MC) (49th wk; 383; \$7.50-\$6.90; 1,900; \$71,000). Previous week, \$34,700; last week, nearly \$52,800. Closed last Saturday (23), at a loss of about \$20,000 on its \$225,000 investment.

Renaud-Barrault Co., Winter Garden (Repertory) (4th wk; 30; \$5.75; 1,494; \$45,000). Previous week, \$39,500 for eight performances evenly split between the double-bill, "Nights of Fury" & "Dear Departed Mother-in-Law," and "Intermezzo"; last week, almost \$37,700 for dual-bill, "The Gardener's Dog" and "Les Adieux." Ended limited engagement last Saturday (23).

Opening This Week

Hole in the Head, Plymouth (CD) (\$6.25-\$5.75; 1,062; \$36,625) (Paul Douglas). Play by Arnold Schulman, presented by Producers Theatre; production capitalized at \$85,000, cost about \$60,000 to bring in and can break even at around \$18,000 gross. Opens tomorrow (Thurs.) night.

Ziegfeld Follies, Winter Garden (R) \$8.05; 1,404; \$63,000 (Beatrice Lillie). Revue presented by Mark Kroll & Charles Conaway; production capitalized at \$300,000, cost about \$250,000 to bring in and can break even at around \$40,000 gross. Opens next Friday (1) night.

OFF-BROADWAY SHOWS

A God Slept Here & Enemies Don't Send Flowers, Provincetown (2-19-57).

American Savoyards, St. Ignatius Church (2-26-57).

Anatomist, Royal (2-26-57).

Box of Water Colors, B'way Cong. Church (2-17-57); closes April 21.

Dr. Faustus & Parade at the Devil's Bridge, Blackfriars' (2-18-57).

Iceman Cometh, Circle-in-Square (5-9-56).

In Good King Charles Golden Days, Downtown (1-24-57).

Lady's Not For Burning, Carnegie Hall Playhouse (2-21-57).

Ma Candido, Greenwich Mews (10-15-56); closes March 3.

Mrs. Patterson, Davenport (2-5-57).

Purple Dust, Cherry Lane (12-27-56).

Take a Giant Step, Jan Hus (9-22-56).

Threepenny Opera, de Lys (9-20-55).

Volpone, Rooftop (1-7-57).

Closed Last Week
House Remembered, Actors' Playhouse (2-6-57).

O'Flaherty, V. C. & Press Cuttings, Tempo (2-18-57).

There Is No End, Covenant Playhouse (2-8-57).

'Pajama Tops' Fair \$9,000, 'Season' Good \$5,600, L.A.

Los Angeles, Feb. 26. — Local legit continued on the fair side generally last week, with "Anniversary Waltz" getting \$9,500 in its ninth and closing stanza at the Ritz.

"Pajama Tops" showed profitable \$9,000 for its 18th week at the Forum, and "Fifth Season" had a good initial stanza of \$5,600 at Civic Playhouse.

For the first four days of "Time Limit" at the Ivar, the take was a thin \$2,600.

ELT Shows
(Feb. 25-March 9)
Annie Get Your Gun—Lenox Hill Playhouse (27-3); Clinton H. S. Bronx (6-9).
Idiot's Delight—Bryant H. S. Queens (4-2).

Off-Broadway Shows

The Taming of the Shrew

American Shakespeare Festival Theatre & Academy (under the direction of John Houseman) revival of farce in three acts, by William Shakespeare. Staged by Norman Lloyd; settings, costumes, lighting and additional decor, Jean Rosenthal; music, Irwin Bazelon. At Phoenix Theatre, N.Y., Feb. 20, '57; \$3.85 top (\$4.50 opening).

Christopher Sly..... Mike Kellin
Hogess..... Pamela Saunders
A Lord..... Louis Edmonds
Bartholomew..... Susan Lloyd
First Player..... Byron Russell
Huntsman and Servants..... Jerry Stiller
Tucker Ashworth..... William Cottrell
Lucentio..... Richard Easton
His Servants..... Mitchell Agness
Petruchio..... Patrick Hines
Baptista..... Nina Foch
Katherina..... Barbara Lord
Blanca..... Philip Bourneuf
Gremio..... Kendall Clark
Hortensio..... Morris Carnovsky
Grumio..... Pernel Roberts
His Servants..... Rod Colbin, James Cahill, Michael Lindsay-Hogg, Joseph Myers, Dan Miller, Robert Morris

Ribald, raucous Shakespearean farce as welcome on a bleak winter night on lower 2d av., as on a balmy summer evening at Stratford-on-the-Housatonic. With the revival of "The Taming of the Shrew" following its "Measure for Measure" at the Phoenix Theatre, the American Shakespeare Festival Theatre & Academy demonstrates some of the scope and flexibility that was hoped for when it was only an optical gleam.

Intimations of the advantages of ensemble playing are beginning to be discernible, and in their Phoenix incarnations, both "Measure" and "Shrew" reflect polish and planning. ASFTA's mid-winter sojourn in the off-Broadway oasis may begin to convert skeptics and Avon-idolaters to the notion that it can happen here.

How much the Shakespeare Academy has contributed thus far is hard to tell. A number of the company, however, have been able to train together over a winter, even if intermittently due to commercial commitments, and to work in repertory at Stratford during a summer. Inevitably they're a step ahead of those of their peers who wandered in to an open casting call.

"Shrew" belongs primarily to Katherina and Petruchio. A revival can stand or fall by the playing of this tempestuous pair, so the burden is on Nina Foch and Pernel Roberts.

Miss Foch's Kate is visually worth fighting for. As directed, or as prompted by her actress' instinct, she kicks, punches, snarls and in direct frustration she chews on the proscenium arch. This is a racing, posturing shrew, yet properly demure when mastered.

Roberts' Petruchio is the intellectual woman-tamer, the dry, subtle, psychological type. Every inch and whisker capable of the job, Roberts' only weakness is vocal, and on some of his more introspective moments a report from the top balcony might be instructive.

So many of the company have energy to burn that it's difficult to discriminate. Morris Carnovsky's blustering Grumio, Kendall Clark's moaning Hortensio, Richard Easton's love-sick swain, Philip Bourneuf's pernickety Gremio, and Mike Kellin's tipping Christopher Sly are very much with it. In his few moments as a near-sighted ancient, Ellis Rabb garners some of the deeper yocks, and Jerry Stiller, with his constant reappearance at the Phoenix in eccentric comedy bits, is becoming almost as much a fixture as the theatre itself.

Norman Lloyd's staging extracts both traditional and inventive comedy. The images of Petruchio's

five verminy servants creeping out of the woodwork, or Sly's unerring nose to wake him from a drunken stupor the instant a flask is unloosed, are minor but integral. Rouben Ter-Arutunian's slatted-blind setting is again made adaptable in a manner resembling the geography of the Elizabethan stage.

At second intermission, Hiram Sherman comes to the apron to enlarge on "Will Shakespeare, Connecticut Boy," and speaks of the Festival's desire for early subscriptions for the '57 summer on a "pay-now-go-later" plan. With his accustomed depreciation, Sherman's low-pressure commercial generates the evening's most spontaneous laughter. There's a moral there somewhere. Geor.

A Box of Watercolors

Broadway Chapel Players production of drama in one act, by G. Wood. Staged by Bill Penn; setting, Ed Fleish, costumes, Rennie Procopio. At Broadway Congregational Church, N.Y., Feb. 17, '57; admission by contribution.

Cast: G. Wood, Lilyan Walker, Olive Dunbar, Paula Bauer-Smith, Carleton Carpenter, Jane McArthur.

"Or the strange goings-on in Hedgeville, Ind." would be a plausible sub-title for the new religious drama by G. Wood opening of the Broadway Chapel Players fourth year. Announced as the story of a man who breaks the First Commandment, "A Box of Watercolors" dallies with a couple of other violations during its 85-minute single act, without coming to specific grips with any.

Hedgeville's a gas station stop (Continued on page 61)

Show on Broadway

Le Chien Du Jardinier

(The Gardener's Dog)

S. Hurok presentation of Madeleine Renaud and Jean-Louis Barrault Co. in three act comedy by Georges Neveux after Lope de Vega. Staged by Barrault; features Renaud, Madeleine Renaud, Jean-Jacques Brel, Gabriel Cattand, Georges Cusin, Simone Valere, Natalie Nerval, Francoise Dorthee, Andre Jobin, Regis Outin, Jean Lancelot, Emile Noel, Jean Juillard, Pierre Bertin, Gerard Dourneil; sets and costumes by Jean-Denis Malcles; music, Marquis Rizzardo. At Winter Garden Theatre, N.Y., Feb. 18, '57; \$5.75 top.

The charm and superb skill of the Renaud-Barrault company is evident in this final bill, an affectionate adieu to appreciative audiences. The last offering, Georges Neveux' adaptation of the Lope de Vega story, "Le Chien Du Jardinier," a delightful period piece brought up to date to make its sly humor applicable to modern taste.

While Barrault has done excellent work in past performances, he outdoes himself as the love-torn Theodore, caught in the wiles of the coquettish Countess Diane (Miss Renaud). It is an old-fashioned cat-and-mouse game, but done with great imagination and—particularly on the part of the actors—with wit and grace.

It's hardly a novel story, about the Countess who can't see herself marrying her secretary, but is too jealous to let him marry someone else, in this case the attractive Simone Valere, a lady-in-waiting. If the ending seems contrived, the piece has to be taken in its own spirit, and as such it is a first-rate vehicle for Barrault's company.

If Barrault excels in the part, Miss Renaud gives a performance of rare merit. The interplay between the two is "theatre" at its best. Miss Valere is outstanding as the extrovert Marcelle; Jean-Pierre Graval is droll as Barrault's servant and Pierre Bertin properly outlandish as the foolish old Count. It's quite a large cast, everyone playing it to the hilt.

As in other of the Barrault group's presentations, the scenery designed by Jean-Denis Malcles is handsome and cleverly contrived. Costumes are colorful and appealing and Pierre Boulez has arranged pleasant musical backgrounds.

As a windup, the entire company appears in "Les Adieux," the highlight of which is Barrault's mime act. Again, there is simple charm as various actors recreate brief scenes from plays that have gone before. But Barrault is outstanding, whether he's sewing on a button or riding an imaginary horse. His is an extraordinary talent, and his troupe should return soon to renew the acquaintance. Hif.

Plan N.E. Theatre Centre

Boston, Feb. 26.

A New England Theatre Centre being organized by G. Sheldon Balloch and Clifford N. Lenox is to include a downtown Hub house, a strawhatter and a summer theatre camp in Maine.

The idea is to stage productions 42 weeks a year in the intown house and shift to air conditioned John Hancock in the summer, Balloch says. The summer theatre camp is to be operated at the Rangely Lakes, Summer Theatre, Rangely, Me.

A kitty of \$250,000 is being sought by the producers.

Stock Reviews

Curious Miss Caraway

Pasadena, Feb. 14.

Pasadena Playhouse production of a comedy-mystery in two acts (four scenes), by George Batson and Alex Gottlieb. Stars Zasu Pitts. Directed by Stewart Smith; setting by Mike McCloskey. At Pasadena Playhouse, Feb. 14, '57; \$2.40 top.

Cast: Zasu Pitts, Gene Hackman, Ronald Di Silvio, Michael Gibson, Pierre Watkin, Jean Carson, Madge Blake, John Day, Robert Anderson, Cherrio Meredith.

Hokey comedy melodramas, have become a rarity in legit, but George Batson and Alex Gottlieb have returned to that form for "The Curious Miss Caraway" in which Zasu Pitts is making a starring appearance. It's a sorry effort. The meller involves a murder, an antique shop and some missing diamonds. A couple of schemers drug the owner and kill one of their own henchmen before they are finally tripped up. The only real comedy derives from interpolated bits.

Stewart Smith's staging does little to clarify matters. Miss Pitts, as a sort of amateur sleuth, doesn't succeed in overcoming the script deficiencies. Others of the cast fare no better. Kap.

View From the Bridge

Chicago, Feb. 19.

Studebaker Theatre Co. production of drama in two acts by Arthur Miller. Stars Luther Adler. Staged by George Keathley; scenery, Clive Rickabaugh; costumes, Theoni, Aldridge. At Studebaker Theatre, Chicago, Feb. 19, '57; \$4.50 top.

Cast: Luther Adler, Sylvia Gassel, Colin Wilcox, Louis Zorich, Alan Mixon, Arthur Hodge, F. Lee Patten, Lee Henry, Eugene Froelich, Maury Cooper, David C. Jones.

Arthur Miller's "View from the Bridge," running for three weeks, should register the best business of Studebaker Theatre's young career. The author has expanded what was originally a long one-act play into two acts and lost considerable momentum in the process. The writing probes with keen, sympathetic insight into the unhealthy love of an uncle for his niece. The dialog is crisp and almost always believable and there are several gripping episodes leading up to the final death scene. But the tension sometimes slackens as the next dramatic punch is telegraphed and what remains borders on postured melodrama. Much that apparently was implied before is now spelled out, to the sacrifice of pace and subtlety.

Under George Keathley's direction, the cast unfolds the big scenes with a real wallop, but now and again the company's loss of focus, such of faltering dialects, accentuates that of the author's. Luther Adler generally scores powerfully as the Brooklyn stevedore whose tragic attachment to his niece turns him into the betrayer of her lover, an illegal Sicilian immigrant. Sylvia Gassel likewise gives a sturdy portrayal as the wife, neglected by her husband's incestuous passion.

Some moving moments are provided by Colin Wilcox as the niece and Alan Mixon as her lover. Arthur Peterson is proficient as Alfieri, the lawyer who serves as the narrator. Louis Zorich is effectively foreboding as the other immigrant who knocks off the mixed up dockwalker in the final scene. Dave.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Good As Gold, Belasco (3-7).
Bessie's Opera City Center (4-3).
Sin of Pat Muldoon, Cort (3-13).
Maiden Voyage, Barmore (3-14).
Orpheus Descending, Beck (3-21).
Hide & Seek (wks. 2-5).
Brigadoon, City Center (3-27).
Liza (4-2).
Hof & Paradiso, Miller (4-3).
Joker (4-2).
Merry Widow, City Center (4-10).
Shinbone Alley, Bway (4-13).
New Girl in Town, City Center (4-20).
First Gentleman (4-25).
Moon for Misbegotten, Bijou (4-30).
New Girl in Town, City Center (4-30).
Pajama Game, City Center (5-15).

OFF-BROADWAY

Dr. In Spite of Himself, Tempo (2-27).
Right You Are, Fischer (3-4).
Synge Trilogy, Theatre East (3-6).
Exiles, Renata (3-12).
Liza and the River, Mews (3-15).
Trojan Trif, Theatre Marquee (3-18).
Blasco Posnet, Provincetown (3-19).
Duchess of Melfi, Phoenix (3-19).

Inside Stuff—Legit

A new ruling limiting the length of feeder cables for portable switchboards in New York theatres has been issued by the Dept. of Water Supply, Gas & Electricity. The regulation stipulates that the cables cannot extend beyond 25 feet from the main or sub-main switches.

A previously accepted practice of wrapping the heavy feeders in asbestos if the cables went beyond 25 feet will no longer be permitted. The department is also preparing an order requiring installation of a permanent metal casing to carry the heavy feeders. It's intended as a safety measure to prevent fire.

"The Potting Shed," in a rare move for a Broadway show, is using its own program instead of the regular Playbill. It's a carryover by co-producer Carmen Capalbo & Stanley Chase from their longrun off-Broadway venture, "The Threepenny Opera," at the Theatre de Lys. The managerial firm put out its own program for that show and is using the same facilities for the Graham Greene drama at the Bijou. The "Shed" program includes articles by Greene and playwright John van Druten, besides the usual capsule blogs. There are also several ads, including a half-page for "Threepenny."

"Body Beautiful," new musical scheduled for production by Richard Kollmar, is a repeat of a title previously used on Broadway. The previous show of that name was a three-act comedy by Robert Rossen, which ran for four performances at the Plymouth Theatre in 1935. It was produced by Sidney Harmon and staged by Rossen, with a cast including Garson Kanin and Arlene Francis. The upcoming tuner was written by Joseph Stein and Will Glickman, with Jerry Bock and Sheldon Harnick supplying the songs.

Legit Bits

The initial stock production of "The Pajama Game" premeed yesterday (Tues.) at the Stamford (Conn.) Playhouse.

"An Evening of Lyric Theatre" will be presented by the After Dinner Opera Co. as a Phoenix Theatre (N.Y.) Sideshow one-shot April 1.

New additions to the Maurice Evans production staff are Walter Williams, a former associate of the actor-producer, and Martin Tahse, previously associated with the Cherry Lane Theatre, N.Y., and launcher of the Cincinnati Show Trains. Richard Grayson, until recently a member of Evans' staff, is now out on the road as stage manager for the touring "Apple Cart."

George Platt, formerly active in the agency field, is now tv and industrial films casting director for Lou Walters' Enterprises.

Robert Van Hooten, who plays the psychiatrist in the Chicago company of "No Time for Sergeants," is appearing in that role in New York this week as substitute for James Millhollin, who's on a week's leave.

The 11th annual American Theatre Wing "Tony" awards dinner-dance will be held April 21 in the Grand Ballroom of the Waldorf-Astoria Hotel, N.Y.

E. B. Radcliffe, drama critic for the Cincinnati (O.) Enquirer will be in New York tomorrow (Thurs.) through March 8 for an o.o. of the Broadway legit scene.

Thedore will offer his one-man show, "Confessions of a Cynic," at Tow, Hall, N.Y., next Saturday (2) night.

John Owen, producer of industrial shows and expositions, has optioned the dramatic rights to the Ludwig Lewisohn novel, "The Case of Mr. Crump."

John D. Hess' "The Better Mousetrap," which Michael Ellis tried out at his Bucks County (Pa.) Playhouse two summers ago, has been optioned for Broadway production by Ellis and Albert Selden, with Bretna Windust as director.

Theatre party agent Lenore Tobin and her publisher's rep-husband Meyer Schatner are due back this week or next from a vacation trip to Cuba and Mexico.

Frank Wagner took over on short notice last week to provide new choreography for the "Ziegfeld Follies," succeeding Richard and Edith Barstow. The deal was agent by Hillard Elkins.

Kenyon Nicholson recently acquired and is now operating the Delaware Valley Bookstore, New Hope, Pa. The playwright has been a resident of the Bucks County town for many years.

Producers Shepard Traube and George Axelrod wasted no time putting the article, "A" ahead of the titles of their respective new Broadway shows, "Holiday for Lovers" and "Visit to a Small Planet," thereby obtaining positions near the top of the alphabetical ad listings in the New York dailies.

Former scenic artist-actor Charles Ellis has a one-man exhibition of paintings at the Institute of History & Art, Albany. Since retiring from the theatre he's been living in Austerlitz, N.Y., not far from the state capital.

Whitney R. Sponsler, who designed most of the theatrical report and accounting forms being sold by the American Legitimate Theatre Service, a coast firm, is a legit producer and former production manager of the U. of Southern California Dept. of Drama.

Andy in next summers edition of Guy Lombardo's production of "Showboat" at Jones Beach, N.Y. Frank Fay is planning to bring Paul Gerard Smith's comedy, "Hailigan's Halo" to Broadway next May. He'll be producer, director and star.

Joshua Logan will direct the James Leo Herlihy-Williams Noble play, "The Children's Comedy," which James Hammerstein and Barbara Wolfertman plan to present on Broadway next season.

Playwright Joseph Kramm will discuss rewriting problems and the contribution of actors and director to a play with members of the New Dramatists at the organization's New York studio tonight (Wed.). Theatrical memorabilia provided by legit alumni of Princeton (N.J.) (Continued on page 61)

Casting

BROADWAY
Major Barbra: Louis Latham (succeeding Sally Gray).
Shinbone Alley: David Winters.
Hotel Paradiso: Bert Lahr, Wiseman, Kennell Roberts, Hurd Hatfield, Lansbury, Arthur Treacher, Vera Peerce, Douglas Byng, James Bernard, Nancy Devereaux, Joan Ellen Caine, Helen Quarrier, Patricia O'Brien.
Liza: Hugh Reilly, Anne Seymour, Marion O'Brien, Bert Bertram, Edward Burns.
Diary of Anne Frank: Ben Hammer (understudy to Joseph Schildkraut).
Egghead: Karl Malden.
Joker: John Boyd, Mort Marshall, Bruce Kirby, John Burt Smith, Howard Newman, Marjorie Gateson, Patricia O'Brien.
No Time for Sergeants: Karl K. Redcoff (succeeding Edmund Johnston).
Hide and Seek: Isobel Elsom, Carl Harbord, Dolores Dorn Heft, Walter Brooke, Peter Lazer, Marilyn Siegel.
First Gentleman: Maria Fein, Guy Spauld, Inga Swenson, Clarence Derwent, Peter Donat, Wesley Addy, Tonio Selwart, Le Roi Operti, Robert Goodier, Helen Burns.

OFF-BROADWAY
Duchess of Melfi (Phoenix): Earle Hyman, Jacqueline Brooks, Joseph Papp, Kenneth Rios, Edith, Eric, Richard Voipone; Sylvester Campbell (succeeding Al De Silo); Mervin Williams, Lee Richardson (succeeding Robert Blackburn).
Iceman Cometh: Bill Daniels (succeeding George Segal); Eileen Ryan (temporarily succeeding Dolores Dorn Heft).
Exiles: Mark Lenard, Jutta Wolf, Michael Kane, Betty Miller, Mabel Cochran, Forest Van Zant.
Purgle Post: Liam Lennhan.
Apollo of Bellac & Virtuous Island: Martyn Green, Staats Cotsworth, Berry Kroeger, William Marshall, Mary Learson, Tally Beatty.
Right You Are: Vincent Gardenia, Dee Victor, Susanne Eden, Eric, Eric, Eric, Miriam Goldine, Leonard Elliott, Reuben Singer, Dolores Quinton, Dennis Drew, Maggie Owens, Viola Swayne.

CAN YOU FIT IN

with a theatre ticket organization? Prompton, sales, packaging, and individual ticket brokerage. Contacts in the legitimate theatre will help.

Box V-4556-57, VARIETY, 154 W. 46th St., New York 36, N.Y.

Standard Legit Theatrical Forms and Reports

All forms \$1.00 per 100

Send for Your FREE Sample Set TODAY

American Legitimate Theatre Service 6000 Sunset Blvd. Hollywood 28, California

PROFESSIONAL CARDS HONORED Theatrical and TV Make Up • All Leading Cosmetic Lines • Imported & Domestic Perfumes • Distinctive Fountain Service

FR. 101-1011 OPEN SUNDAYS "The Drug Store of the Stars"

HADLEY RECALL DRUGS 1181 6th Ave., Cor. 46 St., NEW YORK Telephone PLaza 7-0223

Smash Location
for THEATRICAL FOLK

West of Broadway
Off Times Sq.

CHEERFUL ROOMS
with BATH

1 to 2 ROOMS
LIGHT HOUSEKEEPING
UNITS

Special low rates for Entertainers

HOTEL PRESIDENT

48th St., West of B'way
Circle 6-8800

Literati

Diana Barrymore's Jackpot

William E. Buckley, trade veepee of Henry Holt & Co., created a literati jackpot payoff for Diana Barrymore's autobiography, "Too Much Too Soon," which she wrote in collaboration with Gerold Frank. Warner Bros. paid \$150,000 for the screen rights. Look mag paid \$50,000 for a 25,000-word serialization in advance of Holt's April 8 publication of the 100,000-word book which is a \$3.95 item. New American Library paid \$50,000 for the paperback edition, an unusually high figure. Book's initial hardcover 50,000 print order has 35,000 advance orders.

Because of Frank's collaboration with Lillian Roth on "I'll Cry Tomorrow" (Mike Connolly was the third collaborator), the Barrymore book must suffer comparison with "Cry." "Too Soon" seems to be outstripping "Cry" on fancy coin. Incidentally, Frank is set at \$1,250 a week (for 4-8 weeks) at Warner's to adapt the book for the screen. Carroll Baker will play Miss Barrymore and Fredric March has been mentioned for John Barrymore.

Metro paid \$80,000 for the Lillian Roth screen rights. "Cry" sold about 100,000 in hardcover and 1,000,000 in the paperback reprints.

N.Y. Times' VARIETYese

Harvey Breit, associate editor of the N.Y. Times Book Review, leads off a piece on Random House's 19 pix sales to Hollywood, with the caption "Big Biz."

In appraising this segue from Book Row to Culver City, Bev Hills and Burbank he writes "To sum up: Pix Fiz, Books Whiz, Books Pix Big Bizz."

Metro Lapses Option

New echelon with Metro is presumed to be the reason for the studio forfeiting its \$20,000 option money against the \$150,000 price for Walter Lord's "Day of Infamy," saga of the Pearl Harbor "sneak attack." Darryl F. Zanuck is now reported interested in the book.

Lord's "A Night to Remember" (SS Titanic tragedy) is being filmed by J. Arthur Rank. Lord is currently in London working on the script for which he was paid 4,500 pounds (about \$15,000) against percentages. He's due back in the U.S. on March 20 in advance of the March 25 publication (by Henry Holt & Co.) of "Infamy" which is co-Book-of-the-Month selection for April with Richard "Pajama Game" Bissell's "Say, Darling," said to be the saga of the George Abbott musicalization of the latter's novel, "7½ Cents."

Another Holt book, "The Enemy Below," by D. A. Raynor, a March Reader's Digest Book Club selection, is being done by 20th-Fox.

'Trump' Suspends Pro Tem

Trump, humor bimonthly under same publication management as the highly successful Playboy, will resume publication in the fall. Its first two issues were dated January and March, each with 250,000-350,000 circulation.

Other than common ownership, Playboy, which erected its own new office building in Chicago, is otherwise divorced from Trump, which has a New York publication headquarters, Trump's Gotham management figures it "overextended" itself, for a new publication, and is readying the No. 3 issue, when it resumes, probably in September, per present plans.

Many of the Trump mag staff are ex-Mad editorial staffers. Mad, not related to either Trump or Playboy, is a 25c bimonthly; Trump is a 50c periodical. Playboy's December issue reportedly hit a peak 900,000 circulation.

The Loew Story

On E. P. Dutton Co.'s spring list is Bosley Crowther's "The Lion's Share" (Story of an Entertainment Empire) which the N.Y. Times film editor does as a historical treatise of the Loew's Inc.-Metro saga.

Same firm will publish "Tin Can On A Shingle" (The story of the Monitor and the Merrimack) by (the late) William Chapman White and Ruth White, which his widow completed posthumously. Mrs. White is better known in show biz as Ruth Morris, whose father founded the William Morris agency.

Chicago American feature writer Gladys A. Erickson authored "Warden Ragen of Joliet," with an introduction by her editor, Henry Reutlinger, and the foreword by the subject of the book, Joseph E. Ragen. Stephen Winsten's "Jesting Apostle" purports to be "the private life of Bernard Shaw,"

"Days of the Phoenix: The 1920s I Remember" by Van Wyck Brooks; and J. Ma. Corredor's "Conversations With Casals" (preface by cellist Pablo Casals himself) are other Dutton items.

Cantor, Lasky, Berlin

Jesse L. Lasky's autobiography will be a June publication by Doubleday, titled "I Blow My Own Horn," written in collaboration with Don Weldon.

Eddie Cantor's memoirs, "Take My Life," in collaboration with Jane Armstrong, is also due via Doubleday, in May. Both are \$4.50 volumes.

A biog of another sort is Ellin Berlin's "Silver Platter: A Portrait," story of Mrs. John Mackay, wife of one of the great Comstock Lode silver barons, and mother of the author, Ellis Mackay (Mrs. Irving) Berlin.

80-Year-Old Argonaut Sold

The Argonaut, 80-year-old Frisco weekly which once was one of the west's most influential papers, has been sold to Harry H. Nasburg, former Minnesota and Denver newsmen.

William Wallace Chapin, Argonaut publisher since 1929, was the seller. Chapin, former publisher of the old Chicago Herald, Seattle Post-Intelligencer, Sacramento Union and a pair of defunct Frisco area dailies, plans to retire.

Sale price of The Argonaut, which was the outlet for such writers as Mark Twain, Bret Harte and Ambrose Bierce, was not revealed.

O. Henry's 1957 Collection

Although many, including this reviewer, may disagree with editor Paul Engle's selection of the three prize-winning short stories in the O. Henry 1957 Awards (Doubleday; \$3.95), the fact remains that each and every one is an honest contribution to literature as such, characterizations deeply wrought by craftsmen of the creative arts, but for the most part lacking in definite endings to make them palatable for the entertainment media of radio, tv and films. It is commendable that the editor, assisted by Constance Urdange, alone is responsible for the final selections which includes a pair of stories dealing with the "black" and "white" issue, for which both sides are presented by writers of the particular race.

Again, the emphasis is on the quality of writing in college and off-beat magazines, although such slicks as Mademoiselle, McCall's and Harper's Bazaar find representation alongside such publications as The New Yorker and Harper's, each with two selections, and the following college magazines: Kenyon, Colorado Quarterly, Epoch, Perspective, and Sewanee Review. First prize went to Flannery O'Connor for "Greenleaf," in Kenyon Review; second to Herbert Gold for "Encounter in Haiti," in Midstream; and third to George P. Elliott for "Miracle Play," in Hudson Review. Among the more popular names included in this latest O. Henry anthology are William Faulkner, Jean Stafford, Irwin Shaw, John Cheever and Mary McCarthy.

Maureen McManus Back

Maureen McManus is back as publicity director of Henry Holt & Co. Betty Ringler will be her assistant.

Miss McManus resigned some years ago and was last in a similar promotion spot with Reader's Digest.

CHATTER

Edo McCullough's "Good Old Coney Island" is a Scribner publication for May.

The Chinese World of New York Inc. authorized to conduct a printing and publishing business in N.Y. City.

Doubleday is publishing Holiday mag's photographic treatise on "Europe In Color," intro by Allan Nevins.

Dick Gersh doubling as editorial consultant and press rep for the new Dig mag out of Teen-Age Publications.

Another book on the Grace Kelly clan is Barnes' upcoming "That Kelly Family," by John McCallum.

Margaret Kennedy's upcoming novel, "The Wild Swan" (Rinehart), has a motion picture locale as its plot background.

Ruth Milne, of the KFMB, San Diego, Calif., staff, has written a juvenile novel, "TV Girl Friday," which Little, Brown will publish.

Women's Day radio-tv columnist Jack Cluette's "How to Build an Orange Crate (From Old Pieces of

Furniture)," book of humor, due via Doubleday in May.

Met g.m. Rudolph Bing wrote the foreword to "Opera Caravan," saga of the Metropolitan Opera Co.'s tour, as authored by Quaintance Eaton for Farrar, Straus & Cudahy.

Annual "Eternal Light" award dinner (March 31), under Jewish Theological Seminary auspices, this year honors president-editor Ogden Reid of the N.Y. Herald Tribune.

Walter Lord, author of the best-selling "A Night to Remember" (SS Titanic), has done an encore for Holt titled "Day of Infamy" (the sneak attack on Pearl Harbor) for March publication.

The Wilma Montesi scandal has been put into book form by long-time correspondent and resident of Italy, Melton Davis, under title of "All Rome Trembled," which Putnam will publish.

Henry Staden is sales manager for the newly formed (David) McDowell, (Ivan) Obolensky Inc., trade book publishers. Mrs. Irene Glynn, ex-New Directions, is office manager.

Lee Mortimer has warned Simon & Schuster that he will take legal action against the firm if a projected book by cartoonist Walt Kelly is published under the title of "Pogo Confidential."

The first of Lord Beaverbrook's historic memoirs is titled "Men and Power, 1917-18" which Duell, Sloan & Pearce is publishing in America. Same firm is bringing out Burl Ives' collection of 50 "Irish Songs."

Robert Downing is one of 10 authors represented in a new anthology of dramas for young people, "Blue-Ribbon Plays for Graduation," which has just been published by Plays Inc., of Boston; edited by Sylvia E. Kamenman.

Rex Smith, vet newspaperman, now public relations veepee of the American Airlines, long an aficionado of the toros, has authored an anthology of Spanish bullfighting which Rinehart is publishing under the tag of "Biography of the Bulls."

Eighth annual Book Awards Committee presentation, March 12, will have professor-tv moderator Bergen Evans as emcee and USIA director Arthur Larson as guest speaker. Awards go to best books of fiction, nonfiction and poetry for the year.

Hep Cat's Review Inc. has been authorized to conduct a printing and publishing business in New York, with capital stock of 200 shares, at par value. Directors are Tobias Stoffer, Robert E. Fischer, Gabriele Barret, Lewis Harris, N.Y. City, was filing attorney.

Cleveland Symphony concertmaster Josef Gingold wrote the foreword to "The Violin Maker," by William Alexander Silverman, Cleveland newspaperman whose hobby is violin collecting, which is the subject of this John Day book to be published in May.

Al Morgan's "Cast of Characters" gets an E. P. Dutton hardcover issuance next August. Author is penning new novel on strength of his observations re Hollywood during making of his "The Great Man" pic at Universal (Jose Ferrer).

Edward Everett Tanner III, better known as Patrick Dennis ("Auntie Mame," etc.), coauthored "The Pink Hotel," in collaboration with Dorothy Erskine, for Putnam publication in July. Same pub bringing out "Slimming the French Way" by Albert Arbus.

M. J. Wexler, "It Happened in New York," which Coward-McCann will publish next summer, is a collection of many of his pieces about old New York originally in The New Yorker. Same pub is bringing out Jean Anouilh's play, "The Waltz of the Toreadors," as translated by Lucienne Hill.

Ted Pratt's short story, "Literary Tea," a once-over of the Gotham literary scene, will be part of the April Esquire. Meantime, the scribe has finished an article for the N.Y. Times' mag section on the 50th Anniversary (this spring) of MacDowell Colony, all around art setup at Peterborough, N.H.

Seamus Walshe, an Irish Roman Catholic, is co-author with American Protestant Alden Hatch of "Crown of Glory" (The Life of Pope Pius XII), which Hawthorn will publish March 22. A VARIETY item last week gave the latter who did the biogs on the Eisenhowers, Claire Luce and others) sole billing.

Meredith Publishing Co., Des Moines, has announced an \$8,000,000 expansion of plant facilities in the north this year. In addition to publishing Better Homes & Gardens and Successful Farming magazines, Meredith is publishing an increasing number of books in home and allied subjects. An 88-acre tract of agricultural land is under consideration for the expansion program.

Legit Bits

Continued from page 60

U. is being displayed at the school's Firestone Memorial Library.

Martin Balsam, who's withdrawn from the Broadway cast of "Middle of the Night," will appear in the film version of "Time Limit," which gets underway March 20 in Hollywood.

Legit pressagent Leo Freedman is enroute to the Orient from San Francisco on the first leg of a three-to-four-month trip around the world.

Michael Pollock, former press-agent for the Nixon Theatre, Pittsburgh, and the Music Guild series in the same city, has joined the staff of the Independent Booking Office, the outfit recently formed by the League of N.Y. Theatres. She'll (sic) be assistant to manager Harold Goldberg and will handle publicity.

The premises at 123 East 54th St., New York, formerly occupied by Gilmore's Restaurant, is understood to be the property for which Vincent Sardi Jr. is negotiating as a location for the proposed new branch of Sardi's Restaurant. The present establishment in West 44th St. will continue as before.

Nat Parnes, house and company manager of the Phoenix Theatre, N.Y., became a grandfather Monday (25) when his daughter, Mrs. Kenneth Kaplan gave birth to a daughter.

Robin Patterson and Laurel Crosby, heads of the Canadian Players, are in New York to seek tv dates for the touring troupe.

The former Second Avenue Baptist Tabernacle, on New York's lower eastside, is being converted into a two-theatre operation by Lily Turner, who co-produced "The House of Bernarda Alba" on Broadway in 1951. Miss Turner, who's also been active in off-Broadway and stock management, plans to have a 250-seat principal playhouse and a 135-seat experimental showcase located on different levels in the two-and-a-half story stone structure.

Romeo Muller, a member of the New Dramatists, has been granted a \$500 John Golden Playwrights Loan for a 10-week period, during which time he'll work on the completion of his new play, "Cedar Hill Park."

Nancy Wallace Henderson, of Chapel Hill, N.C., was in New York recently for confabs on her play, "Lo the Angel," which Rogers & Cartwright plan for Broadway production next fall. The duo have also optioned "My Lady Dailies" a nearly-completed play by Mrs. Henderson.

Edward Greenberg, directing the musiccomedy segment of the Stamford (Conn.) Playhouse stock season, will stage the St. Louis Municipal Opera Co. season next summer.

Sylvan Levin will be baton for the touring company of "My Fair Lady."

Mordecai Gorelick has designed the sets, Johnny Johnston the costumes and Paul Morrison the lighting for "Good as Gold."

Production staff for "Hole in the Head" includes Boris Aronson, set designer; Patton Campbell, costume designer; Kip Good, assistant to director Garson Kanin, and Peter Zeisler, production stage manager.

"Career," a new play by James Lee, presented last summer at the Alley Theatre, Houston, Tex., is scheduled for off-Broadway production later this season by Charles Olsen and James Preston.

Bev Kelley, pressagent for the touring "Great Sebastian," has succeeded Walter Alford as drummer for the touring "Cat on a Hot Tin Roof." Allen Lester is also out in advance of "Cat."

Backers of the forthcoming Cheryl Crawford-William Myers Broadway production of "Good as Gold" will not share in the film rights to the John Patrick dramatization of the Alfred Toombs novel. The picture rights are owned by a corporation specifically formed for that purpose by Myers. As compensation, however, the investors' split of the profits on the play will be 60% instead of the customary 50%.

A musical version of Elmer Rice's "Dream Girl" is scheduled for Broadway production next season by Jo Mieliner. The book adaptation is by Rice, with the composition and lyricist still to be set. "Labyrinth" the Sol Stein play is slated for Broadway production by Alfred de Liagre Jr., with Hume Cronyn already set for the Whitaker Chambers role.

Reginald Denny will replace Robert Coote as Col. Pickering in "My Fair Lady" next July 1.

Norman King's meller, "Shadow of a Doubt," presented in London

in the summer of 1955, has been optioned for Broadway production by Charles Adams co-producer with Joseph Neebe of "Apple Cart."

Swiss playwright Friedrich Duerrenmatt's "Der Besuch der Alten Dame" ("The Old Lady's Visit") has been optioned for Broadway production by Herman Shumlin, with Marilee Veeney set to do the American adaptation.

"Last Days of a Young Man," by James Andrews, is slated for production by Walter Fried and Liska March.

F. Hugh Herbert has acquired the French play, "La Plume," by Jean Gredy and Jean Pierre Barillet, for adaptation as a Broadway entry.

James Reynolds

Continued from page 57

Follies," "Ziegfeld Follies"; one "Music Box Revue"; "Sunny," "Criss Cross," "Oh, Please," "The Vagabond King," "Dearest Enemy" and "Fifty Million Frenchmen."

He was overall artistic director for C. B. Dillingham for all the Frederick Lonsdale plays including: "The Last of Mrs. Cheyney," "On Approval," "The High Road," "These Charming People," also "The Command to Love," "The Royal Family" and various other ranking hits. In London he designed several C. B. Cochran revues including: "The League of Nations," "Mayfair and Montmartre" and also "Bow Bells." He has also designed ballets and operas in Rome.

"When I think of Marilyn Miller—and Grace Moore—and Delysia—and Jessie Reed—and Helen Lee Worthing—and Dolores, and see how Broadway works it over now! Brother! Maybe they couldn't dance as brilliantly as a regular line girl today—but they certainly sparked. It was our business to see that they did."

Since leaving Broadway, Reynolds has expanded his artistic talents to designing and decorating hotels, also houses and apartments here in this country and in Europe. His paintings bring top prices. He has also traveled extensively in the Orient on archeological projects for historical surveys.

However, most of his time now is devoted to writing. His subjects are travel, ghost stories (Irish mostly) and architectural studies, all handsomely turned out, which have become collectors' items. He's done 16 books in all. He divides his time between New York and Europe. He leaves early in May to complete research on his next book.

Off-B'way Shows

Continued from page 60

A Box of Watercolors

north of Indianapolis and is named for the play's patriarch. He's, an odd chap whose first wife swallowed a bottle of iodine, whose daughter by that marriage sports a mantilla, plucks a guitar and dreams of escaping to Chicago, and whose second wife may or may not (the author leaves doubt) love the gas station attendant who yens the aforementioned daughter.

It's one of those plays in which the catalyst is a person of simple faith, this time a 17-year-old girl who stopped to buy some paints in Indianapolis, enroute to Chicago, and got back on the wrong bus. When the girl is dropped off at Hedge's farmhouse for return delivery, the old codger determines ere evening to adopt her.

There's a thoroughly winsome performance of the lost little girl by Jane McArthur. Clad (symbolically, of course) in white skirt, shirtwaist and sweater, Miss McArthur has non-saccharine innocence and charm, and manages to infuse the play with a touching quality the author failed to capture on paper.

Olive Dunbar uses homely little touches to portray the tyrant's current wife, Lilyan Wilder is alternately brooding or angry as the daughter who is repelled by a man's least gesture of affection, while Paula Bauersmith and Carleton Carpenter operate with sufficient vigor.

Ed Flesch has designed a skeleton set to frame the action. Wood's play needs the same starkness, but neither he nor stager Bill Penn has found it.

Geor.

Broadway

Rock Hudson in Manhattan for a week to publicize "Battle Hymn."

Metro eastern story editor Olin H. Clark off for his annual vacation in Jamaica.

Herbert Rosener, San Francisco exhibitor in New York for a three to four-week stay.

21st annual Variety Club International Convention will be held at the Roosevelt Hotel in New Orleans April 3-6.

Easter: Sunday brunch at the Waldorf will be tied to the Damon Runyon Cancer Fund, in honor of Humphrey Bogart.

Producer Joe Pasternak off on a personal selling job on his "Ten Thousand Bedrooms." Anna Maria Albershetti will also tour to plug the Metro film.

Theatrical attorney I. Robert Broder starting month's holiday today (Wed.), planning for a few days in Havana, thence to Mexico City, and back via Hollywood.

Harold Bowden, general manager of J. C. Williamson Theatres Ltd., in Australia, arrived in New York with his wife last Thursday (21) for a gander at the Broadway shows.

Arthur L. Mayer, prez of the Independent Distributors Assn., joined judging panel for the eighth annual Robert J. Flaherty Film Award sponsored by City College's Institute of Film Techniques.

Joseph DiRoberto, assistant manager of Loew's Orpheum, New York, has been named acting manager of Loew's Boulevard, Bronx, succeeding Jack Blum, who has been transferred to Loew's Spooner.

Ileg Briansky, premier danseur and choreographer of the Marquis de Cuevas Ballet Co., replaced George Skibine for the Chicago Ballet's engagement in Texas Municipal Auditorium. Skibine suffered leg injury.

Don Ameche, Tony Martin, Walter Pidgeon and Mike Todd are added starters to the long talent roster which will participate in the Jewish Theatrical Guild's "entertainment industry tribute" to Jimmy Durante at the Waldorf-Astoria March 17.

Sam Stark, who operates one of the most extensive theatrical memorabilia museums (old programs, billposters, etc.) from his Laguna Beach (Calif.) base, is due back from a leisurely sixmonth European trip on May 25. His wife accompanied him.

Ed Murrow will "Person-to-Person" Adah and Ted Lewis from their Central Park West apartment March 8 over CBS. Bandleader then heads to open the new Palm Beach (Fla.) Towers but is stalling a Havana engagement because of the current political strife.

Mrs. Tobie C. Davis, president of Tobie Associates, fashion merchandise consultants, leaves on extended tour of the Far East today (Wednesday), will visit Tokyo, Bangkok, Hong Kong, Kyoto and Osaka, returning to N.Y. about April 1.

Theatre Authority gave its okay for talent, and WABD, New York t.v'er, will clear 17 1/2 hours of time on May 25 and 26 for a telethon in behalf of the City of Hope National Medical Center. George Jessel is national chairman of special events in charge of the telethon.

The power of television: Toots Shor says he "never does any business Sunday nights; my mob is in stir over the weekend resting up for the middle-of-the-week breakdowns, but a week ago Sunday and again this Sunday they all swarmed in just to buck me up I guess."

If and when NBC-TV does a spectacular "salute" to Irving Berlin, which is something Manie Sacks has been discussing with the songsmith, latter would only appear for a chorus of "God Bless America." Whatever fee, would go to him he would allocate to the "God Bless America" Fund (Boy and Girl Scouts).

Robert (Crecas) for 22 years maitre d'hotel at the now shuttered Club Versailles—and for 20 years prior thereto associated with Nicholas D. Prounis at the old Beaux Arts on West 40th St.—is the new maitre d' at the Club Harwyn. Owner Ed Wynne put Robert, easily one of the best known nitery greeters in Gotham, in complete charge of his East 52nd Street bistro.

Betty (Mrs. Marc) Spiegel returns today (Wed.) to Paris on the SS U.S., the Continental head of the MPAA preceded her back to their European base last month while she visited her family in Ohio. The David (Helen) Lewises (Continental chief for Metro) in for two more weeks. Janine and Harry Novak (also for Columbia), also based in Paris, slated to arrive next week on business.

Thomas Quinn Curtiss, correspondent for VARIETY in the

French capital and drama critic of the Paris edition of the N.Y. Herald Tribune, kept his annual St. Valentine's birthday rendezvous with George Jean Nathan although somewhat belatedly, being kept abroad by business until last week. The vet critic was 75 on Feb. 14 and, while ailing, just completed another book. Curtiss flies back to Paris this weekend after 10 days of intensive show-going.

Edward G. Robinson sold the major part of his art works, one of the largest private collections in the U.S., for over \$3,000,000 this week. Transaction, described as the biggest of this generation, was made with M. Knoedler & Co., New York art dealers, with 58 impressionist and post-impressionist and one Degas bronze involved. Robinson still retains part of his collection, consisting of 13 paintings and a second bronze, and it's reported he bought back 14 additional paintings from Knoedler.

Paris

By Gene Moskowitz
(28 Rue Huchette; Odeon 4944)

New Samuel Beckett play, "Fin De Partie," due in soon.

"23 Paces to Baker Street" (20th) a surprise hit on solid reviews and word-of-mouth.

Twenty-two countries already have accepted the invite of the Cannes Film Fest. May 2-17.

Nicholas Ray and scripter Gavin Lambert to Tripoli to begin extors on "Bitter Victory" (Col).

Ludmilla Tcherina debuting at the Opera, via the Opera Ballet, in "Le Martyre De Saint Sebastien."

In 1956, the French public spent \$150,000,000 on films and \$2,154,000,000 on hard liquor, wines and other alcoholic drinks.

Gerard Philippe's pic, in which he starred and directed, "Till L'Espiegle," forbidden in Holland because some dialog and situations were felt offensive to Dutch Catholics.

Preston Sturges will not make "Long Live The King," which was planned to be done in English as a German-Swedish coproduction with Michael Wilding and Cesar Romero, because of financial differences with producer John Sheldon.

After breaking records with their last pic, "Notre-Dame De Paris" (to tune of a first-run \$600,000), Robert and Raymond Hakim's next venture is a film version of Emile Zola's "Pot Bouille," with Julien Duvivier to direct. Gerard Philippe would star.

Washington

By Florence S. Lowe
Esther Williams here to highlight McCall Mag's "Togetherness" awards.

Robert Ryan and Aldo Ray duetting here Thursday (28) to beat drums for their latest starrer, "Men in War."

Fiddler Yehudi Menuhin, in for a National Symphony stint, stayed over to see "Dream Girl," starring Sefton Darr, current click at Arena Stage.

Australia

By Eric Gorrick
(251a Pitt St., Sydney)

Bid being made to boost night baseball in Adelaide.

Sam Snyder's "Water Follies" doing a second run in Melbourne. "High Society" (M-G) swings into its 22nd week at the Liberty, Sydney.

David N. Martin winding up good Melbourne run with "Witness for the Prosecution."

"Pajama Girl's" away to good start at Her Majesty's, Melbourne, for J. C. Williamson Ltd.

Lee Gordon has announced that he will dicker for more U.S. talent during his present trip to America.

David Martin will bring his "Olympic Follies" into Tivoli, Sydney, this month. Julia is starred.

Cliff Holt appointed prexy of the 47-Club of Aussie advertising execs. Holt is publicity chief for Hoyt's pic loop here.

Government is expected to relax more import restrictions by next June as the Aussie trade balance swings into the black after long-time red.

Norman Adams will go in as Paramount's publicity chief, replacing Herman Flynn who resigned after 36 years. Adams was formerly with J. C. Williamson.

Harry Wren, prexy Celebrity Theatres, is spotting his revue, "Good Old Days," at Rivoli Melbourne, by agreement with David Martin. Revue stars oldtime vaude faves.

British Empire Films, distributor unit under the Greater Union Theatres-Rank banner, will take on some Continental field pic next month in addition to handling the Rank product.

London

(Temple Bar 5041/9952)

Pearl Bailey opens a month's cabaret run at Cafe de Paris next week.

Channing Pollock elected to honorary membership of the Inner Magic Circle.

Richard Burton signed by Paul Graetz for his upcoming production of "Bitter Victory."

Deborah Kerr and David Niven named by Otto Preminger for the leads in "Bonjour Tristesse."

Ken Gliniger honored at reception tomorrow (Thurs.) hosted by directors of Rainbird, Maclean.

Andrew Stewart named Scottish controller to the BBC, succeeding M. Dinwiddie, who is due for retirement this summer.

Important show biz contingent on the Queen Elizabeth trip from N.Y. included Robert S. Wolff, Pearl Bailey, Leo Genn and Walter S. Lord.

Copa's first British production, "Seven Waves Away," with Tyrone Power, Mai Zetterling and Lloyd Nolan starred, gets its world preem at Odeon, Marble Arch, March 7.

Albert Sidi, named champion manager of Associated British circuit, gets a two-week trip to New York with his wife as prize. Stanley Warner circuit will play host.

George Raft anked his role in "Morning Call" in which he was due to co-star with Bella Darvi. Miss Darvi also left the cast; being replaced by Ron Randall and Greta Gynt.

Miami

By Lary Solloway
(1755 Calais Dr.; UN 5-5389)

Jackie Miles signed a five-term deal with the Americana; Gene Daylos a four-term for next year. Victor Borge had to nix the \$20,000 offer for week's stand by the Americana; couldn't clear the April date.

Gracie Fields cocktail-partied by Arthur Blake Monday (25) at his new spot, London Towne in Vendome hotel.

Manie Sacks in for several days; the NBC programming topper visited with Tony Martin and Cyd Charisse at Fontainebleau.

Errol Flynn and Huntington Hartford 3d down from Palm Beach to help Nils T. Granlund (NTG) choose showgals for his new show to be presented soon in Las Vegas.

Anita Ekberg and Tony Steele still houseguesting with the Horace Dodges, but staying out of public places since front-page publicity on row with sculptor from Havana at recent Heart Ball.

Idea Cantor spent several days at Miami Heart Institute, following mild coronary attack after attending last week's birthday celebration dinner for Eddie. Okay now.

Rome

Latest American legit on the Roman boards is "A Hatful of Rain."

Anna Magnani off for Hal Wallis production, "Obsession," in Hollywood on Cristoforo Colombo.

Rosanna Podesta and husband, director Marco Vicario, off to film in Portugal before going to Hollywood.

George P. Skouras held press conference before Continental premiere of "Oklahoma" and Todd-AO at the Adriano.

Isa Miranda, who was in "Summertime," doing Jean Cocteau's experimental dramatic piece, "Atelier 212," in Belgrade.

Ben Hecht, two of whose scripts, "A Farewell to Arms" and "Legend of the Lost" are shooting here, arrived on Cristoforo Colombo.

Ava Gardner, now a blonde, doing Bricktop's and the Cabala with Walter Chari whose musical show, "Buona Notte, Bettina," is playing here.

David O. Selznick joined his wife, Jennifer Jones, who is preparing for shooting of "A Farewell to Arms" in the Dolomites and here.

Henry McLemore, Ruth Waterbury and Pilar Palette (Mrs. John Wayne) all arrived here prior to visiting "Legend of the Lost" on location in Libya.

Isa Peterson, Swedish actress who works here, off for Saigon to appear in "The Quiet American." Company returns here for interiors late in March.

Maudeleine Renaud-Jean Louis Barrault company will begin tour of Italy under auspices of Remigio Paone first week in April following return from U.S.

Robert Strauss begins shooting in first chapter of new "GI" series at Tirrenia for Harry Saltzman this week. Scripter Jim O'Neill in and out on a quick visit.

Federico Fellini, director, and Giuletta Masina, star of "La Stra-

da" Oscar nominee, fly to U.S. March 15. She will confer with M-G and 20th-Fox execs on contract offers.

Madrid

(Castellana Hilton; 372200)

By Ramsay Ames

Charles Trenet opened at Cabaret Pasapaga for five days.

Ingrid Bergman's "Elena and the Men" directed by Jean Renoir, is in its third big week at the Palacio de la Prensa.

Mrs. Ambassador Lodge has a protegee, a young Spanish dancer named Carmen Albeniz. Yesterday she gave a recital at the Teatro de la Zarzuela.

Actresses May Britt and Ivy Bless came to Madrid to attend Neils Larsen's mammoth cocktail party for John Mather, who is opening Spain's first international talent agency, to be managed by Larsen.

Starting the end of February, Spanish television will have daily newscasts from CBS in New York, with more of that company's programs to follow later on. CBS European representative, Henri Grundman, is here now dubbing five shows ("I Love Lucy," "The Whistler," "San Francisco Beat" "You Are There," "Tales of the Foreign Legion") for Latin American distribution.

Mexico City

By Pete Mayer

(Tel: 189000 Talpan 264)

Yma Sumac, Lass Vegas bound, will take a N. Y. vacation first.

Denise Darcel into swanky Chanteclair nitery in Hotel Reforma.

Universal's foreign chief, Americo Abaof, in to visit with his brother.

Shooting starts this week on Silvia Pinal's first as a producer-star, "Lend Me Your Body."

First Mexican Cine Encyclopedia goes on sale here this week. Tome took two years to prepare.

Institute of Fine Arts director Celestino Gorostiza organizing the first Pan-American Theatre Fest.

Only two local films getting Cannes Festival consideration, "Land of Men" and "A New World."

Producer-director Joselito Rodriguez, having just completed his latest pic in 10 days, is now laid up with a broken leg.

20th-Fox checking all the local bullfighters in hopes of finding someone to play opposite Ava Gardner in "The Sun Also Rises."

Producer Alfonso Patino Gomez off to Cuba, Santo Domingo, Venezuela, Colombia and Panama for further filming on his "United in Song."

Boston

By Guy Livingston
(344 Little Bldg.; Hancock 6-8386)

Joan Bennett in "Janus" current at the Plymouth.

Frankie Laine current at Blintrib's through Sunday (3).

Duke Ellington, current at Storyville, feted at press party in the Rickshaw Tuesday (26).

Gene Allen current at Al Taxier's Bradford Roof, where songstress Gaye Dixon is held over.

Don Gay, AP photo ed of Hub bureau, back from Antarctica expedition after five months writing and shooting stint.

WNAC-TV got a State Department request for their film on the Hungarian refugee situation, shot in Austria and on the border, "World Sorrow."

W. G. Gavin, former managing editor Boston Traveler, now associated with Hub artist Jack Frost in big "1958 Yankee Homecoming" promosh.

Carroll Baker in to nab Harvard's Hasty Pudding Club pot, symbol of their "Woman of the Year" award and opening of "Sin of Pat Muldoon" at Colonial Monday (25).

Pittsburgh

By Hal V. Cohen

Calgary Brothers replaced Elsa and Waldo in show at New Nixon. Playhouse opens "Teahouse of August Moon" for a run March 31.

Bandleader Jack Purcell and his wife celebrated 11th wedding anni. Andriani Bros. back for first time in years for two weeks at the Ankar.

Civic Light Opera dancer Nora Ann Reho signed for the chorus of "Shinbone Alley."

Bill Zeilor, Penn Theatre managing director, on sick leave and convalescing in Atlantic City.

Nejla Ates will double into Copa for last two nightly shows next week from "Fanny" at the Nixon.

Casino stripper Patti Waggin's husband, Don Rudolph, getting tryout as pitcher with Chicago Whitesox.

Hollywood

Air Force kudosed George Gobel.

James Stewart returned from Latin American vacash.

Mike Todd did the after-dinner bit at the L.A. Press Club.

Red Buttons returns from Japan location on "Sayonara" March 2.

Patrice Wymore prepping an April 22 concert with Spanish Philharmonic at Palma.

Kay Harrison, Technicolor Ltd. managing director, planned back to London headquarters.

Boris Karloff heads for Alaska next month to reprise his "Arctic and Old Lace" role.

John Raitt will appear opposite Mary Martin in "Annie Get Your Gun" for Civil Light Opera Season.

George J. Schaefer set as producer's rep for Henry Fonda-Reginald Rose's "12 Angry Men."

Ronald Reagan tees off East coast tour of 13 cities on March 11 in Trenton for General Electric Theatre.

Jim Mulvey getting unofficial credit locally for purchase of L.A. Angels baseball team by Brooklyn Dodgers.

Oatune star Rex Allen will make his legit debut at the Sombrore Playhouse, Phoenix, in "Bus Stop" this spring.

Jane Russell toplines Johnny Grant's troupe which tours GI installations in Korea and Far East during March-April.

Ned Moss checked into RKO as studio publicity director, replacing Mervyn Houser who moved to David O. Selznick studio.

Walter Winchell, due to his late roving hours, gets 1 p.m. call instead of customary 8 a.m. summons for "Helen Morgan Story."

Fred A. Niles, prexy of Hollywood-Chi animation-televurb outfit, joining with Robert L. Fierman to form European branch of firm.

Author-actor Charles Williams, now recuperating at his Lido Hotel apartment, has finished the first draft of a new play, "The Professor Skips A Class."

Berlin

By Hans Hoehn
(760264)

"Salt of the Earth" is said to be shown over East German tele.

Marcel Marceau again will appear at Titania Palast this month.

Mario Tuala, Swiss singer, off to West Germany for various commitments.

Several Humphrey Bogart pix, such as "Sabrina" (Par) and "Caine Mutiny" (Col), have been reissued here.

German actor Hardy Krueger given contract by J. Arthur Rank. Contract includes five pix within five years.

"Captain of Koepenick" (Europa) has been acquired by DEFA and will soon be shown in East Germany, it is reported.

New U.S. pix in town include "Baby Doll" (WB), "Between Heaven and Hell" (20th), "Meet Me in Las Vegas" (M-G) and "Walk the Proud Land" (U).

Charles Kalman's operetta, "The Great Tenor," slated for April in Nuremberg, has been postponed until May owing to indispositions of participating singers.

Annamarie Dueringer returned from Hollywood where she signed a contract with 20th-Fox. She will be starred in "Frauella," to be directed by Henry Koster.

Ivan Desny here to synchronize his role of Prince Paul in "Anastasia" (20th) into German. In the German "Anastasia" pic, Desny portrayed the male lead opposite Lilli Palmer.

Lilli Palmer came to Berlin to attend preem of her pic, "Between Time and Eternity" (Europa), at Marmorhaus. She is co-starred with Willy Birgel and Carlos Thompson in this.

Boy Gobel, local stage player and new face in German pix, is looked upon here as the actor who will make one of the biggest domestic (film) careers in 1957. He's currently in Central-Europa's "Viktor & Viktoria."

Chicago

Bernie Glickman's Hickory House damaged by fire last week.

Balaban & Katz prexy John Balaban sojourning at his La Quinta resort outside of Palm Springs.

George Bond, formerly with Eddie Sligh talent agency, set up his own artist rep and booking office.

Producer Hal Zeigler in to check the layout at the Eighth St. Theatre where his "Matzo Ball Jam-boree" opens March 29.

Sammy Davis Jr., currently at the Chez Paree, feted by the Multiple Sclerosis Foundation today (Wed.) in luncheon launching its '57 fund drive.

OBITUARIES

GENE BUCK

Gene Buck, 71, veteran songwriter and president of the American Society of Composers, Authors & Publishers from 1924 to 1941, died at the North Shore Hospital, Manhasset, L.I., Feb. 24 after a two-week illness. Services are being held at St. Patrick's Cathedral, N. Y., tomorrow (Thurs.) morning.

Details in the Music Section.

B. P. SCHULBERG

Benjamin P. Schulberg, 65, died in his sleep at his home in Key Biscayne, Fla., Feb. 25. Survived by wife, two sons and a daughter.

Details in film section.

JACK LYNCH

Jack Lynch, 81, nitery operator in Philadelphia and New York, died Feb. 19 in Philadelphia.

Details in vaude section.

MAXINE BROWN

Maxine Brown, 59, who died Dec. 28, 1956 following burns in the Brass Rail Cafe at Alameda, Cal., is belatedly identified as the onetime Broadway musical comedy singer-dancer. She operated the restaurant with her husband, Clarence Willard, known in yesteryear vaudeville as "The Man Who Grew." Willard's hands were seriously burned in an attempt to save his wife.

Born in Denver, Maxine Brown's professional credits were extensive, dating back to early Shubert and Selwyn productions. She was in "Odds and Ends of 1918," was leading lady to, among others, Donald Brian and Joe Laurie Jr., appeared in Peggy Wood-starring and Marie Saxon-starring productions, also in "The Right Girl," also in Bide Dudley's "Sue, Dear," and many other shows.

Hitting radio in its early phases, she was one of the "Sweethearts of the Air" in the loudspeaker era. Prior to her marriage with Willard, the actress was Mrs. George H. Maines from 1921 to 1935. He is the veteran publicist, now resident in Miami, and long connected with Jimmy Durante, among others.

MARY GILDEA

Mary Gildea, 70, an actress for more than 50 years, died Feb. 19 in a Rockland (N.Y.) hospital. She made her stage debut in 1903 in the chorus of "The Governor's Son" at the 14th Street Theatre. This was the first of a series of George M. Cohan production in which she appeared as a dancer. Others included "Running for Office," "Little Johnny Jones" and "The Yankee Prince."

She switched to comedy roles in "The Torchbearers" and had done comedy since. Her legit credits include "Button, Button," "Philip Goes Forth," "Reunion in Vienna," and "To Be Continued." Her last Broadway appearance was in "The Desk Set."

A sister survives.

MARTA TOREN

Marta Toren, 36, Swedish film and legit actress, died Feb. 19 in Stockholm. She had been appearing in a J. B. Priestley play, "Mr. Kettle and Mrs. Moon," at Stockholm's Alle Theatre.

She came to the U.S. in 1947 and within four years made 11 films, including "Casbah," "Rogues Regiment," "Illegal Entry," "Sword in the Desert," "One Way Street" and "Deported." She returned to Europe in 1951 and made films in Spain and Italy, including "The Paris Express," "House of Ricordi" and "Maddelena," for which she received a medal last year at the Edinburgh Film Festival.

Husband, screenwriter Leonardo Bercovic, and daughter survive.

HARRY SOTHERN

Harry Sothern, 73, actor and nephew of the late E. H. Sothern, Shakespearean actor, died Feb. 22 in New York.

Sothern came to the U.S. from England in 1903 and three years later joined his uncle's company in Chicago. He made his debut in "The Merchant of Venice." He appeared with his uncle in numerous productions and for nine years was production manager of the Sothern and (Julia) Marlowe Co.

He appeared in supporting roles with Otis Skinner, Robert Mantell, Walter Hampden, Laurette Taylor and Jane Cowl. His legit credits include "Lean Harvest," "The Lady of the Lamp," "Bridle Wise," "Berkeley Square" and "Swan Song," among others.

FRANCES CREEL

Frances Creel, 43, actress daughter of the late Blanche Bates Creel, died Feb. 18 in San Francisco. She made her 1932 stage debut in a bit in "Berkeley Square" in San Francisco, played a supporting role in "Jezebel" on Broadway in 1934 and abandoned the stage shortly before her first marriage in 1940.

Her actress mother died in 1941 and her father, George Creel, who directed U.S. propaganda and news services in World War I, died in 1953. Her second marriage was annulled almost a year ago.

She leaves a brother.

MARGUERITE SYLVA

Marguerite Sylva, 81, former opera singer, died Feb. 21 in Glendale, Calif., as result of auto accident in a car she received a year ago when she was a guest on the tv show, "This Is Your Life."

She began her career in London when she was 20. Oscar Hammerstein brought her to the U.S. to appear at the Manhattan Opera House. Later she sang opposite Enrico Caruso and other opera notables throughout the U.S. and Europe. She performed her best known role, "Carmen," 600 times.

Two daughters survive.

MIDORI NISHIZAKI

Midori Nishizaki, 45, protagonist of a modern school of Japanese dancing, died Feb. 18 in Tokyo. Also known for her radio and tv work, she founded her own terps school several years ago and developed a modern version of dancing incorporating the features of the traditional Japanese dance and ballet.

She took honors at the first National Folk Music and Dance Festival held in France in 1953.

DAVE RAFAEL

Dave Rafael, 77, for 30 years a vaudeville performer, died Feb. 21 in San Jose, Cal. He was a ventriloquist who used 10 life-sized dummies and employed 10 voices. In San Francisco he headlined shows at the Pantages and the old Orpheum. He also operated several saloons on Frisco's Barbary Coast.

He leaves his wife, Beulah Kennedy Rafael, also an ex-vaude performer; a stepson, sister and brother.

ERNEST SYMMONS

Ernest Frederick Symmons, film pioneer, died recently in Beverley, Yorkshire, Eng. He was proprietor of the Playhouse cinema, Beverley's first film house, which he opened with his partner, Leslie Holderness, in 1911.

Also a producer, he made many newsreels with a local slant as well as sound films, mostly musicals.

GENE O'BRIEN

Eugene O'Brien, 56, former newspaperman and later head of the photo publicity dept. of Warner Bros., died in Burbank, Feb. 25. O'Brien, who was photo assignment editor of the N.Y. Times, at one time was also associated with the publicity departments of Columbia and Universal. He had been with the Hollywood office of Young & Rubicam since 1950.

Survived by widow and sister.

ALF THOMAS

Alf Thomas, 78, Welsh comedian, died Feb. 1 in Swansea, South Wales. Long a vaude comedian, he made his first appearance at Swansea in 1897. He was seen frequently on the former Leon Vint Circuit, later touring London and English vaudeville as a solo comedian.

A son, Ivor Thomas, is a musical director and arranger.

DR. CHARLES W. MCCARTY

Dr. Charles W. McCarty, 81, pioneer Oklahoma film exhibitor, died Feb. 17 in Longmont, Colo. McCarty built the Majestic Theatre in Tulsa about 1909 and operated it for several years. It was on the stage of the Majestic that Will Rogers appeared in his first professional engagement.

His wife and sister survive.

JUAN BARRABES

Juan Barrabes, 57, retired zarzuela (operetta) singer, died of a heart attack Feb. 13 in Barcelona. At one time he was a member of the Sagi Barba, Emilio Vendrell and Marcos Redondo companies.

Surviving are his wife and two sisters.

LA TORTAJADA

Consuelo T. Hernandez, 90, one-time flamenco dancer known professionally as La Tortajada, died Feb. 7 in Granada, Spain. Before retiring in 1911, she was rated as

one of the top performers in her field.

There are no survivors.

IRENE MCK. ORPIN

Mrs. Irene McKinney Orpin, 52, daughter of the late Robert W. McKinney, early Los Angeles film theatre chain operator, died Feb. 20 in L.A.

Survived by widower.

MARY E. GOUGH

Mrs. Mary E. Gough, 88, actress, died Feb. 21 in Monrovia, Cal.

A professional for 50 years, she toured the Orpheum circuit as a concert pianist, ballet dancer and actress, and also had her own show.

ISADORE STEIN

Isadore Stein, 72, father of composer-producer Jule Styne and orchestra leader Maury Styne, died Feb. 25 in Chicago.

Also surviving is a daughter, Clair Bregman, mother of arranger-conductor Buddy Bregman.

Ralph Nichols, 79, former manager of the Aborn Opera Co., died Jan. 27 in New York, as result of auto accident. Since 1934, Nichols had been with Skouras Theatres. Two sons survive.

R. D. Yowell, 46, theatre manager and booking agent, died of a heart ailment Feb. 15 in Dallas. At the time of his death he was booker for Tower Pictures.

Arthur Earnshaw, 65, cinema pioneer, died Feb. 7 in Huddersfield, Eng. He was general manager and director of the Princess Cinema, Huddersfield.

Harriet S. Whittier, 94, retired singer and onetime soloist with the Boston Symphony orchestra, died Feb. 13 in Washington, D. C.

Reed D. Yowell, 46, film booker for Tower Pictures, Dallas, died Feb. 15 in that city. His wife, son, daughter and brother survive.

Father of Johnny Puleo, pantomime comedian and harmonica player, died Jan. 27 in Washington, D.C.

Wayne Steffner, 41, executive producer of ABC-TV's "You Asked for It," died Feb. 23 in Hollywood. He was formerly with CBS.

Mother, 73, of Lillian Arnold, New York talent agent, died Feb. 6 in Boston.

Edwin Booth Grossman, 69, grandson of Edwin Booth, 19th Century Shakespearean actor, died Feb. 17 in Poughkeepsie, N. Y.

Hector Mateos, 56, Mexican actor who had appeared in 35 films, died Feb. 13 in Mexico City.

Angela Velasco, 45, actress, died of cancer Feb. 11 in Barcelona. A niece survives.

Ernest H. Thompson, onetime Hollywood scripter, died Feb. 18 in Fayetteville, N.C.

Mrs. Ethel Sothern, 75, stage and screen actress, died Feb. 20 in Hollywood.

Henry Drimer, 72, Yiddish playwright and journalist, died Feb. 20 in New York after a long illness.

Salvatore Cibelli, 67, a former violinist and vaudeville actor, died Feb. 17 in New York.

Memo Benassi, 71, Italian legit and film actor, died Feb. 24 in Bologna, Italy, after a long illness.

MARRIAGES

Sally Gold to Howard Nagel Chicago, Feb. 22. Bride's a booker for MGM in Chi.

Dinah Washington to Eddie Chumblee, Washington, Feb. 22. Bride is a Mercury Records and nitery chanteuse; he's a former Lionel Hampton Orch player, now under contract to Mercury.

Lee Sharon to James G. Wilson, Dallas, Jan. 25. Bride is an actress and exotic dancer.

Donna Jo Gribble to Steve G. Miller Jr., Hollywood, Feb. 24. Both are players in "The Drunkard" cast.

Onriette Lebron to Phil King, Beverly Hills, Cal., Feb. 23. Both are CBS-TV publicists.

Lawrette Wright to Capt. Peter Williams of the Royal Marines, London, Feb. 23. Bride is daughter of music publisher Lawrence Wright.

Beryl Braithwaite to John Hant, Toronto, Feb. 22. Bride is a CBS-TV player; groom, former "Lone Ranger," is currently starring in tv production of "Last of the Mohicans."

Judith Ann Ross to George Warren George, Beverly Hills, Feb. 24. He's son of cartoonist Rube Goldberg and an indie pix producer.

Indie Niteries Big In Florida

Continued from page 2

Kirk. The Fontainebleau has been experiencing in-and-out weeks, although purveying acts who've had plenty of tv exposure, which in itself, might be the answer. The list has had Peter Lind Hayes & Mary Healy, Louis Armstrong, The Reitz Bros, the aforementioned Jerry Lewis—who hit a whopping \$70,000 gross for the 500-seater LaRonde—Jimmy Durante & Co., and currently Tony Martin, with Liberace coming up. Overall, the same pattern of big first shows, spotty weeknight midnight sessions, has obtained.

Strongest bastion in the fight for the cafe-goer's buck has been the Eden Roc. Its lineup got off to a record-breaking start when Belafonte racked up a plus—\$125,000 gross for his two stanzas. Georgia Gibbs and Jack Carter held up okay, with Milton Berle and then Joe E. Lewis continuing the pulchre. Currently Nat King Cole is packing the Cafe Pompeii, which houses over 750 when the back section is opened for nitery tour-packet groups. Johnnie Ray and Jean Carroll, then Lena Horne, are on the followup list.

Alan Gale's Windfall

For the rest, Alan Gale has kept his frantic following, as evidenced by the healthy season he is having at the Versailles. In his case, he does one show nightly at a \$6.50 food & beverage tariff to insure the profits in his 550-seater.

The Sans Souci has had only one winner thus far, in Myron Cohen; booking of the garment-centre historian calls for three times out, with two gone and an April date coming up. The Monte Carlo is making it again this year, thanks to luring back of such staples as Lillian Roth, the Kean sisters, Jackie Miles, et al. The Nautilus Hotel's Driftwood room, once one of the best showcases for middle-budget acts in the area, has had the worst season of all, result of what seems a muddled booking policy and feuding, between management and concession men that led to lopoff in advertising expenditure to the point where an Alan King played the room with no one in town knowing he was around.

Olsen & Johnson and their Hellzapoppin' Club (ex-Ciro's) are finding the going heavy, although they've begun to pick up somewhat in recent nights. The rest of the hotel-run is devoted to new-show-night policy, comprising an extensive route of one-nighters for acts in the area; budgets allow for payment of \$75 up for performers, depending on reputation. This segment however, are more interested in for-free entertainment provided their guests, although some inns take newspaper display space to attract paying customers.

DeLido Etcetera

The DeLido, with Pupi Campos orch, is doing well. It's the only game of its kind around, with plenty of the Latin dance addicts on hand to beat up a hip-swing storm. The bar-lounge adjuncts of the big three, are consistent moneymakers. Harry's American Bar in the Eden Roc is a jam-packed spot nightly, featuring Buddy Greco and his aides, as well as Chuy Reyes and his music for entertainment and dancing. The Boom-Boom Room in the Fontainebleau is a long, low-ceilinged cellar which attracts the mambo-maniacs, as does the Americana's big nitery adjunct.

The strip circuit is flourishing on the late hour deals. They need only a few men-seeking-femmes to jack up their takes, what with the big tabs assessed; the guys on the make, seeking company of the undrappers, go for the wine-party routine.

Franklin Still At It

Probably the most consistent small club in the area is Murray Franklin's, opposite the Murray Plaza. The all-nighter where Roberta Sherwood got the "big discovery" treatment last year has been attracting show biz, names-in-the-news personalities and the average pub crawler looking for a late spot to go. Comic Don Rickles, who just closed, built himself a huge following for his insult-lined wack-sessions. Boniface Franklin, a canny talent buyer, knows everyone in town and gets into the act himself. He's brought in Irwin Corey and Leon Fields to buttress Dick Haviland, his current conversation-piece

member of the goings-on. Worthy of note is that clypeo, a hot thing hereabout last summer, is not on the "let's go" agenda of the winterites.

The season-peak is expected to continue on into April and Easter period, with bookings held by all to same budgets as obtain now. Those of the big three not set for the late period are dicker for high-figure attractions: Eden Roc has set Vic Damone to follow Lena Horne, with Billy Daniels also packed; Buddy Hackett has been added to the Fontainebleau list; the Americana is bidding high. All are looking forward to the biggest early-spring season in history—and with it, insurance of patronage via continued heavy reservations from the night club tour operators.

Zanuck on Costs

Continued from page 6

Zanuck said he knew that this had been considered from time to time. As for reported Government opposition to mergers, Zanuck opined that this was "foolish." He added that he didn't see how this would deprive the Government of taxes in any way.

Zanuck said that, being an indie freed him of a lot of desk work "but I'm busier than ever. I've become a picture-maker again," he declared.

BIRTHS

Mr. and Mrs. John Phillips daughter, Hollywood, Feb. 17. Father is an actor.

Mr. and Mrs. Lenny Gale, son, Hollywood, Feb. 16. Father is a nitery-tv comic; mother is former dancer Karleen Millard.

Mr. and Mrs. Roy Lewis, daughter, Pittsburgh, Feb. 17. Father, an announcer at WEDO; mother is Elayne Foreman, a band vocalist.

Mr. and Mrs. Van Nomikos, daughter, Chicago, last week. Father is v.p. of Allied Theatres of Illinois.

Mr. and Mrs. Joseph Sargent, daughter, Los Angeles, Feb. 20. Mother is actress Mary Carver; father is an actor.

Mr. and Mrs. James O'Brien, son, Los Angeles, Feb. 18. Father is a sound editor at Universal-International.

Mr. and Mrs. Doug Morrison, daughter, Hollywood, Feb. 14. Father is a staff director at television KTTV.

Mr. and Mrs. Parley Baer, daughter, Burbank, Cal., Feb. 18. Father is radio-tv thesp just elected Hollywood AFTRA proxy; mother is Ernestine Clark, circus performer.

Mr. and Mrs. Rory Calhoun, daughter, Santa Monica, Cal., Feb. 22. Father is an actor; mother is actress Lita Baron.

Mr. and Mrs. Duncan R. Kennedy, daughter, Chicago, Feb. 14. Father is v.p. and division manager of Balaban & Katz-Great States Theatres.

Mr. and Mrs. Harvey Bretel, son, Dallas, recently. Father is projectionist at Melba Theatre there.

Mr. and Mrs. Bill Jackson, son, San Antonio, recently. Father is chief engineer of KENS in that city.

Mr. and Mrs. Stuart L. Daniels, daughter, their second, Feb. 13, Stamford, Conn. He is publicity-advertising director for Prentice-Hall Inc.

Mr. and Mrs. Guillermo Lacy, daughter, Mexico City, Feb. 12. Mother is daughter of Carlos Niebla, Metro's Mexican manager.

Mr. and Mrs. Don Knotts, son, Englewood, N.J., Feb. 18. Father is in "No Time For Sergeants."

Mr. and Mrs. Geoffrey Holder, son, New York, Feb. 19. Mother is dancer Carmen de Lavallade; father is premiere danseur with the Metropolitan Opera Co.

Mr. and Mrs. Alfred R. Stern, daughter, Feb. 19, in New York. Father is director of International operations for NBC.

Mr. and Mrs. Andy Ross, daughter, New Rochelle, Feb. 23. Father is ABC art director.

Mr. and Mrs. Joe Franklin, son, New York, Feb. 21. Father is emcee of "Memory Lane" on WABC-TV, New York.

Mr. and Mrs. Ben Aslan, daughter, Feb. 22, White Plains, N. Y. Father is a theatrical attorney.

Mr. and Mrs. Jerry Adler, daughter, Feb. 22, N.Y. Mother is Dolores Parker, a model; father is assistant stage manager with "My Fair Lady."

The Top Artists are on

Dot



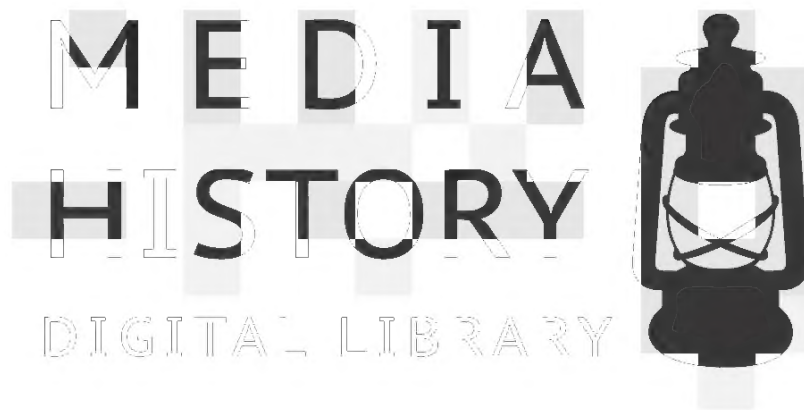
Dot

RECORDS, Inc. • Sunset and Vine • Hollywood, Calif. • Phone HO. 3-4181

THE NATION'S BEST SELLING RECORDS

Scanned from microfilm from the collections of
The Library of Congress
National Audio Conservation Center

Coordinated and sponsored by



A search of the records of the United States Copyright Office
has determined that this work is in the public domain.